



# Fine Silver & Gold Boxes

Wednesday 19 June 2013 at 11am  
New Bond Street, London





**Fine Silver & Gold Boxes  
Including:  
A Ducal Collection of Hardstone Boxes:  
Collected by the 7th and 8th Dukes of Wellington  
The Sachsen - Teschen Tureen  
The Price Railway Silver**  
Wednesday 19 June 2013 at 11am  
New Bond Street, London



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**Illustrations**

Front cover: Lot 151  
Back cover: Lot 296  
Inside front: Lot 18  
Inside back: Lot 9

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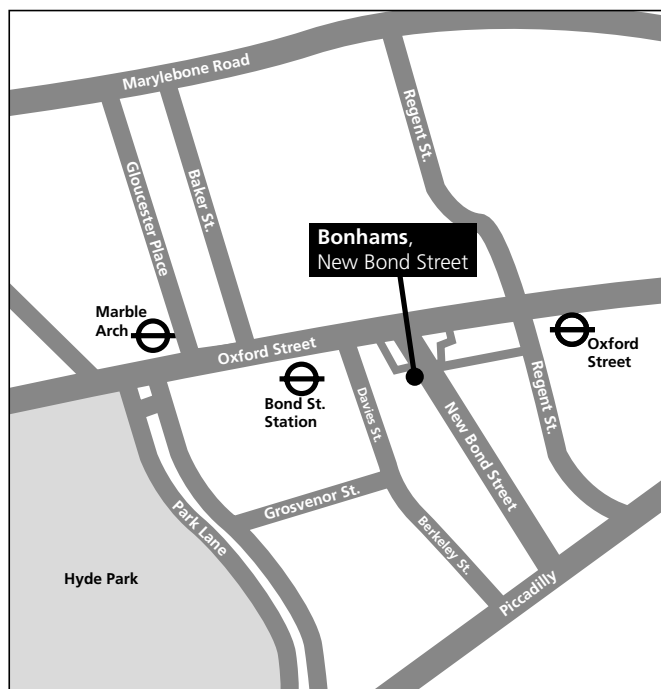
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	<b>Lot</b>
<b>A Ducal Collection of Hardstone Boxes: Collected by the 7th and 8th Dukes of Wellington</b>	<b>1</b>
<b>Objects of Vertu</b>	<b>60</b>
<b>Colonial and Continental Silver</b>	<b>99</b>
<b>The Sachsen-Teschen Tureen</b>	<b>151</b>
<b>British Silver</b>	<b>152</b>



**Left: Lady Gerald Wellesley and her son Valerian, later 8th Duke of Wellington**  
**Bottom Left: Lord Gerald Wellesley, later 7th Duke of Wellington.**  
**Bottom Right: 8th Duke and Duchess of Wellington.**



## Introduction by Jane Wellesley

In my earliest memories of my grandfather he is always surrounded by beautiful objects – not just paintings and furniture, but smaller pieces too, including the boxes that he started collecting when he was a young man. Often when my brothers and I visited him at Stratfield Saye, he would show us his latest trophy. Many of them were kept in upright glass cabinets in the drawing-room, carefully covered to protect them from the sun. It was a great treat when we were allowed to handle these beautiful works of art.

Visits to the 'big house' were often full of fun. My grandfather, first diplomat then architect, had a very precise approach to arrangements, and punctuality was a guiding star. My parents could cut it slightly fine, but sometimes we would tiptoe to the closed door of the drawing room, and stand there, gleefully bursting into the room at least two minutes past the appointed time, to find 'Granfer' standing in front of the fireplace crossly counting the seconds on his gold pocket watch. Later he might get his own back when he would keep us dangling, as we clamoured to see one of our favourite sights in the house: the First Duke's false teeth.

My grandfather was instinctively a collector - and, interestingly since he was a younger son, as Lord Gerald Wellesley (Gerry) he sought out anything that had a connection to his great-grandfather.

When he unexpectedly inherited the dukedom in 1943, this personal passion for collecting 'Wellingtoniana' was reinforced and over his life he continued to add to his great-grandfather's collection of furniture, paintings and works of art. Gerry's diplomatic postings to St Petersburg and Constantinople may not have afforded him great opportunity to purchase 'Wellingtoniana', but they nurtured his interest in architecture and the arts, and gave him a chance to see exquisite artefacts made of a huge range of different stones. Unquestionably the most fulfilled and happy time of his life came after his marriage in 1914 to Dorothy Ashton (Dottie), when he served as 2nd Secretary at the British Embassy in Rome. Italy, already loved by both of them, was the perfect setting for them to indulge many of their shared interests.

My grandmother, poet and herself a collector, wrote in her memoirs: 'We used to go to an uncultivated field far off in the Campagna, on which once must have stood a great Roman villa, long since vanished. But all the marble had not vanished. We used to fill sacks with shining Porphyry, Verde Antico, Giallo Antico, and so on . . .' I suspect that it was on one of these trips that they found the piece of verde antico that became a tiny font used at the christening of my father Valerian, who was born in Rome in July 1915. After my father's birth, their treasures from these outings were often dumped unwashed into the foot of his pram, much to the fury of his neat English nanny.



After the war, the Gerald Wellesleys returned to England, and my grandfather began to train as an architect. Sadly my grandparents separated in 1923, though they never divorced. Of course one of the consequences of the split was the division not only of all the things they had collected in Rome, but the unique combination of their tastes. Given my familiarity with many of their possessions it is hard not to speculate about what might have resulted from a lifetime of joint collecting. As it was, when my grandmother eventually bought a magical house in Sussex called Penns-in-the-Rocks, she nominated a small room in the house 'the gem room'. All the things she cared about most were in there, including her large collection of lapis, and another much-prized find – the Blue Bird, as it has always been known. My grandmother spotted this thirteen-century Persian earthenware falcon in the late '20s in a Tehran bazaar. Unbeknownst to her the then Director of the V & A had also spied it, and intended to buy it for the museum. Though she writes in her memoirs of her chagrin at having pipped him to the post, I suspect she relished her finely tuned eye, loving the texture of the sculpture, with its blue-green glaze. The Blue Bird remains one of my father's favourite possessions.

My aunt, Lady Elizabeth Clyde, born in 1918, clearly remembers her father's eagle eye when as a young girl she used to go 'antiquing' with him to Caledonian Market in Islington. Undoubtedly one of his most thrilling prizes from one of these expeditions was a pair of porphyry-topped tables that now grace one of the sitting-rooms at Stratfield Saye. My father too recalls that an essential requirement of any of his boyhood holidays to the English countryside would be the seeking out of the local 'curiosity shops', as they tended to be called.

My parents carried on the family tradition of collecting, particularly little boxes, and on regular trips to stay at my mother's house in Scotland, or with friends, the staging posts of their drive would often involve their favourite antique shops. Over the years they added to the lapis collection that they inherited from both of my paternal grandparents, and often their gifts to each other would be boxes – my mother never ran out of a surface on which to display all her treasures. Her love of collecting extended to pebbles and shells, and after her death in November 2010, rarely did I find a pocket, a box, or a handbag that didn't have lurking somewhere a small, smooth stone or one of her favourite tiny pink cowrie shells, poignant mementoes of her travels, home and abroad.

My four siblings and I over the years made modest additions to my parents' array of boxes and lapis, and so occasionally did the next generation. When their grandson, my nephew Gerald, was serving as a soldier in Afghanistan, he sent home to his grandmother a little polished slab of lapis for her birthday. I have no doubt that of all the presents she received in the last years of her life, this one was the most precious.

Naturally there is some wistfulness in parting with these sentimental items, but my younger brothers and I are not box collectors, so we are entrusting their sale to Bonhams. Some of these pieces already have over two centuries of history; as the collection fans out to different collectors, each box is about to add another chapter to its story.

Jane Wellesley's book, *WELLINGTON: A Journey Through My Family*, is published by Weidenfeld & Nicolson.





## Introduction by Michael Moorcroft

It was with delight that I first saw these hardstone treasures. The seventh and eighth Dukes of Wellington and their Duchesses had a passion for all forms of stone; from small polished pebbles to impressive porphyry-topped tables which echo the magnificent candelabra collected by the first Duke. Much of the collection remains unseen to the public but is still very visible to the family and their intimates.

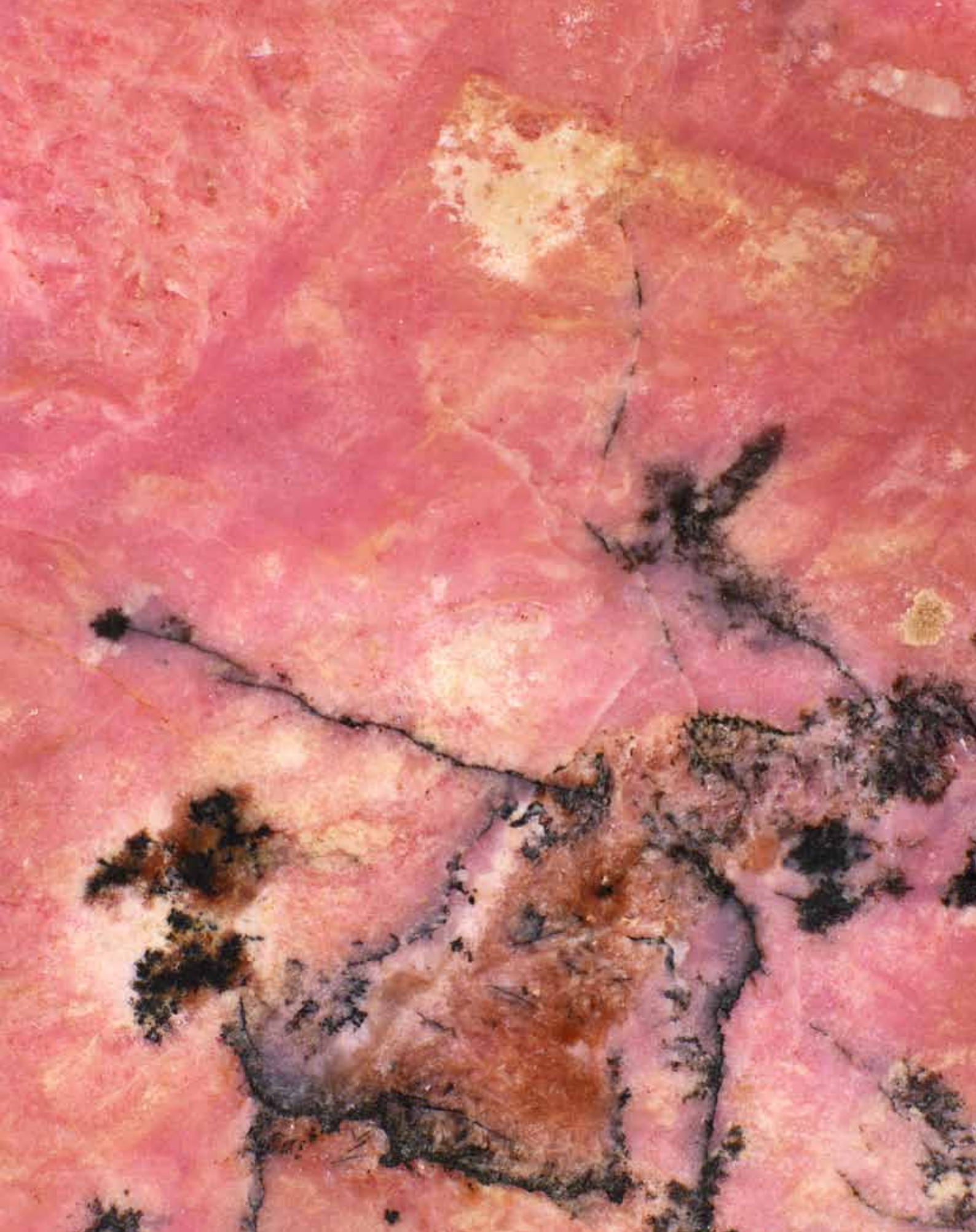
The seventh Duke, Gerald, had a great eye for colour and form. As an architect, he preferred the Regency style, but in boxes he was more eclectic. The innate taste which sought to put together many of these boxes is so obvious. Gerald went on to be the Surveyor of the King's Works of Art and was, when he unexpectedly inherited the dukedom, well suited to being a cataloguer of the treasures stored at Stratfield Saye by the first and later Dukes.

The eighth Duke, Valerian, was ably supported in his interest by his wife, Diana, in the pursuit of boxes and other objects, especially lapis lazuli. This intense blue mineral has been treasured for millennia; lapis jewellery has been found at pre-dynastic Egyptian sites, and lapis was later crushed for Cleopatra to use as eye shadow. In the Medieval period, crushed lapis was used to create ultramarine pigment and it became the colour of the Virgin Mary. It was so important that the Church took control of the trade to ensure exclusivity.

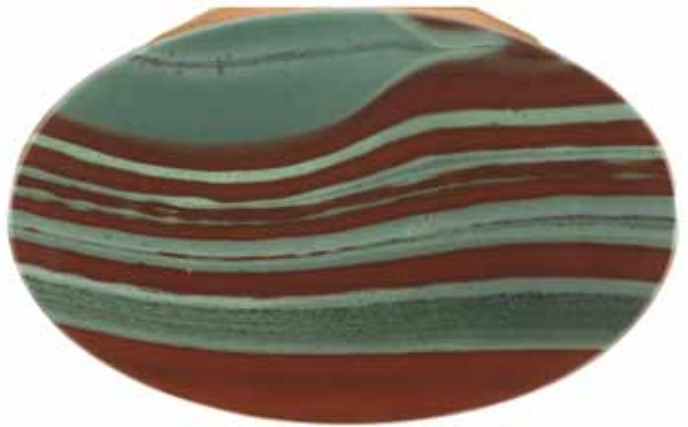
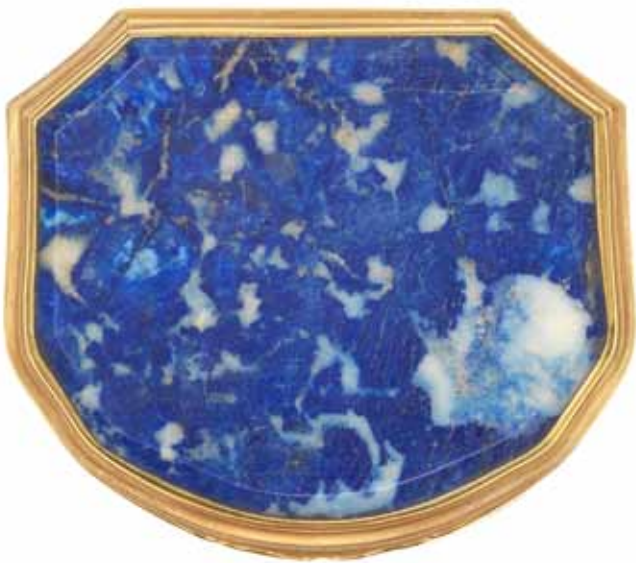
Naturally, a collection of such quality has pieces by the best makers, including the exquisite lapis lazuli and gold box (lot 59) by Daniel Gouers, maker to Louis XV. Not many of Gouers' boxes still exist, despite evidence that he made a considerable number for the king. Lot 59 can be compared to boxes made as diplomatic gifts which are now in the collections of the Hermitage and the Louvre. The joy is in the subtlety of the mount, the selection of figuring of the lapis and the addition of the exquisitely painted and slightly risqué miniature to the interior.

However, the great achievement of the Wellington Collection is not so much that every object has the highest value or is in the most perfect condition but that its coverage is heterogeneous and extensive. The boxes presented in this sale exhibit a wide variety of ages, mounts and stones as well as other related materials, such as tortoiseshell. One of the most exciting aspects of viewing the boxes is in the appreciation of the art of the stone cutter. The figuring and patterns within each stone are so skilfully selected; one even has the appearance of a shrouded human head.

Where possible, mention has been made in the catalogue of purchase details, including dates and prices. These were taken from private inventory records.













## A Ducal Collection of Hardstone and Gold Boxes: Collected by the 7th and 8th Dukes of Wellington.

Sold under instruction from Lord Christopher Wellesley.

1

**An 18th century jasper and gold mounted snuff box,**  
*unmarked, possibly Russian or German*

Cartouche form, the purple and green brecciated jasper cover relief carved with a portrait bust of Catherine the Great, with reeded gold mount on a bombé-sided base of further brecciated jasper in similar purples and green with further infills of white and other paler colours (fracture), *length 5.4cm.*

**£2,000 - 3,000**

**€2,400 - 3,500**



1 actual size

The portrait bust of Empress Catherine showing the order of St Andrew on her breast is very similar to that on Roubles produced during her reign and the 1763 portrait of the Empress by Fyodor Rokotov, now in the Tretyakov Gallery, Moscow. The process of carving the jasper has, necessarily, meant that some of the finer details, such as the pearls in the hair, have been omitted.

With Backer, circa 1934, purchased for £25.



3



2

**A late 18th/early 19th century Italian gold-mounted porphyry and micromosaic bonbonniere**

Circular, the porphyry cover inlaid with a depiction of Jupiter with his eagle supping from his cup, within a red and white border, gold rim mount, the porphyry base with a multi-coloured ribband and reed band, the base with a massive urn at the stop of stairs with cyprus trees behind, *diameter 6.5cm.*

£800 - 1,200

€950 - 1,400

3

**An 18th century bloodstone and gold-mounted snuff box, unmarked, possibly English or North German**

Oval form the bloodstone cover within a scallop-edged gold mount with reeded detail and simple scroll thumbpiece, the base also of bloodstone with bombé sides and notched foot, *length 6.2cm.*

£5,000 - 7,000

€5,900 - 8,300

2



With Rolando Ltd, 1952, purchased for £40.







4

A late 19th/early 20th century lapis lazuli and gold-mounted snuff box,

*unmarked, probably Italian*

Rectangular, the cover and base carved from lapis lazuli, with substantial gold hinge mount with reeded detail, *length 8.2cm*.

£3,000 - 4,000

€3,500 - 4,700

Despite not having any visible gold marks, the present box can be compared to the following lot, which is clearly marked for Rome. The carving of the stone to form the interior of base and the style of mount are both recognisably Italian.

With Hakim, 1937, purchased for £50.





5

An early 19th century Italian gold and lapis lazuli snuff box,  
by Camillo Picconi, Rome circa 1815

The rectangular lapis lazuli cover with bevelled edges and fluted gold  
hinge mount with applied engraved thumbpiece on a carved lapis lazuli  
base, length 8cm.

£5,000 - 7,000

€5,900 - 8,300

Purchased circa 1945, location and price not recorded.





6

6

A rare 18th century Baltic amber and gilt metal mounted snuff box,

*probably German*

Nonagonal form, the facet cut amber cover with wavy reeded gilt metal mount on a conforming amber base with concave sides and dished foot, *height 5cm, length 7.5cm.*

£2,000 - 3,000

€2,400 - 3,500

7 ≈

A 19th century agate, mocha stone and gold-mounted pill box

Oval form, the agate cover with central 'muddy' inclusion within terracotta bubbles in pale yellow translucency, the reeded gold mount and shell thumbpiece with a cabochon ruby, the gold sides with mocha stone base, *length 4.5cm.*

£2,000 - 3,000

€2,400 - 3,500



7







8

**A fine 19th century rhodonite and gold mounted snuff box,**  
*unmarked, possibly Austrian*

Rectangular, the cover and base finely carved from rhodonite, the gold hinge mount finely chased with a band of flowering foliage on a matted ground within borders of stiff leaves, *length 8.1cm.*

£8,000 - 12,000

€9,500 - 14,000

Rhodonite boxes of this quality are normally associated with the Russia and, more specifically, the workshop of Fabergé. Rhodonite was first named a distinct mineral species in Saxony in 1819, though a large deposit had been discovered in the mid-18th century near Ekaterinburg and other middle European deposits were known. The possible attribution to Austria is led by the fineness of the decoration of the gold mount with lack of any hallmarks combined with the use of the hardstone.

Purchased from Sothebys through Tessiers, 1 June 1964, £176.



9

**A Louis XV jasper and silver-mounted snuff box,**  
with Paris discharge mark for 1744-50

Cartouche form, the cover set with a panel of jasper resembling spreading bubbles in greens, oranges and burgundy, the silver sides and hinge mount with reeded detail, the base facet-carved from a similar piece of jasper, *length 6.8cm.*

£1,500 - 2,000

€1,800 - 2,400

9



10

**An 18th century agate and silver-mounted snuff box,**  
*unmarked*

Rectangular form with incurved corners, the cover and base carved from agate formed of colourless crystalline cement with brick-red hematitic inclusions and buff clasts, the reeded silver hinge mount with foliate details to the sides, *length 7.3cm.*

£500 - 700

€590 - 830

Purchased in the Rastro, Madrid, 1955.

10



11

**A mid 18th century agate and silver-mounted snuff box,**  
Elongated octagonal form, the facet-cut hardstone cover with typical curved grey and white agate bands with quartz filled fractures and separated by red and tan jasper inclusions, with reeded silver hinge mount on a similarly featured and facet-cut agate base, *length 6cm.*

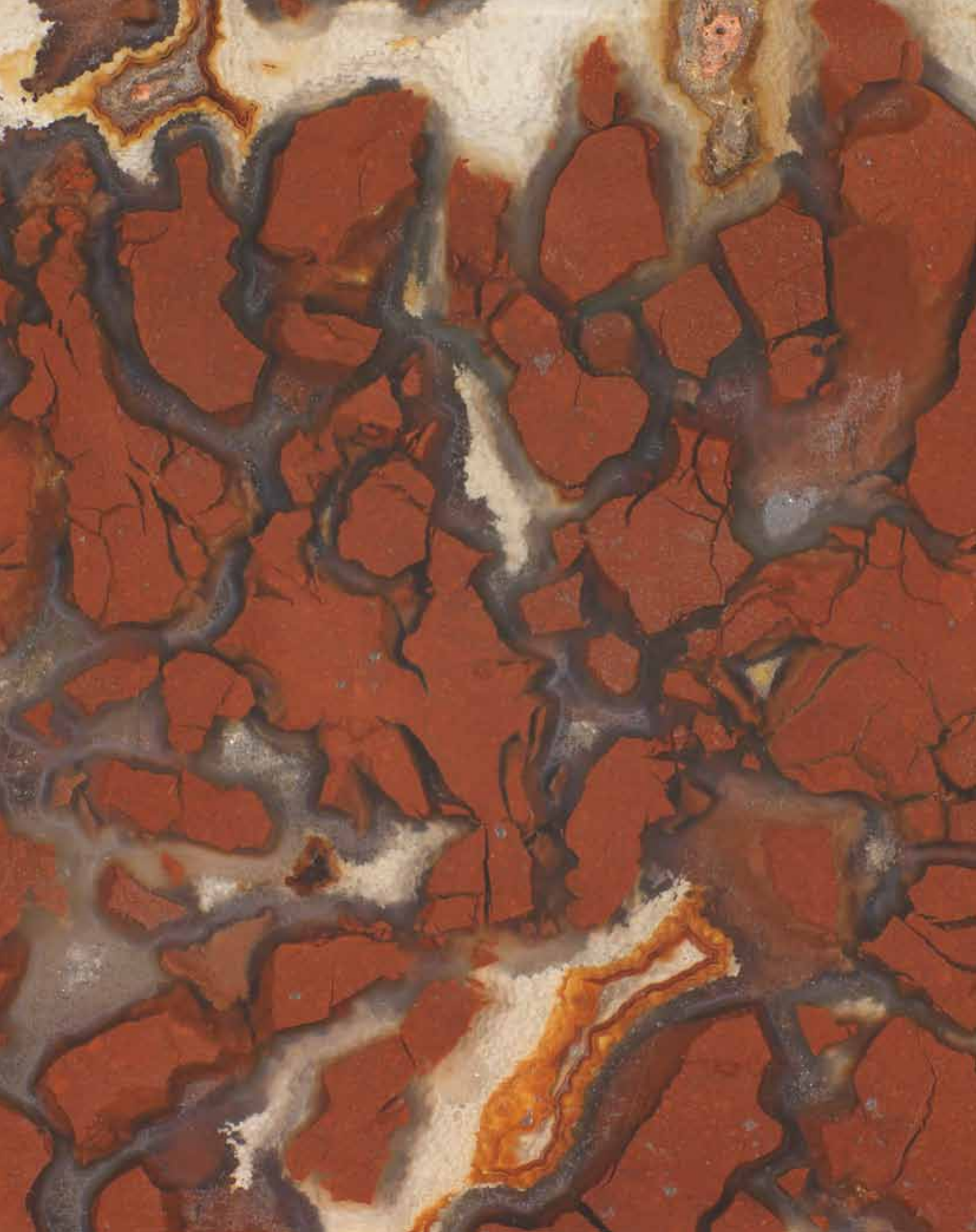
£1,000 - 1,500

€1,200 - 1,800

11













12



13

**12**  
A late 18th/early 19th century rose gold and panelled lapis lazuli  
snuff box

*unmarked, probably German*

Upright oval form, the lapis lazuli cover with florally-engraved hinge  
mount, the sides formed of fourteen rectangular panels of lapis lazuli  
(fractures), height 3.6cm, length 7.3cm.

£1,000 - 1,500

€1,200 - 1,800

With Cameo Corner, 1938, purchased for £7.

**13**  
An 18th century German vari-coloured gold, green chalcidony  
and burgauté snuff box,

*unmarked, probably from the workshop of Heinrich Taddel, Dresden circa  
1750*

Oval form, the green chalcidony or plasma cover inlaid with gold, silver  
and abalone (burgau) shell with a Chinoiserie landscape of a palm heart  
beneath a palm tree with a pagoda in the background, the rose gold  
mount with guilloché engraved band and applied lemon gold and silver  
floral thumbpiece, the stone sides and base similarly decorated with  
domestic and landscape Chinoiserie vignettes (fractured), length 7.3cm.

£1,000 - 1,500

€1,200 - 1,800

See lot number 45 for more detail on the workshop of Taddel.

With Phillips, 1956, purchased for £45.







14 Y

A late 18th/early 19th century French tortoiseshell, gold-mounted and piqué-decorated needlecase,

Tapering rectangular form and ovoid section, the sides with vari-coloured gold and silver floral inlaid decoration, with reeded gold mount, *length 11.7cm*, together with a 19th century silver-inlaid tortoiseshell snuff box, navette form, the cover with central circular monogrammed cartouche within a pellet frame with a wirework and pellet border, *length 7.5cm*, and a late 18th/early 19th century tortoiseshell, piqué and gilt metal mounted oval snuff box, the cover piqué-decorated with a vari-coloured gold and silver spray of flowers, with gilt metal hinge mount and rocaille thumbpiece, *length 9.2cm*. (3)

£1,700 - 2,200

€2,000 - 2,600







15 Y

A late 18th/early 19th century tortoiseshell and gold-mounted snuff box,

Ovoid form with flush-hinged cover and inlaid vacant cartouche and thumbpiece, *length 9.4cm*, together with a late 18th/early 19th century silver-inlaid tortoiseshell snuff box, oval form, the cover with central piqué posé medallion suspended from a bell husk garland, the gilt metal hinge mount with rayed and laurel leaf thumbpiece, *length 7.8cm*, and a tortoiseshell and nine carat gold mounted dressing table box, by *Horton & Allday, Birmingham 1945*, oval form, plain domed cover with gold hinge mount, *length 10.5cm*. (3)

£1,500 - 2,000

€1,800 - 2,400



16 Y

A late 18th century pressed tortoiseshell and gilt metal mounted snuff box,

*probably French*

of upright rectangular form, each face decorated with foliate sprigs within a rocaille border of shell-scrolls and foliage all on a linear ground, the gilt metal hinge mount with milled edge and shell-scroll thumbpiece, *length 7.6cm.*

£700 - 900

€830 - 1,100



17 Y

A 19th century French tortoiseshell and gold piqué bonbonniere

Circular, the pull-off cover cover with a central crowned H monogram within a stellar and pellet border, *diameter 8cm.*

£500 - 700

€590 - 830



The interior with a paper label in the hand of the 7th Duke acknowledging the box as a gift from HRH Hélène de France, Duchess d'Aosta, dated 1934. Princess Helene of Orleans (1871-1951) was the daughter of the Comte de Paris and had a relationship with Prince Albert Victor, Duke of Clarence and Avondale, Queen Victoria's grandson and heir to the throne. However, the relationship had to end as the Prince could not marry a Catholic. He died young in an influenza outbreak, in 1892, she is remembered on his tomb at Windsor with bead wreath. Later she married Emanuele Filiberto, 2nd Duke of Aosta.



18



18

**A 19th century striated agate and gilt metal snuff box**

Rectangular form with rounded edges, the cover and base carved from distinctive agate with black and white layers and an almost perpendicular elbow to one end, with fluted gilt-metal hinge mount and scrolling thumbpiece, *length 9.9cm.*

£1,000 - 1,500

€1,200 - 1,800

19



19

**A 19th century gold and agate box,**

*unmarked*

Ovoid form, striated agate cover, gold hinge mount and sides with bead detail and foliate thumbpiece, later silver-gilt floral pierced grill, agate base, *length 4.8cm.*

£1,000 - 1,500

€1,200 - 1,800

20

**An early 19th century jasper, agate and gold-mounted vinaigrette,**

*unmarked*

Oval form, the cover set with caramel coloured agate within a reeded mount opening to reveal a pierced and engraved grille with central patera flanked by flowerheads and surrounded in foliage, with carved red-brown jasper base, *length 3.9cm.*

£1,500 - 2,000

€1,800 - 2,400

With Asprey's, 1957, purchased for £38.

20







22



22



21 Part



24 Part



24 Part



23

21

**Nelson Interest:** A 19th century oak and gold mounted snuff box. Discoid with gold mounts and a circular cartouche engraved, "Victory," diameter 5.2cm, together with a gilt metal and porcelain mounted box, the plaque painted with an arrangement of flowers including rose, cyclamen, delphinium, aster and wild rose, diameter 7.5cm. (2)  
£1,000 - 1,500  
€1,200 - 1,800

22

**A 19th century Mauchline Ware sycamore and pen work snuff box**  
The cover decorated with a scene after 'The Rent Day' by Sir David Wilkie entitled: 'Poor tenant bodies scant o'cash. How they maun thole a Factor's snash,' from Robert Burns' poem 'Twa The Dogs,' the sides and base with thistle decoration, length 8cm, together with a carved burr wood snuff box, the cover with a relief depiction of a drunken tavern scene, with integrated hinge and convex sides, length 10cm. (2)  
£1,000 - 1,500  
€1,200 - 1,800

23 Y

**A 19th century ivory mounted penknife**  
in the form of cannon barrel, engraved to one side: WATERLOO with martial trophies and patera, the other side with WELLINGTON, folding steel blades, length extended 12.1cm.  
£800 - 1,200  
€950 - 1,400

24 Y

**Three 19th century ivory and gold mounted toothpick cases**  
Two rectangular form, the first with a glazed lozenge panel to the cover, length 6cm, the second with gold pelleted decoration and an unusual hinged pick holder, length 8.2cm, the third, rectangular with rounded ends, length 9.1cm, the cover inlaid with inlaid sea weed decoration, together with a gold mounted scent bottle etui, height 5cm. (4)  
£1,200 - 1,500  
€1,400 - 1,800





25



27 Part



25



26 Part

25

An 18th century Russian silver-gilt and niello'd snuff box, unmarked, probably Veliky Ustyug

Rectangular, the cover with central marshall trophies on a gilt ground flanked by monasteries, with applied shell thumbpiece and reeded hinge, the alternate convex and flat sides and base with similar marshall trophies, length 7.5cm, together with a 19th century Russian silver and niello'd cheroot case, Moscow 1873, the cover decorated with a village scene, length 10.6cm. (2)

£1,000 - 1,500

€1,200 - 1,800

27

A George III silver-gilt vinaigrette,

by Thomas Phipps and Edward Robinson, London 1796

Ovoid form, the cover with central cartouche monogrammed "E. I.," with a linear and pellet border, the interior with drilled grille, length 3.2cm, weight 0.7oz, together with a 19th century French silver-gilt mounted scent bottle, the engraved domed cover with trumpet neck on a flattened baluster body, height 11.3cm. (2)

£1,000 - 1,500

€1,200 - 1,800

26

A Victorian silver snuff box,

by Charles Rawlins & William Sumner, London 1839,

Upright rectangular form with rounded ends, the cover with central vacant cartouche flanked by scene of a pointer and game birds on an intensely engraved rocaille ground of shells and scrolls, the sides with similar decoration, the base with a tiger slaying an antelope, the gilt interior engraved with a presentation inscription: "To Dr Cyner as a small acknowledgement of his Professional Skill & extreme kindness & sympathy in time of trouble from his very sincere and obliged friend I. W. Tully August 1857," length 9.4cm, together with an ebonised and silver-inlaid snuff box, with lattice and stellar decoration, length 8.2cm. (2)

£1,100 - 1,800

€1,300 - 2,100



28



28

**An 19th century agate cameo in gold mount**

Oval form, carved with a relief profile in white of a Roman Empress wearing a diadem and pearl earrings on a dark caramel ground within a gold frame with engraved wavy detail, now set on a modern box carved from jasper of attractive swirling ochre, browns and terracotta deposits with silver hinge mount, *height of cameo 4.3cm, length of box 7.8cm.*

£800 - 1,200

€950 - 1,400

The cameo was in the collection of the 2nd Duke of Wellington. The box was purchased in 1953 for £15

29

**A 19th century agate and gold-mounted bonbonnière, unmarked**

Circular, the cover and base carved from brecciated agate formed of patches of typical grey and white linear deposit amongst colourless crystalline cement with brick-red hematitic inclusions and buff clasts, simple gold mount, *diameter 7.5cm.*

£700 - 900

€830 - 1,100

29



30



30

**A 19th century hardstone and gilt mounted snuff box**

Rectangular form with canted corners, the cover and base carved from grey and white granite with blue flecks, with simple gilt-metal mount (fracture), *length 9.1cm.*

£700 - 900

€830 - 1,100





31

An unusual late 18th/early 19th century porphyry and silver-mounted case, unmarked but almost certainly Italian. Rectangular and carved from Imperial porphyry, the cover with bevel edges and straight sides with reeded silver mount and raised on four shell feet, height 3.5cm, length 8.2cm.  
£500 - 700  
€590 - 830

31



32



32

A mid 18th century agate and silver-mounted snuff box. Oval form, the agate cover showing typical grey and white linear deposits surrounded by ochre and terracotta with reeded silver mount and simple thumbpiece, the convex silver sides with reeded detail and dished agate base, length 5.6cm, together with an 18th century agate and silver-mounted snuff box of unusually shallow proportions, cartouche form, the agate cover attractively cut with a grey and white quadrant surrounded by terracotta deposits morphing to ochre, with reeded silver mount and relief shell thumbpiece, with shallow conforming agate base (fracture), length 8.8cm. (2)  
£1,200 - 1,800  
€1,400 - 2,100

32





33

**An 18th century amethystine quartz, and silver-gilt mounted snuff box,**

*with later Dutch control mark*

Rectangular with arc-en-arbalette front, the cover carved from white quartz with an amethyst band to the front, the reeded silver-gilt mount on an amethyst base with bombé sides and notched base, *length 7.2cm.*

£1,500 - 2,000

€1,800 - 2,400

34

**An 18th century German rock crystal and gilt metal mounted snuff box**

Cartouche form, the rock crystal cover relief-carved with a stylised scallop shell, the reeded mount with shell scroll thumbpiece, the facet-cut base with concave sides and dished foot, *length 7.5cm.*

£2,000 - 3,000

€2,400 - 3,500

Purchased in Brussels, circa 1952.











35

**An 18th century agate and gold-mounted snuff box,**  
*unmarked, probably English or German*

Cartouche form, the cover carved from grey, white and terracotta agate exhibiting a remarkable likeness of a human face, the gold hinge mount with reeded and fluted detail and scrolling thumbpiece on a similarly coloured agate base with fluted and scroll detail to match the gold mount, *height 3.8cm, length 5.4cm.*

£2,000 - 3,000

€2,400 - 3,500

With Hakim, 1955, purchased for £70.



36

**An 18th century agate and gold mounted rouge pot,**  
*unmarked*

Circular, the cover and bombé-sided base of pale grey striated agate with reeded gold hinge mount with shell thumbpiece and rocaille detail, the interior now containing a Victorian glass liner with florally-pierced grille (fractures), *diameter 3.6cm.*

£2,000 - 3,000

€2,400 - 3,500

This was a gift from Kathleen Emily, Duchess of Wellington, née Bulkeley-Williams.







37



38

**37**  
A late 18th/early 19th century French gold and lapis lazuli mounted  
snuff box,

*Paris 1798-1809*

Cartouche form, the lapis lazuli cover with reeded and fluted gold hinge  
mount, with conforming carved lapis lazuli base (restoration), *length*  
*6.3cm.*

£1,000 - 1,500

€1,200 - 1,800

With Phillips, 1957, purchased for £56.

**38**  
A 19th century French lapis lazuli and gold-mounted bonbonnière,  
by *Alexandre-Jean-Marie Leferre, Paris circa 1840*

Circular, the cover and base carved from lapis lazuli with gold mounts  
with linear detail, *diameter 6.2cm.*

£1,500 - 2,000

€1,800 - 2,400

With Hakim, 1955, purchased for £45.





39

**An 18th century agate and silver-gilt-mounted snuff box,  
*unmarked***

Rectangular form with rounded front, the cover carved from agate of irregular speckled red hematite deposits amongst typical whites and greys, the reeded silver-gilt hinge mount on a base of similar agate with further ochre jasper inclusions, with bombé sides and notched base, *length 7.8cm.*

£1,000 - 1,500

€1,200 - 1,800

With Louis Vine, 1963, purchased for £40.

40

**An 18th century agate and gilt metal-mounted snuff box,  
*possibly French***

Oval form, the cover carved from attractively featured agate with patterns of stippled terracotta amongst greys and pinks with bursts of darker reds, the gilt metal hinge mount scallop-edged clasps and rocaille thumbpieces engraved with shells and flowers, the base carved from similarly coloured agate showing more jasper clasts, *length 5.8cm.*

£1,000 - 1,500

€1,200 - 1,800

With Cameo Corner, 1937, purchased for £6.

39



40





41

**41**  
**A late 18th/early 19th century pale grey agate and silver-mounted table snuff box,**  
*with later Dutch tax mark for imported silver*  
 Ovoid form, the stepped cover carved from typical grey and white agate with ochre-coloured inclusions, the reeded silver mount on a carved and similarly featured agate base with bombé sides and stepped foot, *height 5cm, length 12.7cm.*  
**£3,000 - 5,000**  
**€3,500 - 5,900**

With Sothebys, 1938, purchased for £10.



42

**42**  
**An 18th century agate and silver-mounted snuff box,**  
*unmarked, possibly German*  
 The rectangular cover carved with bevelled from agate with typical grey and white layers with hints ochre and a dusting of red hematite spots, the reeded silver hinge mount on an unusual base with ogee form sides, *length 7cm.*  
**£800 - 1,200**  
**€950 - 1,400**

For a similarly pouch-shaped box see Kenneth Snowman, *Gold Boxes of the Eighteenth Century* (London 1966), page 310, plate 633.



43

**An agate casket,**

*possibly Middle Eastern*

the domed cover carved from pale grey/yellow agate artfully cut to exhibit typical 'fishscale' features formed as the growing agate fibers clash, the scalloped mount and simple hinges on a carved agate base of similar colours with further jaspers inclusions, with notched corners and stepped foot, *height 9cm, length 12.6cm.*

£800 - 1,200

€950 - 1,400

With Phillips, 1952, purchased for £85.

44

**An 18th century agate and gilt metal mounted snuff box**

Rectangular with rounded front and canted rear corners, the cover carved from pale grey translucent agate coloured with a dusting of red hematite as well a bold red 'rivulet' inclusion across the back, the reeded gilt metal mount on a carved agate base with bombé sides and stepped foot, *length 7.7cm.*

£700 - 900

€830 - 1,100

Purchased c. 1950, place and cost unrecorded.







45

**A rare and unusual 18th century hardstone and 'burgauté' snuff box**

*probably from the workshop of Heinrich Taddel, Dresden circa 1750*  
 Oval form, the cover carved from eclogite and pique decorated with a courting couple with gold wirework and flaked abalone shell frock coat and gown by a fountain on a gold dust ground heightened with silver foliage, in the background a silver and gold arch supported by Corinthian columns flanked by gold dust arbours each centred by a gold or silver cypress tree all within a border of alternating gold dust and abalone shell filled scrolls, the base also carved from eclogite and decorated in a similar manner with formal garden vignettes of arches, topiary and pyramids.

£3,000 - 4,000

€3,500 - 4,700

For similar boxes and a discussion on the attribution of this type of 'piqué' decorated hardstone, see Charles Truman, *The Gilbert Collection of Gold Boxes* (Los Angeles 1991), pages 171 ff, cat nos. 61, 62 and 63. The decoration of the present lot and lot 13 show characteristics of the Chinoiserie and formality of Meissen decoration.

Eclogite is an unusual form of rock as it forms at pressures greater than those typical in the earth's crust. The piece used for the present lot shows the classic characteristics of pink/red garnets within a mass of green pyroxene. The lot is sold with a typed noted from the Gemmological Society to the 7th Duke of Wellington, pointing out that type of stone is found near and around diamond deposits, including those at Kimberley. However, by the 18th century deposits were already known in Saxony and Norway, the probable source for this specimen.

With Phillips or Bromet, 1951, purchase price unrecorded.





46

A 19th century moss agate and gold-mounted oval snuff box,  
*unmarked*

The cover and base carved from agate of typical grey and white translucency with stippled terracotta hematite deposits and green/buff casts giving the appearance of suspended moss, the gold hinge mount with engraved linear detail, *length 7.8cm.*

£1,500 - 2,000

€1,800 - 2,400

With Phillips, 1962, purchased for £85.

46



47



47

A 19th century hardstone and silver-mounted oval snuff box,  
*unmarked*

the cover and base carved from an attractive and well figured stone showing pale quartz growth within bands of grey agate and purple jasper with terracotta coloured casts to the edges, with simple silver hinge mount, *length 8.3cm.*

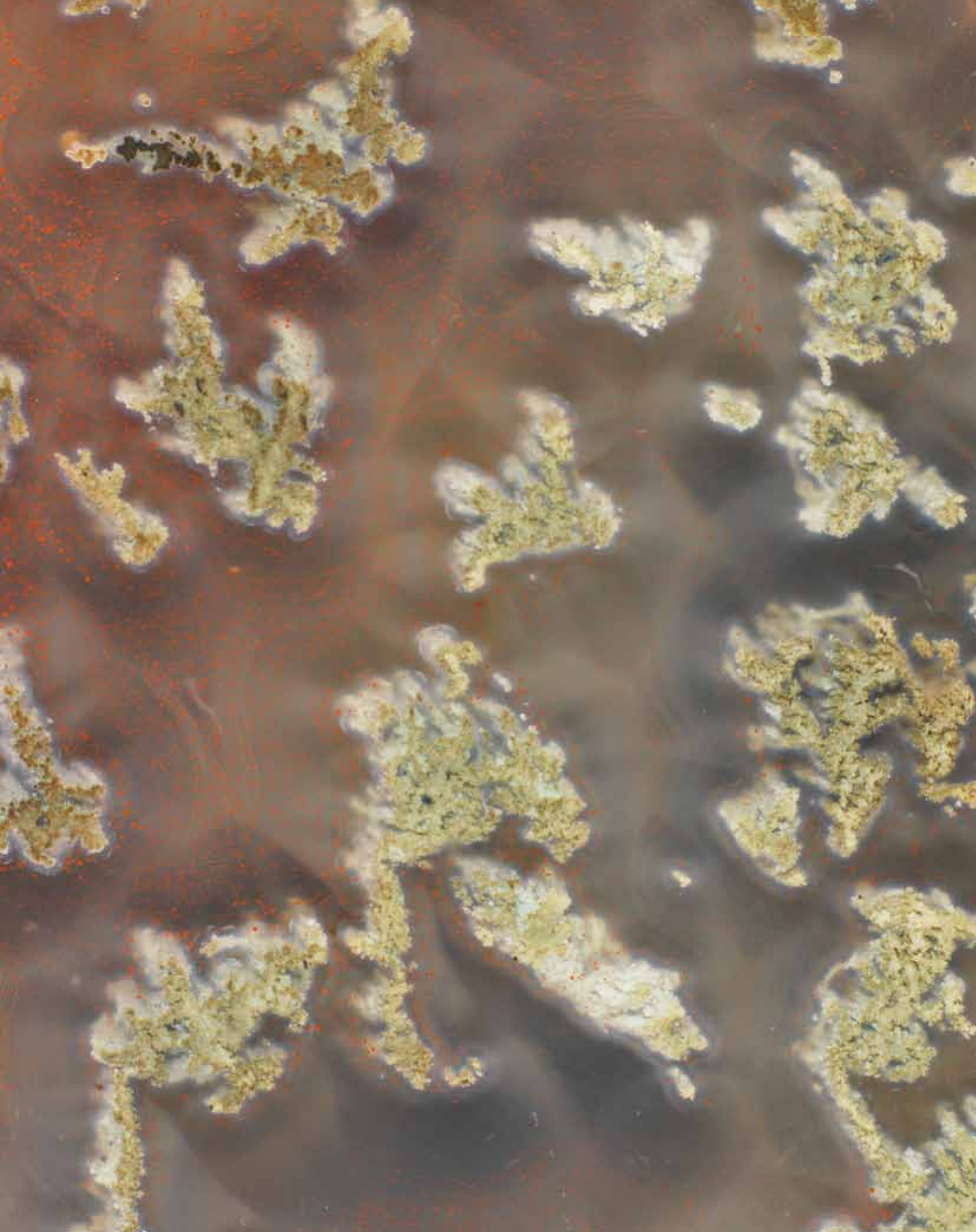
£1,000 - 1,500

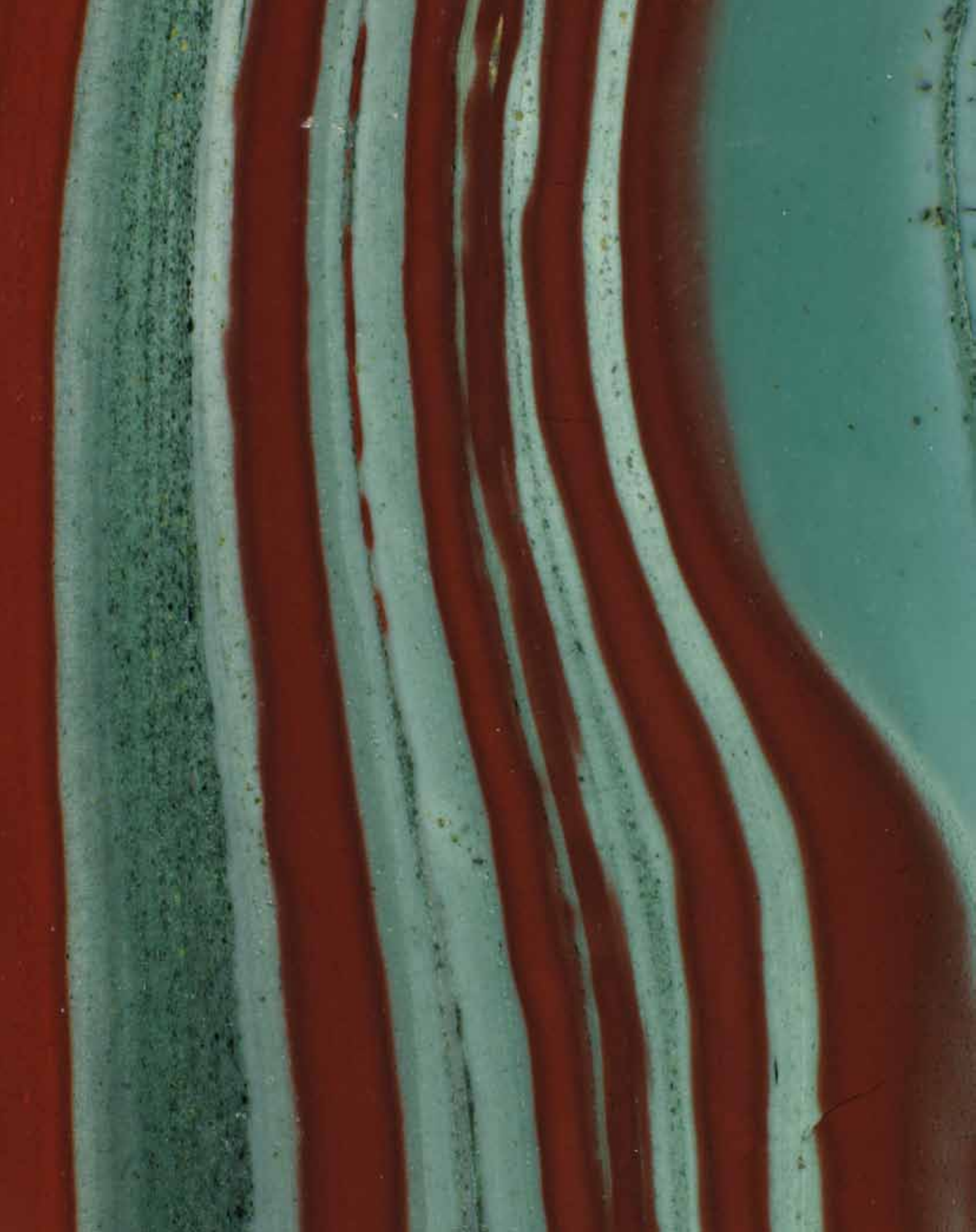
€1,200 - 1,800

With Rolando Ltd, 1952, purchased for £15.













48

A 19th century riband jasper and gold-mounted oval snuff box,  
*unmarked*

The cover and base carved from a single piece of boldly striped jasper  
in purple and green, the gold hinge mount with fluted detail, *length*  
*7.9cm.*

£2,000 - 3,000

€2,400 - 3,500

With Bromet, 1964, purchased for £110.







49

**A mid 18th century lapis lazuli and gold-mounted snuff box,**

*London, circa 1740's, with later French control mark*

Cartouche form, the lapis lazuli cover with gold mount chased with architectural and foliate scrolls on a matted and lattice ground, the gold sides with panels of similar chasing separated by architectural volutes with a cornucopiae-chased thumb rest below, the lapis lazuli base with linear detail, *length 7.7cm.*

£10,000 - 15,000

€12,000 - 18,000

With Bromet, 1949, purchased for £85.





50

A 19th century French lapis lazuli and gold-mounted snuff box in the 18th century style,

by Alexandre-Jean-Marie Leferre, Paris circa 1840

Cartouche form, the lapis lazuli cover with reeded gold hinge mount and relief floral thumbpiece, the gold sides chased with flowers, shaped lapis lazuli base, length 7.9cm.

£5,000 - 7,000

€5,900 - 8,300

With Phillips, circa 1953, purchased for £70.



51

**A George IV silver-gilt and lapis lazuli box,**  
by William Knight (II), London 1829

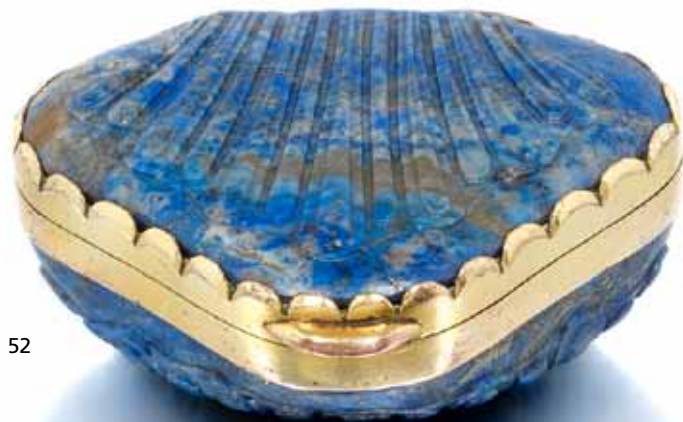
Oval form, the lapis lazuli cover relief-carved as a scallop shell with silver-gilt sides with reeded detail and simple scroll thumbpiece, the lapis lazuli base similarly carved as a shell, *length 7cm.*

£700 - 900

€830 - 1,100

William Knight (II) entered this mark (Grimwade 3214) as plateworker in 1816 but he had previously registered as smallworker with Samuel Knight, possibly his brother. He entered various further marks during his career, the last in 1839.

51



52

52

**An 18th century lapis lazuli and gilt-metal mounted snuff box,**  
*unmarked, probably German*

Stylised shell form, the lapis lazuli cover relief-carved as a scallop shell, the gilt metal mount with scalloped edge on dished lapis lazuli base also relief carved with shell detail, *length 6.5cm.*

£1,000 - 2,000

€1,200 - 2,400

With Tessiers, 1953, purchased for £15.

53

**A 19th century gold and hardstone mounted snuff box,**  
*unmarked, possibly Italian*

Cartouche form, the lapis lazuli cover with paterae-engraved hinge mount on a conforming carved lapis lazuli base, *length 6.1cm.*

£1,000 - 1,500

€1,200 - 1,800

Purchased 1953 for £85.

53







54

54 Y

A mid-18th century lapis lazuli, diamond and gold-mounted etui, unmarked, London circa 1760

Typical tapering rectangular form with panelled lapis lazuli sides, the upswept cover with hinged ring attachment and a gold band of rocaille flowers amongst scrolls on a matted ground, the conforming reeded hinge mount decorated with a similar pierced apron, with diamond-set set push-button release and further reeded gold band to the base, the fitted interior with gold-handled scissors, ear pick, ivory writing slip, a penknife, a pencil and bodkin, height 9.8cm.

£4,000 - 6,000

€4,700 - 7,100

55

A mid-19th century French lapis lazuli and silver-gilt mounted magnifying glass,

by Louis-Hyacinthe Lepage, Paris circa 1850

The baluster form lapis lazuli side panels with silver gilt swing-mounted lens, length extended 12.5cm.

£500 - 700

€590 - 830



55



56

56

A 19th century lapis lazuli and gold-mounted vinaigrette, unmarked

Oval form, the slightly domed lapis lazuli cover with reeded gold hinge mount opening to reveal a drilled grille, carved lapis lazuli base, length 3.1cm.

£1,000 - 1,500

€1,200 - 1,800





57

**A mid 18th century lapis lazuli and chased gold mounted snuff box,**

*London, circa 1740's*

Cartouche form, the lapis lazuli cover set in a reeded mount with shell thumbpiece, the gold sides with chased rocaille decoration of asymmetric panels depicting a mythical fish emerging from architectural volutes with a spray of spume, a peacock on a balustrade and an eagle fighting a snake all amongst flowers, trees and grass growing from scrolls, with conforming dished lapis lazuli base, *length 7.3cm.*

**£15,000 - 20,000**

**€18,000 - 24,000**

Ex-Hawkins Collection, with Percy Webster, 1938, purchased for £30.





58

A Louis XVI vari-coloured gold and lapis lazuli snuff box,

by Jacques Marcelin Marcault, Paris 1773

Oval form, the lapis lazuli cover set in a rose gold hinge mount decorated to the edge and side with an applied lemon gold guilloché band, the sides with a similar but bolder guilloché band above a stiff leaf border, the dished lapis lazuli base with stepped foot, *height 3cm, length 7.3cm.*

£15,000 - 20,000

€18,000 - 24,000

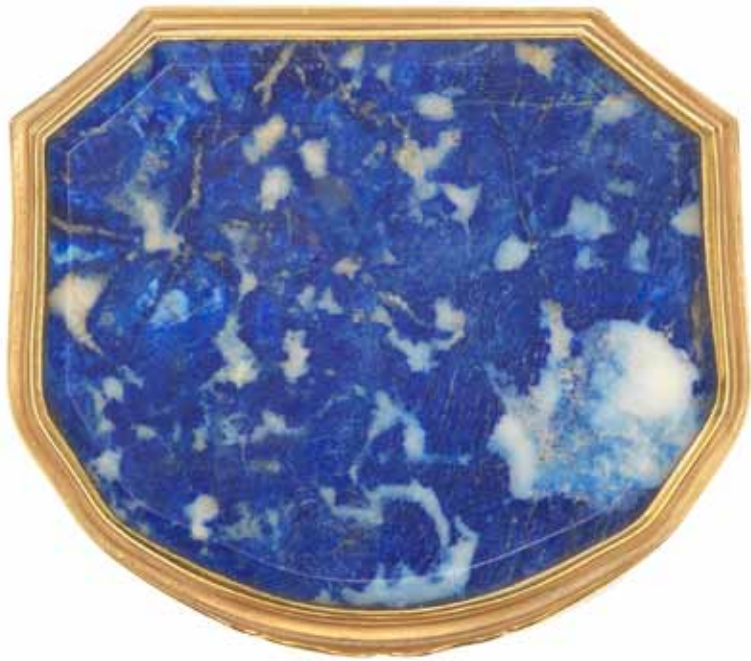
With Hakim, 1955, purchased for £45.



58 Mark









59

**A Louis XV lapis lazuli and gold mounted snuff box,**  
*engraved Gouers À Paris to the rim and with the discharge mark of Charles Cordier 1722-27, by Daniel Gouers, the miniature by Gustav Klingstedt (1657-1734)*

Cartouche form, the facet-cut lapis lazuli cover with ogee gold mount and scrolling thumbpiece, the sides chased with a pair of doves flanked by wave-scrolls, bell husks and lattice panels all on a matted ground with conforming lapis lazuli base, the underside of the cover with miniature on vellum of Venus at her toilette painted *en grisaille* as an 18th century noble woman, cupid holds up an oval looking glass with a maid in attendance, she sits at a dressing table with similar lattice detail to that found on the gold mount, on the table is a pearl necklace, a powder puff and ribbons, length 7.8cm.

£50,000 - 70,000

€59,000 - 83,000



59 Mark

For a similar box in the Hermitage, see Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe* (London 1966), plate 179, page 109, it has an agate rather than lapis lazuli cover but the same engraved signature to the rim and decoration to the gold sides. It is interesting to note that the glazing and framing of the miniature is of the same style as that on the box given by Louis XV to Louis Le Fort of Geneva in 1727, illustrated in plate 176.

Snowman writes extensively on Gouers and illustrates several of his boxes still extant. His boxes are now rare despite the fact that he appears to have carried out a lot of Messonnier's designs and there are many diplomatic gifts with his poinçon recorded in the *Régistres des présents du Roi* from 1726 to 1735. He held the titles of *Orfèvre ordinaire de la Reine* and *Marchand orfèvre de leurs Majestés*.

It is worth pointing out the difference in spelling of the masters name. He is registered as Govaers rather than Gouers, like other immigrants he altered the spelling. Daniel Govaers was received as master in 1717, see Nocq *Les Poinçon de Paris*, page 272ff for a more extensive entry than usual. The reason for this is his inclusion of information regarding Gouer's bankruptcy in 1737.

The works of Klingstedt depicting racy scenes are quite often to be found on the interiors of boxes of this date, see a tortoiseshell and gold mounted example sold these rooms, 4 July 2007, ex lot 42.



## Objects of Vertu

60

**A 17th century Nuremberg hardstone tankard with silver-gilt and enamelled mounts**

*the mounts unmarked, probably from the workshop of Johan Heel (Augsburg 1637 - Nuremberg 1709)*

The pineapple finial with knopped silver-gilt mount enamelled with flowers on a blue ground on a domed purple and white brecciated agate cover with similar blue enamelled mount heightened with chased silver flowers, with bifurcated curlicue enamelled thumbpiece and enamelled silver scrolling handle on a gently tapering cylindrical agate body on a spreading floral base, *height 14.5cm, diameter of base 11cm.*

**£20,000 - 30,000**

**€24,000 - 35,000**

The attribution of the present lot to Johann Heel was first made by W. B. Honey in an article in *The Burlington Magazine for Connoisseurs*, Vol. 60, No 348 (Mar, 1932), pp. 132-140, illustrated Plate I (C). At the time the tankard was on loan to the Victoria and Albert Museum, London, the finial is not shown in the image.

A similar example is held in the Metropolitan Museum of Art, New York (Accession Number: 1974.356.785). It is attributed to Johan Heel and the mounts conform almost exactly to the present lot though it has relief lattice decoration to the body.

Johann Heel was made master in Nuremberg in 1668, though previously he had published prints of ornamental designs (copies are in the Victoria and Albert Museum). The attribution of pieces to Heel is made from the similarities in decoration to the designs.

There are two agate standing cups with similar blue and floral enamel mounts in the collection at Rosenborg Castle, 1781 inventory numbers 111.28 and 29, cat nos. 641 and 642 in Jorgan Hein *The Treasure Collection at Rosenborg Castle* (Copenhagen 2009). Hein makes comparisons to other cups in the Treasure Collection that have florally painted silver-gilt mounts and are marked for Augsburg makers but the style of the flowers on those pieces is not that similar to the bold flowers with black outlines found here.







61

61

**A 19th century gold and enamelled box**

*probably Swiss for the Turkish Market*

Of rectangular form with rounded ends and octagonal section, elaborately decorated in champlevé enamel arabesques; translucent red and navy blue with opaque white and turquoise all on a pale green opaque ground, three panels lifting to form the hinged cover, the flange engraved Anna B Austin, *length 9cm, weight 87.6gms.*

£6,000 - 8,000

€7,100 - 9,500

62 \*

**A late 18th/early 19th century chrysophase and gold bonbonnière**  
*unmarked*

Circular, formed of chrysophase panels set into gold cagework and with reeded and bright-cut gold rims, the cover with central agate panel, *height 3.2cm, diameter 5.3cm.*

£1,000 - 1,500

€1,200 - 1,800

62



63

**A 19th century gold and agate snuff box**

Casket form, the rectangular cover with a central moss agate panel flanked by two further oval similar panels within reeded frames on a 'seaweed' engraved gold ground, the sloping sides set with alternating panels of striated and moss agates, gold lined interior, the base with inverted sloping sides with similar alternating panels of agate with reeded gold mounts, *length 8.5cm.*

£6,000 - 8,000

€7,100 - 9,500

64

**A 19th century gold mounted, lapis lazuli and agate inlaid snuff box**

*with the French insect import mark for 1838-63*

Rectangular form with canted corners, the cover set with lapis panels with an inlaid agate lozenge and dart border with gold stringing and reeded gold hinge mount opening to reveal a gold lining, the sides formed of eight similar lapis lazuli and agate inlaid panels with reeded frames, the base set with a lapis panel with an aventurine glass border, *height 8.3cm.*

£3,000 - 5,000

€3,500 - 5,900

**Provenance:**

Purchased by Sir Arthur Gilbert from S J Philips as a gift for mother of the present owner.

Thence by descent.

Sir Arthur Gilbert (1913-2001) and his wife Rosalinde amassed one of the greatest 20th century collections of hardstone and gold boxes as well as other gold, silver and micromosaic objects. In 1996, Sir Arthur gave the collection to the nation and it is now on permanent loan to the Victoria and Albert Museum where celebrations will be held this year to honour the centenary of his birth.

63



64





**A 19th century French diamond, ruby, hardstone and silver-gilt mounted miniature urn**

*in the manner of Charles Lepec*

The turned hardstone cover with red and green enamelled finial on a knopped neck with silver-gilt girdle and green foliate detail with white champlevé enamelled band set with six rubies on slender inverted baluster body with colourfully enamelled mythical fish supports on a foliate-enamelled silver-gilt and hardstone socle set with two raised on a square base supported by four enamelled diamonds, *height 9cm, width 5.4cm.*

£13,000 - 18,000

€15,000 - 21,000

**Provenance:**

Rothschild inv. no. E.de R.634, sold The Collection the Late Baroness Batsheva de Rothschild, Christie's, 14 December 2000, ex-lot 64

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Baroness Batsheva de Rothschild (1914-99), Tel Aviv.

A small nef-style parfum brûlé with similar translucent enamelling to the supporters signed Lepec was sold these rooms 8 Jul 2009, ex lot 50. Charles Lepec (1830-after 1885) trained as a painter under Hipolyte Flandrin. He showed his paintings at the Salon from 1857-9 but, in 1861, he began experimenting with enamel. By 1866, he was ready to enter at the Salon a monumental 6 foot high shield depicting Clémence Isaure, now in the Musée d'Orsay (Inv OAO 712).



66

A 19th century French rock crystal, silver-gilt and enamelled cup and cover

*unmarked*

The finial formed as a white enamelled putto sitting on a shell and scroll seat on a pellet-cut crystal cover with floral and blue enamelled mount on a lattice and reeded cup on a knopped and dragon form stem on a spreading crystal foot, *height 13.5cm.*

£1,800 - 2,200

€2,100 - 2,600



66

67

A mid-18th century Spanish damascene and parcel-gilt snuff box  
*maker's mark distorted, assay master Francisco Sanchez Taramas, Cordoba 1760, with later Dutch import mark for 1810-1814*

Rectangular form, the cover cast in relief with a central female profile flanked by guards and putti, scrolling shell-embellished border, raised cable thumbpiece, the underside engraved with a central floral strapwork panel within a shell-embellished foliate scroll border, the interior engraved with a coronet, *length 7.5cm, weight 3oz.*

£1,000 - 1,500

€1,200 - 1,800



67

68

**A mid-18th century German hardstone and gold-mounted snuff box**

*Unmarked, Dresden or Berlin circa 1750*

Carved in the form of a dudelsack (German bagpipes), the quartz cover with reeded gold hinge mount and floral thumbpiece set with five rubies, the bulbous base with ram's neck set with gemstones for eyes and the horn sockets, *length 7.5cm.*

**£4,500 - 5,000**

**€5,300 - 5,900**

A more elaborate example in agate is illustrated in Snowman, *Eighteenth Century Gold Boxes of Europe* (London 1966), plate 624, page 306.



69

**A George III gold patch box**

*maker's mark script I or J B beneath a crown, London 1761*

Rectangular form, the cover set with a relief panel of a warrior presenting a lamb to a King, with reeded hinge mount and scrolling thumbpiece, the bombé sides with chased architectural and floral scrolls, the interior fitted with a mirror, *length 5.2cm.*

**£8,000 - 12,000**

**€9,500 - 14,000**

The maker's mark is similar to that of John Barbe (Grimwade no. 1177) but does not have a pellet below. The mark has been noted on a series of similar boxes, all hallmarked to the the base and the rim and having similar relief panels mounted in the lid. However, we cannot be certain of the maker's identity.





70

**A 19th century Continental gold mounted porcelain snuff box  
in the 18th century Meissen style**

Of lobed tapering form, painted in the style of Johann Jacob Wagner, the front with a scene of Harlequin attending two ladies seated below drapery above a pedestal with an oval portrait, the back with a scene depicting a soldier standing on a military trophy enclosing a half-length portrait of a figure in armour, with a cannonball exploding overhead, the base with a harbour scene in purple monochrome, the cover with a procession of Italian Comedy figures below drapery with a herm to one side, and a cartouche enclosing the monogram 'EA', signed 'JW' at the edge of the rim, the inside cover with a bust portrait said to be Elisabeth Auguste von Palatinate-Sulzbach, the gold mounts with hatched and reeded decoration and foliate rocaille aprons, *height 6.5cm.*

£1,200 - 1,800

€1,400 - 2,100

An original 18th century Meissen example of the present lot was included and sold in these rooms, the Helmut Joseph Collection, 5 July 2011, ex-lot 10.



70

71

**An early-19th century German gold and enamelled snuff box  
maker's mark of crossed-'S's stamped thrice to cover and base, also a  
sunray mark, the flange incuse stamped 2657**

Rectangular with canted corners, the cover painted en pleine in pastel colours with a scene of a maiden in diaphanous robes arriving with the lunch for a pipe-playing shepherd, with mountain landscape behind within a blue and white enamel frame heightened with paillons and bright-cut gold border, the sides with a similar blue and white band, the base with a central translucent blue enamel panel over a rayed ground, *length 9.5cm, weight all-in 118.7gms.*

£3,000 - 4,000

€3,500 - 4,700



71

72 Y

**A mid 18th century shagreen and silver mounted necessaire**

The green ray skin covered case of cartouche section, hinged cover with silver shell and scroll drop handle on a pierced rocaille floral and scroll mount, the front and sides with similar mounts, raised on three pad feet, the interior with mirror to underside of the cover and fitted with ivory writing slip, two scent bottles, a sealing wax case, a penknife, a small spoon, two earpicks, a bodkin, a pair of scissors, a needlecase, a pencil holder, a tweezer file, a tapering handle with two blades and three various scrapers, *height 13.5cm.*

£3,000 - 4,000

€3,500 - 4,700

73

**A George III hardstone and silver-mounted snuff box**

*by Charles Fox (I), London 1805*

Rectangular with rounded edges, the flush hinged cover mounted with an Egyptian jasper cabochon with feather scroll border, the underside of the cover now engraved with a bust of Nelson, *length 8cm.*

£1,000 - 1,500

€1,200 - 1,800



72



73

74

**A 19th century gold, enamelled and jasper etui**

*unmarked, in the 18th century style*

Inverted egg form, with white enamelled motto to the hinge mount: PAR FAVEUR CROIT L'AMOUR, with rococco pierced gold cagework with ho-ho birds amongst scrolls, *height 5.2cm.*

£2,500 - 3,000

€3,000 - 3,500



74

75

**A 19th century and earlier mother of pearl and gold mounted snuff box**

*unmarked, possibly Dutch*

Rectangular form with canted corners, the cover set with an 18th century mother of pearl panel relief-carved with a depiction of the Church of the Holy Sepulchre in Jerusalem being watched over by Archangel Gabriel, the gold mount with engraved foliate decoration, the sides and base formed of mother of pearl panels engraved with foliage and tulips, *length 6.8cm.*

£1,800 - 2,200

€2,100 - 2,600

76

**A mid-18th century English gold mounted walking cane**

*maker's mark only, script "N I" or "J", possibly Nathaniel Jefferies (I) or (II)*

The crown of the knop with a vacant shell-framed cartouche, the tapering sides with relief flowers and foliage tumbling between shells and scrolls, on a malacca cane pierced for tassle, *length 89.5cm.*

£1,000 - 1,500

€1,200 - 1,800



76



75



77



78



77

A French Art Deco platinum and diamond mounted jade case  
Rectangular with curved edges and hinged cover, the hinge mounts  
and the clasp formed as pairs of platinum bands channel-mounted with  
diamonds with black enamel tear drop and lozenge embellishments,  
*height 8.6cm.*

£4,000 - 6,000

€4,700 - 7,100

78

An early 19th century gold, turquoise and bloodstone vinaigrette  
*unmarked*

Circular, the domed bloodstone cover set in a gold mount decorated  
with alternating relief shells and cabuchon-set turquoises, the gold lined  
interior with pierced and engraved floral grille, the bloodstone sides and  
base with reeded gold mounts, *diameter 2.5cm.*

£1,000 - 1,500

€1,200 - 1,800

79

A late-18th/early-19th century gem set, gold and enamelled  
walking cane  
*unmarked*

The crown set with an amethyst within a band of cabochon set old rose  
cut diamonds with a black champlevé enamel band below, the sides  
with pierced chinoiserie decoration of enamelled birds amongst vases of  
flowers supported by architectural volutes, on a malacca shaft, *length*  
*91cm.*

£1,500 - 2,000

€1,800 - 2,400

79





80



81

80 Y

**An early 20th century French diamond-set, vari-coloured gold and enamelled nécessaire**

*in the form of an 18th century carnet de balle, maker's mark "P F" under the wing of a bird, Paris 3rd standard mark*

Tapering rectangular form, the front with two plaques, engraved Souvenir d'Amitié on an engine turned ground with bands of blue enamel interrupted by yellow and rose gold panels, with a diamond-set push piece, the interior with ivory writing slip, mirror, a pierced floral card grip and two lidded compartments, *height 8.8cm, weight including mirror 175.2 gms.*

£5,000 - 7,000

€5,900 - 8,300

81

**A George IV 18 carat gold dressing set box**

*no maker's mark, London 1822*

Rectangular form and square section, each side with engine-turned decoration and plain edges, the cover with central roundel monogrammed "T. W.," with relief floral thumbpiece, the interior with later presentation date, *length 8.3cm, weight 110gms.*

£1,800 - 2,200

€2,100 - 2,600

82

**A 19th century gold and gem-set vinaigrette**

*unmarked, possibly Scottish*

Ovoid form, the cover set with a citrine, with pressed pelleted and floral hinge mount and sides with dished gold base, the interior with unusual pressed and drilled laurel and pelleted grille, *length 3.5cm.*

£3,500 - 4,000

€4,100 - 4,700



82

83

**A Victorian silver table snuff box**

*by W R Smily, London 1844*

The cover applied with a relief panel depicting a stag hunt, *marked with a lion passant*, with a foliate relief border and shell thumbpiece, reeded sides and engine turned base with a crested circular cartouche, gilt interior, *width 8.6cm, weight 6oz.*

£1,500 - 2,000

€1,800 - 2,400



83



84

84

**A George III silver-gilt musical snuff box**

*by William Snooke Hall, London 1818*

Rectangular with wavy engine-turned decoration and relief chased Flowers of the Union thumbpiece, the base plate opens to reveal a restored barrel movement, numbered 252, *length 8.3cm.*

£1,000 - 1,500

€1,200 - 1,800

85 \*

**A George III cast silver-gilt snuff box**

*by James Ash (I), London 1809*

Rectangular form, the cover set with a relief panel depicting Diana and Adonis amongst elaborated architectural volutes and scrolls, the convex sides with a relief fruiting vine band and basket weave base, *length 7.7cm, weight 5.3oz.*

£1,000 - 1,500

€1,200 - 1,800



85



86

**A 19th century German diamond-set gold snuff box**  
*unmarked in the manner of Charles Weisshaupt & Söhne, Hanau; incuse stamped to the flange 1676*

Cartouche form, the cover with a central portrait plaque within a diamond frame on a ground of relief flowerheads and scrolls, the bombe side engraved with lattice panels within scrolls and foliage and applied with relief flowers and scrolls, length 8.8cm, weight all-in 176.8gms.

£2,000 - 3,000

€2,400 - 3,500



86

87 \*

**An early 19th century gold presentation snuff box**

*by Gabriel-Raoul Morel, with the post revolution unofficial wolf's head mark and the 1819-38 third standard mark, Paris circa 1820*

the flush-hinged cover with bas-relief decoration of a cornucopia flanked by mythical beasts amongst foliate scrolls with flower head and husk thumbpiece, the convex sides with anthemion and foliate scroll panels, reeded base, engraved to the flange, "Donné à Mr de Latour par Le Prince Polignac, 1826," length 7.7cm, weight 81.2gms.

£6,000 - 8,000

€7,100 - 9,500

Prince Jules de Polignac (1780-1847), 3rd Duke of Polignac (4 May 1780–2 March 1847), was a French statesman. An ultra-royalist politician after the Revolution and Prime Minister under Charles X for the last year of the Bourbon reign before the 1830 July Revolution.

Raised in the environment of the court at Versailles, and with a mother as confident and favorite to Queen Marie Antoinette, for the first nine years of his life, Polignac's family enjoyed the position of being one of the leaders of high society at Versailles.

Forced to flee during the outbreak of revolution in 1789, Polignac did not return to France until 1804. Despite now being under the rule of Napoleon Bonaparte, Jules continued in his zealous loyalty to the exiled Royal Family.

After the restoration of the Bourbons in 1814, Polignac was rewarded with various honours and positions. As well as holding various offices, he received from the pope his title of "prince" in 1820, and later in 1823, King Louis XVIII made him ambassador to Great Britain. A year later, his mother's former friend ascended the throne as King Charles X. Polignac's political sympathies did not alter and he was one of the most conspicuous ultra-royalists during the Restoration era.



87

88

**A George IV 18 carat gold rectangular presentation snuff box**

*maker's mark rubbed, London 1825*

The cover engraved with a drinking scene entitled "THREE MERRY BOYS I TROW ARE WE," on a zig-zag engine turned ground within a raised rose and thistle border, the sides and base with similar engine turning, the underside of the cover engraved "Presented to Ja<sup>s</sup>. D. Millar Ass<sup>t</sup> Staff Surgeon by several Junior Officers of the Medical Department as a testimony of their friendship & recollection of the kindness & attention they experienced from him while on duty at Fort Pitt Chatham," width 7.9cm. weight 83g.

£4,000 - 5,000

€4,700 - 5,900

The convivial engraved scene is of Robert Burns with his drinking mates William Nicol and Allan Masterson, the title is a line from Burns' poem 'Willie Brewed a Peck O'Malt.'

Fort Pitt was a Napoleonic fort built between 1805 and 1819 on the high ground of the boundary between Chatham and Rochester, Kent.



88

89



90



91



89 Y

**A 17th Century tortoiseshell and silver piqué tobacco box**  
*unmarked*

Of oval outline, the cover carved with sunburst pattern, a vacant oval silver cartouche and decorated with geometric piqué border, the base of similar design, with an unmarked silver rim and hinge, *height 4cm, length 18cm.*

£1,000 - 1,500

€1,200 - 1,800

Provenance:

The collection of Herbert C Dent, collector and author of *Piqué: a Beautiful Minor Art*, published by The Connoisseur, (London, 1923)

Thence by family descent to the present owner

90 Y

**A Louis XV tortoiseshell and silver piqué snuff box**  
*unmarked*

Of compressed spherical form, the cover with central scallop shell on a lattice ground with scrolling and pelleted border, the sides with alternating fishscale and lattice panels, with paired shells top the centre, unmarked silver rim, hinge and later thumbpiece, *height 4cm, length 6cm.*

£1,000 - 2,000

€1,200 - 2,400

Provenance:

See lot 89

91 Y

**A 17th Century tortoiseshell and silver piqué tobacco box**  
*unmarked*

Of oval outline, the cover carved with sunburst pattern, decorated with piqué inlay and vacant oval silver cartouche, scrolling hinge, the base of similar design, *height 4cm, length 9.5cm.*

£1,000 - 1,500

€1,200 - 1,800

Provenance:

See lot 89





92 (detail)

92 Y

**A late-17th/early-18th Century Neapolitan tortoiseshell, silver and ivory pique box**  
*unmarked*

Of oval outline, the cover decorated with the FLEETWOOD coat of arms within a border of stylised foliate scrolls, opening to reveal three oval portrait miniatures of a girl and two boys, watercolours on ivory, together with a separate hinged leaf decorated with a portrait miniature believed to be John Fleetwood, watercolour on ivory, and another of Naples verso, pen and ink on ivory, with plain base and unmarked silver mounts, rim and hinges (losses), *height 2cm, length 9.5cm.*

£2,000 - 3,000

€2,400 - 3,500

Provenance:

See lot 89

Sale, Sotheby's July 1941, lot 239

John Fleetwood (died 1725) was British Consul General in Naples for Queen Anne and George I, and is recorded as purchasing Tadworth Court in Surrey in 1722. Fleetwood had two sons, John junior and Gerard Dutton, and a daughter, Anna Maria, and the portraits in the cover are believed to be of them.

93 Y

**A French 18th Century blonde tortoiseshell and gold piqué box**  
*unmarked*

Of rectangular outline, the cover piqué-decorated with a pair of doves on architectural volutes, flanked by flaming hearts with quivers of arrows and cornucopias, bell husk motifs to the border, with gold hinge mounts and later band to rim, *height 1cm, length 8cm.*

£1,000 - 2,000

€1,200 - 2,400

Provenance:

See lot 89

Sale, Sotheby's July 1941, lot 239



92



93





94

**A late 18th century German gold and enamelled snuff box**

*maker's mark incuse crowned M & P flanked by foliate sprays, Hanau circa 1790*

Oval form, the cover set with a central ovoid panel painted en pleine with maidens lighting a torch from the altar of Venus under a purple drape with a colonnade behind, with chased gold mount on a blue translucent enamel ground within a relief enamelled pearl and leaf border, the sides with similar blue translucent enamel panels within blue and white rod and pellet borders separated by vine-entwined pilasters, *length 6.8cm.*

£12,000 - 18,000

€14,000 - 21,000



95

95

**A Victorian hardstone and silver-gilt mounted egg cup**  
by Charles Rawlins and William Sumners, London 1839

The agate bowl oval renaissance form with pierced guilloche form silver-gilt rim mounted with alternating lapis lazuli, malachite and jasper centres, raised on a kneeling cupid stem on a hexagonal base with similar hardstone mounts, height 7.2cm, length 7.5cm.

£2,000 - 3,000

€2,400 - 3,500

96

**A Victorian gold and turquoise mounted scent bottle**  
maker's mark only, John Linnit, and retailed by Tessier

The compressed globular gold cover set with a diamond, turquoises and floral-engraved simulated lozenge cage work and applied with turquoise cabochons to match the cagework encasing the globular clear glass base, with gold stopper, in a fitted leather case, stamped "H & E Tessier, Manufacturing Jewellers to the Queen & Royal Family," height 7.1cm.

£1,000 - 1,500

€1,200 - 1,800



96



97 Y

**An early 19th century Swiss gold portrait box**

*by Alexander Magnin, Geneva, the portrait by Luis de la Cruz y Rios (Spanish, d.1850)*

Rectangular, the cover with a central glazed portrait miniature on ivory of King Ferdinand VII of Spain within a laurel frame and flanked by a pair of stylised acanthus pilasters on a sablé ground within a border of laurel and paterae, the sides with an upper band of bell husks and sunflowers and acanthus panels below separated by wreaths, the underside with twin relief cornucopias with acanthus scrolls below all within a laurel border, *length 9.8cm, weight all-in 231gms.*

£20,000 - 30,000

€24,000 - 35,000

Ferdinand VII (14 October 1784 – 29 September 1833) was twice King of Spain: in 1808 and from 1813 to 1833 – the latter period in dispute with Joseph Bonaparte. He was known as "Ferdinand the Desired" or "The Felon King". The eldest surviving son of Charles IV, King of Spain, and of his wife Maria Luisa of Parma, Ferdinand was born in the vast palace of El Escorial near Madrid. Some historians argue that Ferdinand wasn't actually a son of King Charles IV but son of Manuel de Godoy, Prime Minister and rumored lover of the queen.

In his youth he occupied the painful position of an heir apparent who was jealously excluded from all share in government by his parents and the royal favorite Manuel de Godoy.

National discontent with a feeble government produced a revolution in 1805 which in turn led to the Peninsular War. In October 1807, Ferdinand was arrested for his complicity in the El Escorial Conspiracy; an attempted Coup d'état aimed at securing the help of emperor Napoleon I of France to unseat the now unpopular de Godoy, who was openly hostile to the Crown Prince. When the conspiracy was discovered, Ferdinand grovelled to his parents for forgiveness and betrayed his associates. However, significant public support for the conspirators against de Godoy meant that all those tried received a pardon and were acquitted.





98

**A 19th century German gold, enamelled and micromosaic mounted snuff box**

*maker's mark S C in a verticle lozenge with an anthemion below, Hanau circa 1830*

Rectangular form, the cover set with a central ovoid micromosaic panel depicting an Italianate landscape with cypress and pine trees with rolling hills in the background, within a blue enamelled frame on a sablé ground, heightened with chased foliate scrolls entwined with a leafy vine within a stiff leaf and opaque blue enamel border, the sides with panels of linear engine turning within blue enamel bands and separated by anthemion pilasters, the base with matted and polished wavy engine-turning within a border of serpents entwining foliate scrolls, red leather case, length 7.8cm.

£5,000 - 7,000

€5,900 - 8,300



## Colonial and Continental Silver

99

**A fine 19th century Chinese export silver casket table snuff box on wheels**

*by Khecheong, of Club Street Honham Island, Canton, circa 1860*

With highly elaborate trailing vine tendrils, "C"-scrolls and leaves on matted ground, the corners of the bombè base applied with large "C"-scroll acanthus leaf and berry brackets and each side with floral garlands, also applied with regimental badge and vacant cartouche, the cover slightly domed and applied with large cast finial modelled as a standing lion, gilt washed interior, raised on four scroll feet with integral casters, *width 18cm, height 21cm, length 26cm, weight 58.8oz.*

**£5,000 - 8,000**

**€5,900 - 9,500**

Provenance:

The collection of Sir Basil Scott (former Chief Justice of Bombay) and Lady Scott (née Villiers-Stuart of Dromana, Co. Waterford)

Thence by descent to the present owner

The 59th (2nd Nottinghamshire) Regiment of Foot was an infantry regiment of the British Army, formed in 1755 in response to the threat of renewed war with France. It was amalgamated with the 30th (Cambridgeshire) Regiment of Foot in 1881 to form The East Lancashire Regiment as part of the Childers Reforms.

During the early part of the 19th century the 59th Foot was engaged in garrison duties in England, Ireland, Malta and the West Indies, and involved in many of the Wars of the day. In 1849 they sailed to China to become part of a small force enforcing the terms imposed on China following the First Opium War (1839 - 1842). In 1856, Britain deemed the terms of the treaty to have been broken, and the Second Opium War commenced (1856 -1860). In January 1858, the 59th Foot, along with members of the Royal Marine Light Infantry and the Royal Navy, occupied the city of Canton.

100

**A fine 19th century Chinese export silver presentation baptismal cup**

*by Khecheong, of Club Street Honnam Island, Canton, circa 1867*

The large octagonal "font" shaped bowl with flared rim and each panel finely decorated with entwined and architectural Gothic arch motifs and trailing foliage on a matted ground, middle section of bowl with pendant apron of frosted acanthus leaves and lower section with simulated basket-weave and leaves, interior of bowl with secondary gilt-washed lining, raised on separate screw-in tapering base, chased and applied with leaves edged with a further border of high relief trailing vine tendrils, engraved on edge "To Basil Scott from his Grandfather JS 1867", height 29.3cm, weight 49.4oz.

£3,000 - 4,000

€3,500 - 4,700

**Provenance:**

From the collection of Sir Basil Scott, former Chief Justice of Bombay and Lady Scott (née Villiers-Stuart of Dromana, Co. Waterford)  
Thence by descent to the present owner

Sir Basil Scott (1859-1926) was educated at Balliol College, Oxford. After graduating as a barrister in 1884 he emigrated to India and took a position in the Bombay High Court, where his uncle, Basil Lang, was already practicing. Sir Basil acted as Advocate-General on several occasions, but soon became permanent Advocate-General in 1903. After working for some months as Puisne Judge in 1906, and upon the retirement of Sir Lawrence Jenkins, Scott was appointed Chief Justice in 1908, a role in which he was noted for being fair-minded and impartial.







101

101

**A 19th century Chinese silver teapot**

*stamped with maker's mark only, by Sunshing, first half of 19th century Oval and in the George III style with fine bead borders, hinged cover with gentle pointed dome and oval finial, wood handle, height 15cm, weight total 18oz.*

£1,200 - 1,500

€1,400 - 1,800

102

**A 19th century Chinese export silver mug**

*maker's mark Cu conjoined attributed to Cutshing, second quarter of 19th century*

The tapering body having an outer band of profusely embossed and chased work depicting various scenes/stories/dreams of Chinese life, reeded borders and applied roundel to front engraved with Chinese characters, simulated bamboo handle, height 11.8cm.

£1,000 - 1,500

€1,200 - 1,800

For detail of mark see H. A. Crosby, John Devereux Kernan and Ruth Wilkins, "Chinese Export silver 1785 - 1885", (published 1975) page 244 fig 225.



102

103

**A late 19th Chinese export silver presentation vase**

*by Wang Hing, circa 1890*

Chased in high and low relief with prolific scenes and dreams of Chinese life, the plain waisted neck applied with figure-of-eight simulated bamboo handles, and engraved "Racquet Handicap Hong Kong 1891 Won by E.H. Grafton (Scratch)", raised on domed and ball base with secondary foot edged with bead border, *height 33.7cm, weight 35oz.*

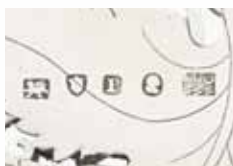
£1,500 - 2,000

€1,800 - 2,400





104



104 Mark

104

**A fine 19th century Chinese silver fruit basket**

*stamped "WE" over "WE" over "WC" and pseudo English hallmarks*

Oblong form, the slightly flared sides finely pierced and engraved with trailing fruiting vine tendrils, raised on short sloping collet foot and engraved with entwined monogram "RM" or "MR" beneath a coronet, height 11.2cm, length 39.8cm, diameter 23cm, weight 68oz.

£5,000 - 6,000

€5,900 - 7,100

105

**A rare pair of mid-19th century Chinese silver candlesticks**

*by Taikut, circa 1850, stamped TAI and twice Chinese characters*

The plain and columnar stems with integral capitals flat chased and embossed with stiff acanthus leaves and shell motifs, lower bulbous section with similar decoration, and each raised on a sloping circular foot with stiff leaf border on matted ground, height 28.5cm, weight total 40oz. (2)

£2,000 - 2,500

€2,400 - 3,000



105





106

106

**A Meiji period Japanese silver bowl**

*stamped with Japanese characters, Konoike (maker) and Jungin, engraved underneath "3 Februari 1899, Yokohama, Japan"*

Circular with flared scalloped rim and bulbous sides, embossed in high relief with chrysanthemums entwined through lattice-work bamboo fencing to lower section, and the flared rim decorated with a plethora of intricate flowers, plain lining, height 14.8cm, diameter 27cm, weight 81.5oz.

£3,000 - 4,000

€3,500 - 4,700

107

**A late-19th/early-20th century Japanese silver and enamel bowl**

*stamped twice with Japanese characters, circa 1900*

Lotus-shaped bowl applied with swamp lilies, butterflies and wisteria all heightened in shades of green, lilac, yellow and blue, raised on spread foot pierced with fan-shaped motifs and engraved waves, together with carved wood stand, height 9cm, diameter 16.5cm, weight 11oz. (2)

£1,500 - 2,000

€1,800 - 2,400



107



108



108

**A rare pair of mid 18th century Jamaican silver card trays/waiters**

*maker's mark AI, assay master Anthony Danvers, circa 1750*

Shaped circular form with stepped and moulded rims applied with rococo leaf-edged scrolls. centres flat chased with "C" scrolls, fruit, flowers and fish-scales, raised on three hairy paw feet, centre engraved with large script initials "EM", diameter 17.8cm, weight 22.20oz. (2)

£4,000 - 6,000

€4,700 - 7,100

Although 17th and 18th century Jamaican silver is some of the rarest Colonial silver, a description of life in Port Royal the principal town in Jamaica, at the end of the 17th century suggest suggests that this was not always the case "... Almost every house hath a rich Cupboard of Plate which they carelessly expose, scarce shutting their doors in the night, being no apprehension of thieves for want of receivers".

Jamaica was incredibly wealthy at this time and this is reflected in many of the silver items which survive. A great number of silversmiths and jewellers have been recorded during the country's height of trade with Europe and America. In his article for "The Proceedings of the silver Society 1985 - 1987, Vol III Nos 7/8/9, *Jamaican Goldsmiths' - Some Early eighteenth century inventories III*, Robert B. Barker, notes that there were as many as 150 goldsmiths working on the island.

Also what is of interest to the hallmarking of Jamaican silver is the use of a standard mark, being an alligator's head. For a short period of time between 1747 and circa 1765, an assay master was employed by the British crown, the most notable being Anthony Danvers, who took up his post 1749.

109

**An 18th/19th century Colonial or European silver waiter**

*stamped thrice with "E", possibly Maltese*

Shaped-circular outline with applied and moulded shell and scroll border, the centre engraved with an ivy leaf wreath, diameter 22.5cm, weight 18oz.

£1,500 - 2,000

€1,800 - 2,400



109

110

**A mid-18th century Continental or Colonial Nautilus cup**

*stamped to edge of foot with a device and maker's mark "O II" or "OH" in an oval*

The shell bowl set in wire-work frame with auricular buttons, finely engraved in four sections with musical and military trophies, baskets of flowers with sinuous foliage, and on either side oval coat of arms with a motto surround "CORDVLA MARGARETHA VONPLESSIN" and "TOBIAS MAC DUWALT GOUVERNEUR DERALTEN MARCK", raised on an inverted rectangular stem raised on a domed foot with stepped and moulded decoration, *height 22cm.*

£4,000 - 5,000

€4,700 - 5,900

Tobias MacDuwalt used the arms of MACDONALD of Scotland and Cordula Margaretha von Plessin used arms of the Barons PLESSEN of Mecklenburg, Denmark, Wurttemberg and Hanover.



110

111 \*

**An 18th century Channel Island silver card tray**

*stamped with maker's mark for Jean Gavey only to reverse, Jersey third quarter of 18th century*

Shaped-circular form with raised border of alternate scallop and angular decoration, below border is a narrow scalloped-edge band of fleur de lys motifs on a frosted ground, centre engraved with coat of arms, *diameter 15.7cm, weight 6.4oz.*

£3,000 - 4,000

€3,500 - 4,700

The shield of NICOLLE of Jersey, Guernsey and of Penrose Cornwall.



111



112



112

**A pair of 19th century Indian silver graduated butter tubs and covers**

*by John Hunt (sometime of Calcutta), second quarter of 19th century*  
Each of compressed oval form with lion-mask drop ring handles, raised on four ball feet, with separate pull-off cover each with wood finial, the larger example with liner, engraved with script initials to front, *length 18.5 and 16.5cm respectively, weight 47.6oz. (2)*

£1,500 - 2,000

€1,800 - 2,400

113

**A late 19th century Indian unmarked silver water carafe**  
*probably Cutch, Bhuj, circa 1880*

Of flat discoid form and applied with mythical animal handle, the body embossed and chased all over with intricate trailing foliage on matted ground, *height 22cm, weight 18.45oz.*

£800 - 1,200

€950 - 1,400

113





114

114

**An early-19th century American silver three-piece tea service**

*by John Crawford, New York circa 1820*

Waisted baluster form with bands of chased floral and foliate decoration, scrolling handles with foliate caps, raised on a stepped foot, the covers with stiff leaf finials on acanthus grounds, the pot with eagle head spout, each monogrammed "A. I", height of pot 26cm, weight 66.5oz. (3)

£1,000 - 1,500

€1,200 - 1,800

115

**An early-19th century Indian silver mug**

*by Peter Cachart of Popham's Broadway*

Baluster form with part-fluted decoration beneath a reeded band, the angular reeded scroll handle capped with an acanthus leaf, gilt wash interior, engraved "From Uncle Bertie" under base and "ROGER" to side, height 9.5cm, weight 7.11oz.

£1,000 - 1,200

€1,200 - 1,400



115



116



116

**A late-19th century American silver and mixed metalware pitcher**

*by Tiffany & Co. 1875 - 1891, pattern number "4706" order number "9593"*

Of conventional squat baluster form with all-over spot-hammered decoration, the sides applied with trailing leaf tendrils and butterflies, and the plain scroll handle with two integral ribbed sections, *height 19.5cm, weight total 28.9oz.*

£8,000 - 12,000

€9,500 - 14,000

117

**A late-19th century American "Japanesque" silver and mixed metal table bell**

*by Tiffany & Co., incuse stamped "Tiffany & Co., 5357 m 2357 sterling silver 1151", circa 1880*

The bell applied with sycamore/great maple leaves, a sycamore flower and scarab beetles, *height 10.5cm, weight 4.89oz.*

£4,000 - 5,000

€4,700 - 5,900

118

**A late-19th century American silver and silver-gilt coffee cup and saucer**

*by Tiffany & Co., incuse stamped "5671 M 1293, Sterling silver 1230"*

With all-over spot-hammered decoration and both pieces applied with sycamore/great maple leaves, a sycamore flower and beetles, *height 6cm, diameter 10.5cm, weight 6.2gms.*

£1,000 - 1,500

€1,200 - 1,800



117



118



119

119

**An early-19th century American silver four-piece silver tea and coffee service**

*by Edward Lownes, Philadelphia circa 1820*

Large plain bellied form, each piece applied with a band of laurel leaves edged with bead bands, and a secondary slanted gadroon and bead-edged band to the pots and the covered two-handled sugar bowl, all raised on circular base with fine bead bands, the pots having carved wood acanthus grip handles and acorn finials, script "LH" to sides, *weight total 107.3oz. (4)*

£2,000 - 3,000

€2,400 - 3,500



120

120

**A mid 19th century American silver pitcher**

*by Tiffany & Co., circa 1854/55, pattern number 2596" order number "2134"*

The bulbous body embossed/stamped with sprays of ivy leaves on matted ground, bead girdle, rising to a shaped neck, handle with broad flutes and having acanthus leaf junctions, *height 23cm, weight 28oz.*

£3,000 - 4,000

€3,500 - 4,700



121

#### 121 Y

**An impressive Edwardian cased nine-piece 'Little Bo Peep' silver child's service**

*by Tiffany & Co, impressed with pattern number 5182, 'STERLING SILVER 925-1000', 1902-1907, with sponsor's mark for Albert William Feaveryear, London 1907*

All pieces acid etched with parts of the nursery rhyme and varying scenes of Bo Peep and her sheep, comprising: two graduating plates, circular form with reeded olive branch embellished rims, *diameter of largest 20cm*, a christening mug, cylindrical form with flaring reeded rim, the ornate scroll handle capped with a floral bouquet, *height 9cm*, an ivory handled porringer, waisted circular form with reeded olive branch embellished rim, on a spreading circular base, *length 19cm*, a circular feeding bowl, waisted baluster form with olive branch embellished reeded rim, raised on a spreading circular base, *diameter 12cm*, a napkin ring, waisted form with scrolling rims, *diameter 6cm* and a knife, fork and spoon, engraved and etched in a similar manner, the fitted mahogany case with hinged openings to the back and sides, the front inset with an ivory retailer's tag 'TIFFANY & Co., Silversmiths, Regent St, London', with original key, *weight total 54.5oz. (9)*

£3,000 - 5,000

€3,500 - 5,900

#### 122

**A Finnish silver trompe l'oeil tankard**

*by W. Porihaan, Vipuri 1923*

Formed as the base of a birch tree with the bark peeled back to show a view of Vipuri (Vyborg), the cover engraved to show the rings of the tree, with twig handle, *height 23.5cm, diameter 16cm, weight 29.5oz.*

£1,000 - 1,500

€1,200 - 1,800



122





123

123 Y

**A 19th century German silver-mounted and carved ivory tankard**

*stamped with pseudo 18th century marks, second half of 19th century*

The body carved in high relief with a vineyard festival of standing and seated putto imbibing in wine and feasting on meat and fish, with a hound waiting for scraps from the table, trailing vine tendril above, the silver mount to foot and hinged cover decorated in the renaissance style with masks, fruit and scrolls on a matted ground, cover having a large and separate finial modelled as a reclining cherub, scroll handle formed as tiger mask with scroll issuing from its mouth, gilt washed lining, height 33.5cm.

£4,000 - 5,000

€4,700 - 5,900

124 Y

**A pair of late 19th/early 20th century German silver-gilt and ivory courtly figures**

*by Neresheimer & Sohne, Hanau, circa 1900*

Both dressed in medieval attire, she has an ivory face and hands, and he has an ivory face, both raised on square plinths with canted corners and pierced decoration, height respectively 23 and 24.5 cm, weight total 42.53oz. (2)

£3,000 - 5,000

€3,500 - 5,900



124

125

**A late-19th century Danish silver presentation racing tankard**

*by F. Dahl, Copenhagen 1886*

Cylindrical body, the cover with a large and unusual finial modelled as a hunting lodge, with the entwined monogram of Christian IX to arches on a grassy bank, the cover also decorated with scroll and heart-shaped motifs, sides engraved within wreath fronds with scenes of the start and finishing lines of a horse race, applied trailing foliage bands with spread and domed foot, leaf-capped scroll handle having ornate leaf and anthemion decoration, engraved to inside of cover "Udsat af King Christian den 9e Vindet af Ritmester Munthe 11 Juli 1886" (Given by King Christian IX, Won by CAPTCHA Munthe 11 July 1886), *height 35cm, weight 76.76oz.*

£4,000 - 5,000

€4,700 - 5,900





126

126

**A 19th century Turkish silver coffee pot and hot water pot**  
*probably Mehmed VI period, and also stamped with The sah mark*  
 Coffee pot of slender baluster form with exaggerated scroll spout and short scroll handle, high domed hinged cover, the hot milk or water jug of squat baluster form with guilloche borders and engine-turned bands, together with a covered cup with a fine engine-turned band, all with cast gilt floral finials, *weight 65oz. (3)*

£1,500 - 2,000

€1,800 - 2,400

127

**A pair of 18th century Italian silver beakers**

*stamped thrice with town mark, Naples, second half of 18th century*  
 Tapering form with wide band of undulating and graduated fluting on a matted ground, *height 8cm, weight 5.2oz. (2)*

£800 - 1,200

€950 - 1,400



127





128

128

**A 17th century German silver tankard**

*maker's mark distorted, possibly HW or MM conjoined, Augsburg*  
Conventional form with flat, domed and stepped hinged cover applied  
a later finial modelled as a Roman warrior, embossed with vignettes of  
cherubs depicting three of the elements/seasons within scroll and mask  
straps, caryatid scroll handle, *height 25.2cm, weight 31.97oz.*

£4,000 - 6,000

€4,700 - 7,100

129

**A 17th century Norwegian silver marriage belt**

*stamped with maker's mark only; a device or monogram, the device  
possibly for Stavanger*

The two narrow rectangular plaques linked by a cast wreath loop and  
the end panels with a hook, each panel depicts a biblical scenes; the  
Annunciation and the birth of Christ, in turn linked by an intricate chain,  
*weight 9.2oz.*

£1,000 - 1,200

€1,200 - 1,400

129





130



130

**A pair of early 20th century French four-light candelabra**  
by Odiot & Recipon Cie, Paris circa 1900, French First Standard

The asymmetric scrolling baluster stems with scroll-cast nozzle finials and shell drip pan, three scrolling arms support similar nozzles, raised on elaborately cast bases decorated with scrolls and flowers with spreading spume and scroll feet, height 29cm, diameter 28cm, weight 118oz. (2)

£1,500 - 2,000

€1,800 - 2,400

131

**A late-18th century French silver side-handled chocolate pot**  
by Claude-Antoine Maillet, Paris circa 1789

Of large plain baluster form, fluted short spout and flat domed cover, raised on three vacant cartouche-capped scroll elongated supports, screw-off wood handle, height 31.2cm, weight 42oz.

£1,500 - 2,000

€1,800 - 2,400



131

132

**A pair of 18th century French provincial silver candlesticks**

*by Marc Bazille, Montpellier 1745 - 1746*

Hexagonal capitals on triangular baluster columns with stepped shoulders and shell motifs to each side of stem, raised on a high domed and stepped hexagonal base with scalloped edges, engraved with a French coat of arms, *height 24cm, weight 32oz. (2)*

£3,000 - 3,500

€3,500 - 4,100





133

**A pair of 18th century Belgian silver candlesticks**

*maker's mark probably that of Maurice-Joseph Evrard Mons, circa 1750*

Stepped and domed base with spiral flutes to upper section and knop stem, with urn capitals and plain drip-pans, engraved with foot edge "I.B.R.", height 24.3cm, weight 19.7oz.

£2,000 - 3,000

€2,400 - 3,500

133



134

**A late-18th century Belgian silver double-lipped sauce boat**

*maker's mark a crowned "E" with points either side, possibly by Maurice-Joseph Evrard, Mons 1787, also stamped with French tax/duty marks*

Oval outline and applied with an angular and scalloped border, the sides with graduated concave flutes and applied with bifurcated scroll handles chased with over-lapping "tongue" motifs, raised on four asymmetrical acanthus leaf-capped supports, height 8cm, length 19.8cm, weight 10oz.

£1,500 - 2,000

€1,800 - 2,400

134



135

**A mid 18th-century Belgian silver cafetière**

*maker's mark GD beneath a crown, possibly for Gilles Demaret of Mons  
1755 or 1753*

Large baluster form with gentle flutes to body and high stepped and domed cover, cover with undulating rim, applied bud and cone finial and pull-out pin to hinge, raised on three exaggerated cast feet capped with vacant cartouches and terminating in paw and hoof pads, wood handle, *height 30.8cm, weight total 38.2oz.*

£4,000 - 5,000

€4,700 - 5,900





136

136

**A pair of 18th century Sicilian silver pricket candlesticks**

*maker's mark "GS\*" (unrecorded) and SP37, Palermo, second quarter of 18th century*

With broad hexagonal urn capitals with concave and convex rim and embossed gadroon band, the column in two sections, upper part of triangular baluster design with acanthus leaf brackets and the lower part with baroque scrolls, raised on a waisted and domed triangular base; each side with embossed scroll-edged cartouches surmounted with a coronet, *height to tip of steel rod 43.5cm. (2)*

£2,000 - 3,000

€2,400 - 3,500

137

**An early-18th century Italian silver scaldino (heating box)**

*by Lorenzo Cavaliere, Naples 1728*

Rectangular cushion form, the sides lightly flat chased and etched with frosted band of scrolls beneath acanthus leaves, hinged cover embossed with large central panel of intricate scrolls around a vacant cartouche, raised on four short scroll feet, *height 10.5cm, length 22cm, weight 20.53oz.*

£2,000 - 3,000

€2,400 - 3,500



137





138

**An early-19th century Italian Neo-Classical silver Lampada**

*by Sciolet Stefano (II), Rome 1825*

With two-handled vase to middle section, embossed and chased with stiff acanthus leaves below a band of trailing fruiting vine tendrils, with four suspension chains, two from lion masks with drop rings and two suspended from the handles, fitted with various implements; a flambé extinguisher, pair of tweezers, an arrow and a hook, the slender column issuing from another classical two-handled vase with similar decoration, terminating in a large spread circular foot with stiff leaf border, "heart" and entwined ring grip, separate silk lined shade of rectangular form, height 85cm.

£7,000 - 10,000

€8,300 - 12,000



139

139

A late-19th century Dutch silver two-handled bread basket

by Reeder, The Hague ('S Haag) 1894

Oval bombe form with simulated basket-weave sides, the applied trailing floral tendril borders with cast flowers repeated to handles, height 12cm, length 37cm, weight 49.7oz.

£3,000 - 4,000

€3,500 - 4,700

140

A pair of 18th century Dutch silver small tazze

maker's mark and date lost in decoration, Amsterdam, stamped with later Dutch tax marks

Hexafoil and scroll-edged rim interspersed with projecting trefoils and also embossed with tassels, the centre having a large petal motif centred with flat chased floral boss, raised on a fluted and domed foot, height 6cm, diameter 13.5cm, weight 5oz. (2)

£2,500 - 3,000

€3,000 - 3,500



140





141

141

**A pair of mid-19th century Dutch silver large comports**

*by Gerrit Greup, Schoonhoven 1860*

The large plain and lobed bowls with scalloped rims, and the large knop stem and domed base embossed and chased with flowers, scrolls, sea spume and fish scales, fitted with wood bases, *height 27cm. (2)*

£3,000 - 5,000

€3,500 - 5,900

142

**An early-20th century Dutch silver basket in the mid-18th century style**

*maker's mark B & Z, 1907, also stamped N1 in an oval*

Oval with pierced and engraved lattice-work sides, with large vacant cartouches, applied moulded scroll border with projecting "Onslow" scroll grips, raised on a collet foot, *height 10.8cm, length 34cm, weight 30oz.*

£1,500 - 1,800

€1,800 - 2,100



142





143



144

143

**A mid-17th century Dutch silver-gilt baptismal beaker**

*by Jan Akersloot, Haarlem 1652*

Tapering sides hand-raised, the beaker etched and engraved with a narrow band of scrolling foliage between plain bands, further etched below with winged, fulsome naked females holding garlands of flowers linking with oval medallions depicting various allegorical scenes for Faith, Hope and Charity, lower section engraved with a bird perched on a branch, *height 17.5cm, weight 10.2oz.*

£2,000 - 3,000

€2,400 - 3,500

144

**An early-17th century Dutch silver beaker**

*maker's mark a crowned heart, Dordrecht 1634*

Flared tapering sides engraved with trailing foliate pendants and band, the base engraved "A\*S 16011", *height 9.9cm, weight 2.7oz.*

£1,800 - 2,200

€2,100 - 2,600



145

**A 16th century German silver beaker**

*by Christoph Lindenerberger, Nuremberg third quarter of 16th century, incused stamped in border "U D"*

Cylindrical form and terminating in a spread foot with relief pattern of arabesques, raised on three cast feet modelled as crouching naked putto resting on a medlar fruit, the upper band probably after an engraving from the Virgil Solis workshop and depicting an extensive hunting party slaying a boar and stags within a woodland setting, *height 10.5cm, weight 8.91oz.*

£8,000 - 10,000

€9,500 - 12,000

Christoph Lindenerberger became a master of his craft in 1546 (dying 1586), and was a contemporary of leading silversmith Wenzel Jamnitzer during the second half of 16th century. Unfortunately Lindenerberger was over-shadowed by this talented silversmith the so-called "Cellini of the North", and possibly resulted in his limited out-put of silver, as Marc Rosenberg only records 13 pieces made by him, *Der Goldschmiede Merkzeichen*, pp 78-79, entry number 3878.

For an example of his work, see: Hugh Tait, *Catalogue of the Waddesdon Bequest in the British Museum II. The Silver Plate*, (British Museum Publications Ltd., 1988), pp 111 - 121, published for the Trustees of the British Museum. His most famous work is in the Grünes Gewölbe, Dresden, the amusing "Wheelbarrow group" depicting alcoholism and gluttony.





146

146

**A pair of early-19th century Danish silver plates**

*by Nicolai Christiansen, Copenhagen 1829 September - October, assay master's mark for Jacob Graah Fabritius*

Each plate etched and engraved with kingly hunting scenes and borders depicting the chase of a stag, deer and boar, and also bear baiting, gadroon border, engraved on reverse "No 74 Vog 38.1//8 Lod" and "No 75 Vog 38 Lod", diameter 24.8cm, weight 35.8oz.

£2,000 - 3,000

€2,400 - 3,500



147

**A German silver centrepiece**

*in the manner of Gabriel Hermeling (1833-1904), incuse 800 standard mark*

The central mount with a seated Bacchante, naked torso and diaphanous drapes across her lower body, arm aloft holding grapes and her lowered arm holding a scallop shell, with a cherub pouring wine from a vessel, further surrounded by three other cherubs, one holding a goose, another a deer and a basket laden with fruit, the naturalistic ground with two doves perched by a floral torchere and a fish leaping from the river, above an open-work rococo style scroll base, upswept centre issuing from cherub terms flanking four circular dishes, weight total 247oz.

£20,000 - 25,000

€24,000 - 30,000

Family history relates that this impressive centrepiece was ordered from Hermeling after a similar piece had been seen at a Cologne City Council dinner. Magnificent silver and enamelled objects by Hermeling are in the collection of the Cologne Museum. A piece of similar design and size that bore the mark of Hermeling was sold at Sotheby's New York, 25 October 2010, ex-lot 55.





147

148 \*

A pair of early 20th century Portuguese silver five-light candelabra  
*incuse stamped Titulo, Oporto circa 1910*

Central column of slender and lobed baluster form capped with "C"  
scrolls to narrow shoulder and applied with shell motifs to lower section,  
the fixed double scroll acanthus leaf arms and central light all with  
screw-off capitals and drip pans, the ball-capped base having a border of  
alternate scroll and gadroon bars, *height 39.8cm, weight 201.5oz. (2)*

£3,000 - 4,000

€3,500 - 4,700





149

**An extensive cased 19th century composite Russian silver and silver-gilt coffee and vodka compendium**

*various dates and makers*

Comprising: a matched three-piece coffee service, the teapot, by *Christian Seignitz, St Petersburg 1860*, the sugar and cream, by *Mattias Skitt, St Petersburg 1869*, lobed baluster form, engraved with scrolling leaf reserves, scroll handles, the coffee pot with stylised bud finial on a leafy calyx, the handle with ivory insulators, *height of coffee pot 19cm*, a covered trompe l'oeil butter dish, by *Pavel Ovchinnikov, Moscow 1866*, in the form of a wooden tub with applied bands, *length 11cm*, a swing-handled basket, by *Mattias Skitt, St Petersburg 1869*, oval flaring form, pierced handle, engraved with scrolling leaf reserves, on an oval collet foot, *length 22cm*, a set of twelve silver-gilt and niello vodka cups, *maker's mark 'AM', Moscow 1870*, flaring form with central bands of foliate scrolls, *height 4.5cm*, a set of twelve silver-gilt and niello teaspoons, by *Sazikov, Moscow 1876*, knopped stems, the reverse of the fig-shaped bowls engraved and enamelled with foliate scrolls, *length 13.5cm*, a two-handled tray, by *Henrik Hacklin, St Petersburg 1869*, shaped rectangular form with scalloped corners and entwined scrolling-leaf handles, *length 59cm*, a pair of butter knives, *St Petersburg 1870*, a sifter spoon, *St Petersburg 1868* and a pair of sugar tongs, *Moscow 1856*, all pieces engraved with a coat-of-arms, in a fitted brown leather case with brass handles, *weight total 137oz. (Qty)*

£5,000 - 6,000

€5,900 - 7,100





150

**An early-19th century Austrian silver three-piece coffee service**

*by Dominikus Müller, Vienna 1806, later tax recall marks*

Slender tapering form of ovoid section, each with a band of anthemions, scrolls and foliage on a matted ground with a scalloped leaf and ball border below, raised on a reeded spread foot, the covers each with leaf and berry finials, the two pots with elegant upswept spouts decorated with anthemions, upswept and elbowed ebonised handles, *height 37cm, weight 81.5oz.* (3)

£5,000 - 5,500

€5,900 - 6,500



# **The Sachsen-Teschen Tureen**









Anonymous, Duke Albert of Sachsen-Teschen, 1777



Alexandre Roslin, Archduchess Maria Christina of Austria, 1778

# 151

**The Sachsen-Teschen Tureen, An important late 18th century Austrian silver soup tureen and stand,**  
by Ignaz Josef Wurth Vienna 1781, stand and liner 1780, and early 19th century Austrian control marks,

Oval and raised on elaborate entwined dolphin supports, the lower section fluted with cast acanthus rosette underneath, bold "pearl" border and a cast band of scrolling foliage and berries terminating in flowerheads of alternate design, over-lapping border of laurel leaves forming a lattice-work pattern, domed cover surmounted by a cast and detailed finial formed as a crab resting on rocky bed of seaweed, coral and shells; oval stand with integral acanthus leaf handles, leaf borders, and raised on asymmetrical scroll supports.

Tureen engraved to inside rim "N1. M.32.=2.2"

Stand engraved underneath "N2 M.13.7.2=" and "VII", height overall 31cm, height of tureen 25.2cm, length of stand 66cm, length of tureen 45cm, weight (12,659kg) 407oz.

£150,000 - 200,000

€180,000 - 240,000

## Provenance:

Albert Casimir (1732-1822), 6th son of Elector Frederick August II of Saxony, created Duke of Teschen on his marriage in 1766 to Archduchess Maria Christina of Austria (1742-1798), 4th daughter of Emperor Franz I and Empress Maria Theresa and sister to Marie Antoinette.

Their nephew and adopted son, Archduke Charles of Austria (1771-1847), field marshal of the Empire, 3rd son of the Holy Roman Emperor Leopold II, who married in 1815 Princess Henrietta Alexandrine of Nassau-Weilburg.

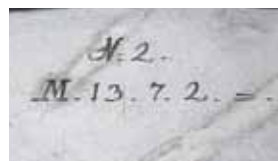
Their son Archduke Albrecht of Austria (1817-1895), Duke of Teschen, who married in 1844, Princess Hildegard Louise, daughter of Ludwig I King of Bavaria.

Their nephew and adopted son Frederick (1856-1936), Duke of Teschen, supreme commander of the Austro-Hungarian forces in the Great War, who married in 1878 Isabella Hedwig (1856-1931) daughter of the 11th Duke of Croy.

Their son Albrecht (1897-1955), his morganatic marriage resulting in the dispersal of the Teschen inheritance.

Sold Galerie Fischer, Luzern, 6th May 1947: Tafelsilber aus einem fürstlichen Hause, Arbeiten des Hof goldschmiedes I. J. Wurth, um 1780.

Private European collector, purchased from the Private Collection of Count Martignone.











#### Literature:

E. W. Braun, *Das Tafelsilber des Herzogs Albert von Sachsen-Teschen* (Vienna, 1910)

Wolfram Koeppe, *Vienna circa 1780, An Imperial Service Rediscovered* (Metropolitan Museum, 2010)

#### Similar tureens:

Collection of Paul Weller, sold Gros & Delettrez 7th April 2011, Vegetable finial, body M.40.2, No 1, stand M.18.13 = 2, No 1 (though previously engraved 3), 68.5cm long, 16,790kg, Fischer lot 33.

Sothebys Geneva 15/5/95

Vegetable finial, body M.40.7 = 2, No 2, stand M.18.6 = 3, No 2, 70cm long, weight 16,416kg, Fischer Lot 32.

Vegetable finial, body M.41.7 = 31, No 2, stand M.19.10 = 3, 67cm. weight 16,990kg, Fischer Lot 31, now in the Sterling and Francine Clark Collection.

#### French Private Collection

Lobster finial, body No 3, stand 66.8cm, weight 12,300kg, Fischer Lot 35.

Fish finial, body No 4, stand 70cm, weight 12,440kg, Fischer Lot 36.

Archduchess Maria Christina is said to have been Empress Maria Theresa's favourite daughter. She shared her birthday with her mother and was affectionately known as 'Mimi.' Unlike her twelve siblings, she was allowed to choose her own husband; her sister Maria Antoinetta was married off to King Louis XVI of France. Prince Albert Casimir, son of Frederick Augustus II (elector of Saxony and King of Poland) and a cousin of Maria Theresa, was not an obvious choice for Maria Christina as he was sixth in line to an impoverished title. However, the Empress was fond of her cousin Albert and assisted with his suit against the wishes of Emperor Franz I. Soon after Franz' death, the engagement was announced. It is interesting to note the number of mourning dresses in the painting by Johann Karl Auerbach of the couple's engagement ball.

Albert was given the Duchy of Teschen and the vast dowry of four million guilders as well as a commitment from the Empress to subsidise the newlyweds' household. He was also appointed Governor of Hungary which came with a significant stipend. The couple immediately began the accumulation of pictures, drawings, porcelain and objects that would become the core of the Albertina Museum, housed in their palace in Vienna.

When Maria Theresa died, in 1780, the couple were sent by Emperor Josef II to take up their posts as governors of The Netherlands. Here they created their dream palace: Schönenberg, now called Laeken, still seat of the Belgian Royal family. They were forced to flee from Napoleon in 1793 and, five years later, Mimi died of typhus. The Duke spent the next twenty-four years consolidating his art collection. His heirs were left with sufficient wealth to ensure that the silver service by Würth largely stayed within the family until the middle of the 20th century, despite the recall of silver by the Austrian mint in 1810 to fund the Napoleonic wars.

Maria Christina's dowry had included a Viennese silver service in a restrained and simplified Rococo style, mostly created by Franz Casper Würth in 1748, the short period of engagement meant that there had not been time to order a new suite. However, it was always the Empress's intention to give the couple a suitably grand service. It was not surprising that Würth's son, Ignatz Josef, was given the commission; they had already built a reputation that put them in the same rank as the great Germain dynasty in Paris.



Galerie Fischer, Luzern, 6th May 1947



By permission of Kunsthistorisches Museum, Vienna, GG 3150

Johann Karl Auerbach, Engagement Banquet of Maria Christina of Austria and Albert of Saxony, 1766.

The extent of the service is not absolutely clear though the weight has been estimated at 680kg. Braun's survey, in 1910, listed 16 tureens, 8 ewers, 16 covered dishes, 12 candelabra, 32 candlesticks, 39 serving dishes, 15 salts and 240 dinner plates. As astonishing as this list is, it is not complete; he counted only two of this type of large oval tureen (see image above left) and yet there were eight in the Fischer sale of 1947. The present lot is almost certainly lot 37 in the Fischer catalogue please see image left.

The tureens in the service were designed for Service à la Française, where food was placed on the table for dinners rather than being served in the sequential manner of Service à la Russe. There was a prescribed shape of tureen or serving dish for each stew or sauce; the finial providing a further clue to the contents of the tureen, varying from vegetables to crustacea.

The large oval tureens would have been the first part of the service to be completed. Their rôle was not merely to serve food but to serve as sculptural decoration on the table when guests sat down. Food was brought later in the fitted liners, so there was no need for elaborate centrepieces. The presence of the tureen is enormous. The exquisitely complex blend of detail ranges from the realistic sea creature finial on the cover, through the bold fluting and gadrooning interrupted by the acanthus guilloche band, to the powerful dolphin feet; all presented on a simple stand incorporating laurel to reflect a victor's crown.

Bonhams are indebted to the research and assistance of Wolfram Koepppe, Marina Kellen French Curator at the Metropolitan Museum, New York.

## British Silver

152

### A Charles I silver flagon

*maker's mark "RS" above a heart flanked by two dots, London 1624*

The slender cylindrical body and "mushroom" hinged cover all later engraved and chased with concave lobes and geometric scrolls on matted ground, elongated scroll handle, and terminating in spread foot, engraved under foot "37:10:00", later engraved with coat of arms, *weight 37oz.*

£5,000 - 6,000

€5,900 - 7,100

The arms are those of Henry HOWARD, 12th Earl of Suffolk and 5th Earl of Berkshire, KG, PC.

152

153 \*

### A 17th century silver-mounted and stoneware tankard/jug

*unmarked*

The silver mount with flat-domed cover and fine thread lines, collar with rudimentary zig-zag band, the hollow scroll handle engraved with three sets of initials and dated "1758", the stoneware body decorated with "heart" motifs glazed in purple and blue, *height 20.5cm.*

£1,000 - 1,500

€1,200 - 1,800

153





154

154

**A Charles II silver two-handled porringer and cover**

*maker's mark IS with rosette below, London 1680*

Embossed and chased with alternate plain and frosted acanthus leaves to bowl and spiral acanthus leaves to cover, with applied openwork calyx, now engraved with coat of arms and crest, *height 19.5cm, weight 30.6oz.*

£6,500 - 8,500

€7,700 - 10,000

155

**A George I silver mug**

*maker's mark partially rubbed probably by Edward Feline, London 1714*

Slight tapering form with a plain band, raised on a spread circular foot, engraved with a swan issuing from a coronet, *height 11cm, weight 10.oz.*

£1,000 - 1,200

€1,200 - 1,400

The ancient crest of GREVIL[L]E of Warwickshire from which family were created the Barons BROOKE in 1621 who were elevated to an Earldom in 1746 and to Earls of Warwick in 1759. Also recorded for CHALKE of Long Ashton, FOLKARD of Sussex and GREY of Northumberland.



155

156

**A William III silver two-handled porringer**

*by Anthony Nelme, London 1695*

With spiral fluting beneath a scalloped band with punch leaf and quatrefoil motifs above, the upper section of cup embossed with a wide rope-twist girdle between matted scallops, engraved underneath "K" over "IA" and "EM" below, *height 10.2cm, weight 10.9oz.*

£2,000 - 3,000

€2,400 - 3,500



156



157

157

**A William III silver two-handled porringer**

*by John Martin Stockar of Canterbury, London 1697*

Conventional form with part-swirl fluting below flat chased scalloped rim and trefoil motifs, bead-edged scroll handles, engraved with monogram, *height 10.3cm, weight 9.87oz.*

£800 - 1,200

€950 - 1,400

158

**A late-17th/early-18th century silver tea bowl**

*stamped four times with maker's mark possibly GS in a shaped punch over-striking another*

The short plain body with a slightly flared rim and applied with a flat scroll handle terminating in a heart-shaped junction, *height 5.7cm, weight 2.oz.*

£1,000 - 1,200

€1,200 - 1,400



158 Mark



158



159

159

**An early 18th Irish silver two-handled lemon strainer**  
*maker's mark lost in the piercing, Dublin 1714*

The large bowl pierced with a central scroll motif within radiating pierced flutes, the applied escutcheon-shaped handles pierced with a large "heart" section, each handle engraved with a crest, *length handle to handle 26.3cm, weight 6.oz.*

£3,000 - 5,000

€3,500 - 5,900

The crest of HANDOCK of Dublin. One of this family was created Baron Castlemaine in the peerage of Ireland in 1822. That peerage became extinct in 1839.

160

**A James I/Charles I provincial silver wrythen-knop spoon**

*by John Parnell, Truro, circa 1625*

Fig-shaped bowl and tapering stem, the bowl engraved with the initials "EM", *length 15.5cm, weight 1oz.*

£1,000 - 1,500

€1,200 - 1,800



160

161

**A Charles II silver drinking cup/bowl**

*maker's mark overstruck with Edward Vincent's punch, London 1668*

With slightly flared rim and raised on a narrow thread foot, now engraved with coat of arms with scroll mantling, *height 2.5cm, weight 3oz.*

£1,500 - 2,000

€1,800 - 2,400

It is possible that Vincent re-fashioned the cup and overstruck it with his maker's mark. The name Edward Vincent appears three times in the apprenticeship register, it is not until 1739 when he enters his third maker's mark that his earlier entries can be attributed to him, this is because there is no 'V' section in the first large worker's journal. Heal records him as working from 1713, and as one of the signatories in the petition against Foreign workers in 1716.



161



162

**A pair of George I silver cast candlesticks**

*by Jacob Margas, London 1714*

With plain knopped stem terminating in square base with sunken well and canted corners, each engraved with a crest, engraved under base on one with scratch weight to base "10.3", height 16.2cm, weight 21oz.

(2)

£3,000 - 5,000

€3,500 - 5,900

The crest is that of HAWKSHAW.



163 \*

**A George I silver snuffer stand and scissors**

*stand by John White, scissors by John Lingard, London 1720/21*

The sloping hexagonal base with sunken well, knop stem supporting snuffer receiver box and having moulded edges, scroll handle, scissor action snuffers with ring/loop grips, *weight 9.5oz. (2)*

£20,000 - 30,000

€24,000 - 35,000

The arms are those possibly of BRADFORD, DANBURY, FLAMMYKE and others.





164

**164**

**A pair of George II silver card trays/waiters**  
by Peter Taylor, London 1745

Each of shaped/petal form hexafoil outline with moulded borders, raised on three scroll and stepped hoof feet, engraved with a coat of arms within foliage, and each engraved respectively on reverse with scratch weight "11.4.12" and "11.1", diameter 18cm, weight 20oz. (2)

£1,500 - 2,000

€1,800 - 2,400

The arms of KEETE/KEYT/KEYTE/KITE of Dorset with another in pretence.

There is no record of Taylor's apprenticeship or freedom, which is most unusual given the high standard and rarity of his work. His only mark was entered as a large-worker on 11th November 1740, address recorded as The Golden Cup, Strand.

**165**

**A George II silver salver**  
by Ebenzer Coker, London 1759

Shaped outline with bead border, and the sloping edge embellished and embossed with shell motifs, "S" and "C" scrolls, raised on three claw and ball feet, engraved on reverse "S" over "IM", diameter 36cm, weight 42.2oz.

£1,000 - 1,500

€1,200 - 1,800



165





166

166

**A pair of George II cast silver tapersticks**

*by John Cafe, London 1754*

Conventional form with fluted knop stems and hexafoil bases embellished with shell motifs, height 13.5cm, weight 11.6oz. (2)

£1,200 - 1,500

€1,400 - 1,800

167

**A George II silver strawberry dish**

*by John Hugh Le Sage, London 1744*

Conventional form with scalloped sides, height 4.5cm, diameter 22cm, weight 12.8oz.

£2,000 - 3,000

€2,400 - 3,500



167



168

**A George II silver salver**

*by Robert Abercromby, London 1733*

Square form with incurved and moulded corners, the front engraved with a border of grotesque masks within baroque scrolls and brickwork linked with geometric and foliate edged panels, engraved with coat of arms, raised on four gnarled scroll feet, engraved on reverse "25=14=0", width 27.2cm, weight 23oz.

£2,000 - 3,000

€2,400 - 3,500

The arms of MORGAN with another in pretence.

169

**A George II silver two-handled cup and cover**

*by Edward Vincent, London 1731, the cover stamped four times with maker's mark of Edward Vincent*

Urn form with leaf-capped double scroll handles and reeded girdle, the high domed cover and cup applied with alternate baroque floral straps, the cover also applied with large knob finial, raised on a domed and spread foot flat chased with a continuous band of geometric scrolls and flowers on a matted ground, *height 34.7cm, weight 90.2oz.*

**£4,000 - 5,000**

**€4,700 - 5,900**

The arms are those of MARSHALL impaling ASHTON.







170

170

**A George II silver hot water jug**

*by Paul de Lamerie, London 1748*

Plain baluster form with domed and flat hinged cover, wicker bound handle, the front engraved with a later date and large script initials, sold with auction catalogue, *height 24cm, total weight 21.21oz.*

**£4,000 - 5,000**

**€4,700 - 5,900**

Provenance:

Sale, Sotheby's Fine English and Foreign silver and plate, 16th December 1971, lot 169.

171

**A George II silver snuffer tray**

*by Paul de Lamerie, London 1732*

Waisted rectangular form with stepped and moulded scroll border interspersed with pointed junctions, raised on squat scroll and bracket feet, together with auction catalogue, *length 18cm, weight 8.34oz. (2)*

**£4,000 - 5,000**

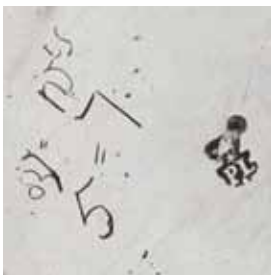
**€4,700 - 5,900**

Provenance:

Sale, Sotheby's Import English and Foreign Silver, 11th February 1971, lot 112.



171



172

A late-17th/early-18th century silver brandy saucepan  
stamped with maker's mark only, by Pierre Platel, circa 1700

Of small plain and squat baluster form, engraved with coat arms to front  
and scratch weight to base, "5oz. 7dwt", with later wood side handle,  
height 6.3cm, weight total 5.9oz.

£4,000 - 6,000

€4,700 - 7,100



173

173

A George II silver two-handled soup tureen base, modelled after Meissonnier's *Liver des Legumes*

by Edward Wakelin London 1757,

Of shallow shaped oval form, the sides applied with cast trailing celery leaves forming integral handles, raised on four naturalistic feet, egg and dart border, weight 92oz.

£8,500 - 9,500

€10,000 - 11,000

For a similar design see, Helen Clifford, *Silver in London, The Parker & Wakelin Partnership 1760- 1776*, (New Haven & London, 2004), page 133, figure 106.

Clifford discusses the entry in the Parker and Wakelin ledgers for Robert Darcy, 4th Lord Holderness, who at that time would have purchased the latest French style from this leading firm of Goldsmiths, in the 1750's whilst Secretary of State (1751 - 1761). The note in the ledgers for 1768 reads, "for boiling and burnishing two fine celery tureens". It would seem that Darcy purchases had stopped and he employed the firm to maintain his silver.

174

A pair of George II cast silver candlesticks

by William Cafe, London 1757

Plain spool-shaped capitals, knop stems with bold shell corners to shoulders, and terminating in shaped-square bases with shell motifs to corners, height 23.6cm, weight 33.7oz. (2)

£1,500 - 2,000

€1,800 - 2,400





174





175

**A George II silver cased pair of tea caddies and sugar/mixing bowl  
by John Swift, London 1750**

The caddies of classical vase form and the bowl of compressed and inverted baluster form, on cast foot, all chased and embossed with elaborate floral and scroll motifs around cartouches, the cast rocaille finials to covers are formed as a wave and periwinkles, all contained in fish skin case with plated brass mounts, *weight 27.7oz.*

**£3,000 - 4,000**

**€3,500 - 4,700**

176

**A set of four George II cast silver candlesticks**

*by Jonathan Alleine, London 1750*

Slender inverted baluster stems with scroll-edged and leaf motifs to shoulder, with urn capitals embellished with over-lapping lily leaves terminating in shells, raised on shaped circular and sunken well bases richly decorated with asymmetrical and stiff acanthus leaves linked with "C" scrolls, engraved with coat of arms, *height 24cm, weight 104oz. (4)*

**£8,500 - 9,000**

**€10,000 - 11,000**

The arms of ARMYTAGE of Kirklees, Yorkshire. Members of this family have held high office in the City and county of York since their descent from John Armytage of Hull living in the 12th century. Francis Armytage was created a baronet in 1641 and when that line expired a kinsman, John Armytage, was created a baronet in 1738.







177

177

**A pair of George II cast silver candlesticks**

*by Hugh Mills, London 1749*

Detachable drip-pans with shell-embellished corners and spool-shaped capitals, the knop stem with shell-embellished flange, raised on a stepped square base with similar shell decoration and engraved with a coat of arms, *height 23.5cm, weight 35.8oz. (2)*

£1,800 - 2,200

€2,100 - 2,600

The arms of DUNCALF of Yorkshire.

178 \*

**A George II Irish silver coffee pot**

*no apparent maker's mark, stamped with Hibernia and Harp, second quarter 18th century*

Slight tapering form embossed and chased with "C" scroll and floral motifs on matted ground, spout part-fluted and capped with acanthus leaf, the cover applied with a cone finial, wood handle, engraved underneath "THE GIFT OF STEPHEN HARROLD TO HIS DAUGHTER MARY ANSTER", *height 25.5cm, total weight 28.55oz.*

£1,000 - 1,500

€1,200 - 1,800

The shield for CONYNGHAM of Ireland accompanied by a crest of an angel blowing a trumpet.



178



179

179

**A pair of George II silver tea caddies**

*by John Fossey, London 1735*

Of inverted hexagonal baluster form with pull-off tops, each raised on a spread hexagonal foot, later engraved with coat of arms, *weight 11.7oz.*

(2)

£2,000 - 3,000

€2,400 - 3,500

180

**A George II silver coffee pot**

*no maker's mark, London 1741*

Of pear form, the lower and upper section of body flat chased with a continuous band of foliage on a matted ground, the cover formed as a bearded Bachanal mask and applied with fluted thumb-piece, wood handle, *height 22.3cm, total weight 28.44oz.*

£2,000 - 2,500

€2,400 - 3,000



180





181

**181**

**A set of six George II silver salt cellars**

*by David Hennell (I), London 1754/55*

Cauldron form and raised on three lion mask capped and tail wrapped feet, scalloped and straight gadroon borders, two engraved with "The gift of Edm Eyre Esq 1650, Changed 1716, made new 1755" and a crest, the other four with crest, *weight 45.8oz. (6)*

**£2,000 - 3,000**

**€2,400 - 3,500**

Four of the salts are engraved with a Moor's head crest and the quartered cartouche coat of arms for LYTTTELTON. The remaining pair the crest of a plough is recorded for FERRY, KROGE, LAUGHER and TANE.

**182**

**A pair of George II silver tapersticks**

*by Thomas Causton, London 1732*

Knopped baluster stems terminating in shaped square bases, *height 10.7cm, weight 6.7oz. (2)*

**£3,000 - 4,000**

**€3,500 - 4,700**



182



183

**A George III miniature silver Onslow pattern dessert service in a fitted knife box**

*apparently unmarked, probably English, circa 1780*

Comprising: six dessert knives, six dessert forks, six dessert spoons and six teaspoons, the serpentine fronted mahogany case with box-strung edging, length of knife 3.5cm.

£4,000 - 5,000

€4,700 - 5,900

184

**A pair of early-18th century silver toy footed-salvers**

*by David Clayton, London circa 1725*

With pressed reeded edges on cylindrical stems with spreading feet, height 1.5cm, diameter 5.4cm, weight 0.7oz. (2)

£1,000 - 1,500

€1,200 - 1,800



183

(A victorian sovereign for scale)



184

185

**A pair of George III cast silver candlesticks**

*by Jonathan Alleine, London 1767*

Detachable drip-pans with shell-embellished corners and spool-shaped capitals with gadroon borders, the knop stem with shell-embellished flange, raised on a stepped square base with similar shell decoration and engraved with coat of arms, engraved under base "No.1, 14.16" and "No.3, 15.4", height 22.2cm, weight 29.5oz. (2)

£1,500 - 2,000

€1,800 - 2,400

The arms of DUNCALF of Yorkshire.



186 \*

A pair of George III cast silver candlesticks  
by John Carter (II), London 1772

Spool-capitals with fine gadroon borders,  
each knop stem with fluted/shell shoulders,  
terminating in shaped square base with  
sunken-well edge, with a fine gadroon  
border and fluted shell motifs to corners,  
later engraved with a crest, one drip pan part  
marked, height 24.8cm, weight 39.7oz. (2)

£2,000 - 2,500

€2,400 - 3,000







187

**187**

**A pair of George III cast silver candlesticks**  
by Ebenezer Coker, London 1768

Stepped square base with slanted gadroon border and swirled fluting to top section, tapering stem with broad knob and bat-wing flutes, plain spool capitals, and gadroon borders throughout, *height 26.5cm, weight 40.7oz. (2)*

£3,500 - 4,500

€4,100 - 5,300

**188**

**A George III silver tankard**

maker's mark RS, probably Robert Sharp, London 1797

Tapering form with integral reeded upper and lower bands, flat hinged cover applied with pierced "Chairback" thumbpiece and acanthus leaf junction, gilt washed interior, *height 17.5cm, weight 30.9oz.*

£1,500 - 2,000

€1,800 - 2,400



188



189

189

**A pair of George III sauceboats**

*by Richard Carter, Daniel Smith & Robert Sharp, London 1782*

Typical form with slanted gadroon border, graduated scale handles, and raised on three graduated and stepped feet terminating in trefoils, engraved coat of arms to front, *length 21.5cm, weight 31.52oz. (2)*

£1,500 - 2,000

€1,800 - 2,400

The arms of ELWYN impaling FRASER quartering GIFFORD with an escutcheon for HAY. The female side of this marital shield is for kin of the Marquess of Tweeddale.

190

**A pair of George III silver beakers**

*by John Robertson (II) & John Walton, Newcastle, no date letter, circa 1815*

Of tapering form and each engraved with large script initial "P", gilt washed interiors, *height 9.1cm, weight 10oz. (2)*

£1,500 - 2,000

€1,800 - 2,400



190



191

**A set of twelve George III silver dessert plates**

*by Wakelin & Taylor, London 1777*

Shaped-circular form with gadroon border, the reverse engraved with script "H" beneath a coronet, and each plate engraved with an inventory number between 25 - 71, diameter 24.5cm, weight 195oz. (12)

£6,000 - 8,000

€7,100 - 9,500





192

192

**A pair of George III Irish silver two-handled entrée dishes and covers**

*by Richard Whitford, Dublin 1812*

Small rectangular form with incurved corners and gadroon borders, handles all embellished with acanthus leaves, engraved with crest to covers, *length 25.5cm, weight 46.oz. (2)*

£1,500 - 2,000

€1,800 - 2,400

The crest recorded for STEWARD of Cambridgeshire, Norfolk and Suffolk.

193

**A George III Irish silver meat platter**

*by Robert Breathing, Dublin 1808*

Shaped oval outline with slightly slanted gadroon border, the protruding rounded end with moulded middle sections, engraved with crest and traces of a coat of arms, *length 51cm, weight 70.75oz.*

£1,500 - 2,000

€1,800 - 2,400

The arms are those of ELY.



193



194

194

**A pair of George III silver second course dishes**

*by Thomas Heming, London 1767*

Shaped outline with slanted gadroon borders, centre engraved with coat of arms, *diameter 25.3cm, weight 43.6oz.*

£2,000 - 3,000

€2,400 - 3,500

The arms of FITZ-PATRICK with an earl's coronet and supporters for John Fitz-Patrick, 2nd Earl of Upper Ossory.

Fitz-Patrick was 23 years old when he succeeded his father to the Irish Earldom in 1758; he was created a Baron of Great Britain in 1794. In 1769, the earl married Anne, daughter of Henry Liddell, Lord Ravenscroft, previously married and subsequently divorced, from the Duke of Grafton. The countess bore two daughters but when the earl died in 1818, his honours became extinct.

195

**A George III silver cheese warming dish**

*by John Eames, London 1807*

Rectangular with rounded corners, separate liner, the slightly domed hinged cover with fluted urn finial and chain attachment, screw-off wood handle, *width 16.4cm, length 24cm, weight 30oz.*

£1,000 - 1,200

€1,200 - 1,400



195



196

196

**A pair of George III graduated silver tea caddies in the Chinoiserie manner**

*by John Langford (II) and John Seville, London 1763*

Inverted rectangular bombé form, three of the four sides decorated in high relief with musicians and scholars within rocaille cartouches, the fourth side now engraved with coat of arms, pull-off cover with similar decoration and applied with large floral finials, raised on openwork supports, sold with an auction catalogue, *height respectively 13.5 and 14.5cm, weight 24.48oz. (2)*

£3,000 - 4,000

€3,500 - 4,700

The arms are those of OGILVY as borne by the Lords of Banff, created 1642, extinct or dormant 1803.

Provenance:

Sale, Sotheby's Important Silver, 19th November 1981, lot 19.

197

**A pair of George III Neo-Classical silver two-handled condiment vases**

*by Orlando Jackson, London 1772*

Of vase form, the lower section of body chased with stiff acanthus leaves and the upper section applied with drapes and satyr's masks, with separate pull-off and waisted domed covers surmounted with scroll and pointed finials, raised on spool-shaped stems terminating in sloping bases, stiff-leaf acanthus leaf borders throughout, engraved with coat of arms and crest, *height 22.5cm, weight 37oz.*

£1,000 - 1,500

€1,200 - 1,800

The arms of WERE formerly of Runnington Manor, near Wellington, Somerset impaling GARDENER. The three hand-tools on the husband's side of the shield are "crosiers" where the word means 'sheep-hooks', very rare in heraldry when used in a non-episcopal context.



197





198

198

**A pair of George III silver card trays with cast borders**

*by Richard Rugg, London 1767*

Circular, the centre flat chased with trailing foliage and the cast openwork border in the Chinoiserie style and depicting seated figures taking tea, birds and elaborate scrolls, engraved with twin coat of arms, *diameter 18.2cm, weight 22.7oz. (2)*

**£2,500 - 3,500**

**€3,000 - 4,100**

The arms of WILTSHIRE of Stone, Kent accolly with those of TIPPETS of Devonshire.

199

**A George III silver salver**

*maker's mark T(?) possibly Thomas Chawner, London 1784*

Circular with bold bead border, centre engraved with large script initials within an oval surround embellished with stylised feathers, raised on four bead-edged bracket feet, *diameter 41.7cm, weight 59.51oz.*

**£1,200 - 1,500**

**€1,400 - 1,800**



199



200

200

**A George III silver two-handled tray**

*by John Mewburn, London 1803*

Oval form with straight gadroon border to rim and handles and with leaf junctions to handles, centre engraved with coat of arms and crest, *length handle to handle 71cm, weight 126.5oz.*

**£2,500 - 3,000**

**€3,000 - 3,500**

The coat of arms are for those of DIGBY impaled by another.

201

**A pair of George III silver two-handled sauce tureens**

*by Francis Butty & Nicholas Dumeé, London 1767*

Of shaped-oval form and raised on an oval base, applied with gadroon border to rim and integral gadroon border to base, the cast openwork handles with leaf junctions, engraved with coat of arms, *height 10cm, length handle to handle 20.5cm, weight 20.56oz. (2)*

**£1,500 - 2,000**

**€1,800 - 2,400**

Engraved with arms for the 1767 marriage of Henry TEMPLE, (1739-1802), later 2nd Viscount Palmerston in the peerage of Ireland, to Frances, only daughter of Sir Francis POOLE, Bt.

Frances Temple died after less than two years marriage but Mary Mee whom he married in 1783, soon bore two sons and two daughters.

The oldest, also named Henry, entered parliament as MP for Tiverton and achieved ministerial office as Secretary for War in 1809. Thereafter, the 3rd Viscount Palmerston served as First Lord of the Treasury from 1855-58, and again for a second term from 1859-65.



201



202

202 Y

**A George III silver coffee biggin on two-handled stand**

*by Robert Sharp, London 1802*

Cylindrical form with curved/rounded upper rim and having a separate pull-off part-fluted cover with gadroon border, ivory button to finial, the two-handled circular stand with reeded handles and straight gadroon border, fitted with circular receiver with four fluted pillaster legs terminating in hairy paws and a drum-shaped burner, *height 30cm, weight total 54.4oz.*

£1,200 - 1,500

€1,400 - 1,800

The arms of Sir Francis BLAKE, 2nd Baronet of Twisel Castle, co.Durham, with those of his wife, Elizabeth, only daughter of Alexander DOUGLAS, chief of the British settlement at Bussorah, Persia, in pretence. The baronetcy was created in 1774 and Sir Francis succeeded his father - also Sir Francis - in 1780 being himself succeeded by his son, yet another Sir Francis, in 1818.

203 Y

**A George III silver teapot and stand**

*teapot by Henry Chawner, London 1792, stand by Timothy Renou, London 1792*

Oval with inverted-domed cover and ivory finial, scrolling wood handle, pot bright-cut engraved with an upper band of trailing scrolls and swags on a linear ground and further engraved with scalloped fringing, repeated on oval stand, both pieces engraved with crest and initials in shield surrounds, *weight 20.2oz. (2)*

£1,000 - 1,500

€1,200 - 1,800

The crest of TURNER of Parenden Essex, and Hall Place, Bradwell, Oxfordshire and Stanley, Warrington Lancs and Downhatherley House, Glos.



203



204

**A George III silver coffee biggin on stand**  
by John Wakelin & Robert Garrard (l), London 1792

Cylindrical form with rounded shoulders and pull-off domed cover, turned wooden side handle, the whole supported on separate stand with three fluted legs and drum-shaped burner, engraved with coat of arms to pot and crest to cover and stand, height 28.3cm, weight total 27.75oz.

£800 - 1,200

€950 - 1,400

The quartered arms are those of DRUMMOND impaling KENNEDY



204

205 Y

**A George III oviform bright-cut silver teapot and stand**

by Peter and Ann Bateman, London 1792/3

Decorated with bands of stylised tulip plants on a linear ground, each with a cartouche monogrammed "G. N. O.," the pot with ivory pineapple finial, the stand raised on four fluted scroll feet, length 29cm, weight 23.5oz. (2)

£1,500 - 2,000

€1,800 - 2,400



205



206

206

**A George III bright-cut silver teapot and caddy**

*by John Denziloe, London 1780*

The ovoid bodies engraved with oval cartouches monogrammed "L. A. B.," hung from floral and bell husk swagging with band above and below of alternating fluted and floral panels, the pot with turned wooden finial and handle and straight spout, the caddy with urn finial to the flush-hinged cover, lock and interior with split compartment, *height of caddy 11cm, length of pot 24cm.* (2)

£3,000 - 4,000

€3,500 - 4,700

207

**A large George III silver tea caddy**

*by Henry Chawner, London 1792*

Oval form with scalloped-edge fluting to base and domed hinged cover, with reeded border and lock, cover with oval wood finial, *height 19cm, weight 19oz.*

£1,800 - 2,200

€2,100 - 2,600



207

208

**A suite of four George III silver candlesticks**

*by Matthew Boulton, Birmingham 1793*

The tapering stems and urn-shaped capitals with graduated reeded bands, shoulders and spread bases with fluting and the base edged with thread border, engraved with crest, *height 20 and 27.5cm respectively.*

(4)

£2,000 - 3,000

€2,400 - 3,500

The crest is for the PARKYNS family, who were Barons Rancliffe from 1795 until 1850, when title becomes extinct.







209

209

**A George III Scottish Rococo silver coffee pot**

*by Lothian & Robertson, Edinburgh 1762*

Baluster form, lower section embossed and chased with alternate plain swirled flutes within reed surrounds and double flutes with "thumb-nail" motifs, all below a continuous band of trailing foliage, upper band and domed cover with similar decoration, scroll and leaf spout, raised on a plain domed foot, engraved with a crest with a belt and buckle surround, *height 10.5cm, weight 32.01oz.*

£2,500 - 3,000

€3,000 - 3,500

The insignia of a baronet of Nova Scotia enclosing the crest of HENDERSON of Fordell, co. Fife. John Henderson was created a baronet on 15 July 1664. His successor, Sir John Henderson, 5th Bt. (1762-1817) served as MP for Fife, Kirkcaldy Burghs, Seaford and Stirling Burghs. The baronetcy became extinct or dormant in 1839.



210

210 Y

**A George II silver coffee pot**

*by Frederick Knopfell, London 1754*

Plain baluster form with fluted and shell junction spout, also engraved with trailing leaves with embossed and engraved surround, chased and embossed foliate scrolls on matted ground, hinged stepped and frosted petal-shape domed cover applied with cone finial, frosted acanthus leaf handle set with ivory insulators, on spread foot, *height 25cm, weight 22oz.*

£1,500 - 2,000

€1,800 - 2,400

211

**A pair of George III silver tea caddies in a shagreen case**

*by Daniel Smith & Robert Sharp, London 1763*

Inverted bombé form and embossed with floral garlands, the corner edges decorated with frosted acanthus leaves, the covers with similar decoration and raised on four short scroll feet, the shagreen case with canted corners, high domed cover and having unmarked silver furniture mounts, *weight 19.4oz.*

£3,000 - 4,000

€3,500 - 4,700



211

212

**A George III silver brandy saucepan,**

*by Charles Wright London 1771*

Conventional form with turned wood side handle, engraved with crest opposite handle, *length 12.2cm, weight total 24.6 oz.*

£1,500 - 2,000

€1,800 - 2,400



212

The crest of RUSSELL, baronets of Swallowfield, Berks. The family originated in Worcestershire and Henry Russell, a judge of the Supreme Court, Bengal was created a baronet in 1812. The second baronet was British Resident in Hyderabad and his son, the 3rd baronet, won the VC with the Grenadier Guards in the Crimean War.

213

**A large George III silver coffee pot**

*by Jacob Marsh or John Moore, London 1772*

Plain baluster form with slanted and straight gadroon borders, high domed cover applied with a separate pineapple finial, the leaf-capped spout with elaborate acanthus leaf motif, handle with similar motif, raised on a domed foot, engraved with coat of arms to one side and demi lion issuing from a coronet below a crown opposite, *height 38.5cm, weight 43.oz.*

£3,500 - 4,000

€4,100 - 4,700



213



214

214

**A George III silver ale jug**

*by Walter Brind, London 1777*

Plain baluster form with scroll handle and raised on a spread and domed foot, engraved with a crest, *height 18.2cm, weight 16.85oz.*

£800 - 1,200

€950 - 1,400

The crest of LAYMAN of Ixworth, Ipswich, Suffolk and also of BULMER.





215

215

**A George III silver "well and tree" dish on electroplated two-handled warming stand by William Sumner, London 1819**

Shaped oval outline with bold gadroon border, engraved with coat of arms and twin crests, the base having scroll handles with leaf junctions and raised on four bun feet, *length 59.2cm, weight 129oz.*

**£2,000 - 2,500**

**€2,400 - 3,000**

The shield, crests and motto of SIBTHORP quartering WALDO impaling (?) GEDDING for Waldo-Sibthorp of Canwick Hall and Sudbrooke Holme, Lincs.

216

**A George III silver mazarine**

*maker's mark CW in conjoined circle possibly an unrecorded mark of Charles Wright, London 1768*

Oval outline and the slightly domed centre pierced elaborate scrollwork and graduated dots, centred with coat of arms and motto, *length 38.7cm, weight 30.5oz.*

**£1,000 - 1,200**

**€1,200 - 1,400**

This is the shield and motto of Sir Henry GREY, 2nd baronet of Howick, (15 Nov 1722 - 30 March 1808) who was MP for Northumberland 1754-68. He died unmarried and as younger brother, Thomas, had been killed in a duel with Lord Pomfret, the baronetcy devolved on his youngest brother, Charles, a distinguished soldier, who was created EARL GREY in 1806.



216



217

**217**

**A set of six George III silver plates**

*by Parker & Wakelin, London 1772*

Shaped-circular outline with gadroon border, engraved with crest to front and with erased scratch-weights on reverse, *diameter 23.8cm, weight 96.4oz. (6)*

**£3,000 - 4,000**

**€3,500 - 4,700**

The crest is that of CAVENDISH, the Family name of Devonshire (created 1664) and the Dukes of Devonshire (created 1694)

**218**

**A suite of three George III silver meat platters**

*by Frederick Vonham, London 1762*

Shaped oval outline with applied gadroon borders, engraved with coat of arms, engraved on reverse with a number, "No 10, 16" and "18", *length 34 and 39.5cm, weight 84oz. (3)*

**£2,000 - 3,000**

**€2,400 - 3,500**

The arms of KYTE/KITE of Dorset with COLEBROOK in pretence.



218



219

219

**A pair of George III silver meat platters**

*by James Young, London 1774*

Shaped-oval form with gadroon border, engraved with coat of arms to front and scratch weights "23.18" and "24.8" to reverse, *length 33cm, weight 46.45oz. (2)*

£2,000 - 3,000

€2,400 - 3,500

The arms of RUSHOUT with a baronet's augmentation, impaling BOWLES for Sir John Rushout (1738-1800), who married Rebecca, daughter of Humphrey Bowles of Wanstead, in June 1766.

Sir John Rushout, 5th baronet, MP, was raised to the peerage in later life having made a marriage of such significance that succeeding generations adopted the surname Rushout-Bowles. But it was his predecessors who left their names to posterity.

John Rushout, a Flemish merchant, settled in London in 1635, was father of James, created a baronet in 1661. The first of four generations to serve as MP for Evesham, Sir James bought Northwick, the substantial Cotswold property which later generated the family title.

Sir John (1685-1775) 4th Bt, PC, briefly achieved office as a Lord of the Treasury and Treasurer of the Navy, he commissioned the extensive re-modeling in Palladian style of Northwick Park - since converted into apartments. When he died in his 92nd year it is recorded that "his memory, good humour and politeness were in their full bloom."

The 5th baronet, for whom the platters were engraved, was created Baron Northwick of Northwick Park, Glos., in 1797. The baronetcy became extinct in 1887.

220

**Two pairs of George III silver meat platters**

*the larger pair by Thomas Heming, London 1777, the smaller pair by William Sumner, London 1793*

Shaped oval form with gadroon border, each engraved with a coat of arms, *length 41.3 and 47.5 respectively, weight 207oz. (4)*

£4,000 - 5,000

€4,700 - 5,900

The arms are the cartouche of RUSHOUT, Baronet, impaling BOWLES



220





221

**A set of twelve George III silver dessert plates**

*by James Young, London 1774*

Each of shaped-circular outline with slanted gadroon border, engraved with coat of arms to front and on reverse with varying scratch weights, diameter 24cm, weight 204oz. (12)

£5,000 - 6,000

€5,900 - 7,100

The arms are those of RUSHOUT impaling BOWELES for John Rushout, 5th Baronet who married Rebbecca, daughter of Humphery Bowles of Wanstead, Essex, in 1766. Rushout succeeded to the Baronetcy in 1765, and was created Baron Northwick in 1797.

Provenance:

Sale, Christie's, Manson & Woods, "Northwick Park Collection" Important Old English Silver", 26th May 1965, lot 104.

J.Parkes, Burlington Gardens, 21st October 1965.

222

**A set of twelve George III silver tiffin or picnic plates**

*by Henry Chawner, London 1794*

Plain and of conventional outline, each engraved with a cipher and an armorial shield, scratch engraved on the reverse "No., 49 - 60" respectively and weight, *weight 144.5oz. (12)*

**£6,000 - 8,000**

**€7,100 - 9,500**

The presence of the Royal cipher and the shield and coronet of the Marquess of BUTE suggest that these may have been diplomatic.





223

**A George III silver two-handled serving dish on a warming base**

*by Digby Scott and Benjamin Smith (II), London 1805*

Oval outline with high domed pull-off cover with coiled snake on a bed of spiral openwork and frosted acanthus leaves, the warming base applied with two scroll handles each with a double bud middle section, the separate liner having a ribbon-wrapped border interspersed with fruiting vine tendrils and a four division divider, *length 39cm, weight 128oz.*

**£3,000 - 3,500**

**€3,500 - 4,100**

The crest and coronet of Sir Richard, 2nd Earl GROSVENOR, of Eaton Hall, Cheshire. Lord Grosvenor was born in 1795, succeeded to the Earldom on the death of his father in 1802, and was elevated to the Marquessate of Westminster in 1831.





224 \*

A George III silver two-handled soup tureen and cover with plated liner

*by William Fountain, London 1818*

Oval bellied form and raised on four lion-mask capped and paw supports, cover and base both applied with acanthus-leaf-edged and gadroon border, either side engraved with a coat of arms, and underneath a later presentation inscription "PRESENTED TO WILLIAM CURTIS WARD ESQ., BY HIS AFFECTIONATE AND GRATEFUL FRIENDS; THERESA JANE DESPARD PEMBERTON, FREDERICK BARNARD PEMBERTON, ADA GEORGINA BEAVEN, SOPHIA THERESA BEANLANDS, HARRIET SUSAN SAMPSON, JOSEPH DESPARD PEMBERTON & WILLIAM PARNELL PEMBERTON 1910", height 27.5cm, length handle to handle 40.1cm, weight 143.8oz.

£4,000 - 5,000

€4,700 - 5,900



225

225

**A set of six George III silver plates**

*by Paul Storr, London 1801*

Circular with slanted gadroon border and engraved with coat arms to front, each on the reverse with varying scratch weights and numbers, diameter 25.3cm, weight 108.1oz. (6)

**£5,000 - 6,000**

**€5,900 - 7,100**

Engraved with the shield and coronet of CARPENTER with CROWE quartering BUCKLE in pretence for the marriage of John Delaval, 4th Earl of Tyrconnel of Killaghy, co. Kilkenny to Sarah, only child of Robert Crowe of Kiplin, Yorkshire, on 1 October 1817.

The couple's only child died at birth and when Lord Tyrconnel, who was dubbed GCH in 1830, died in 1853, his honours became extinct.

226

**Eight 18th century silver candlesticks**

*only one with visible hallmark to base, by Thomas Hemming, London 1756, four drip pans part marked*

With pierced and openwork Corinthian capitals and tapering graduated fluted columns, terminating in domed and shaped square bases having acanthus leaf and scroll junctions to each corner, each engraved with a coronet and a crest, loaded with plaster. (8)

**£8,000 - 12,000**

**€9,500 - 14,000**







227

227

**A pair of George III silver bottle slides/decanter stands**  
by William Allen (III), London 1798

The sides pierced with lattice-work between bright-cut engraved bands of zigzag motifs and flowerheards, flared rims applied with slanted gadroon border, centre engraved with coat of arms, *diameter 13.5cm.*

(2)

£2,800 - 3,200

€3,300 - 3,800

Now engraved with the arms of Sir John PRINGLE, Bt. of Pall Mall, London physician to the Army in the reign of George II and physician to George III.

Although Dr John Pringle was youngest son of Sir John Pringle, Bt. (NS), of Stichel, Scotland he was created a baronet of Gt. Britain in 1766. When he died without issue in 1782, this baronetcy became extinct



228

**A pair of George III silver bottle slides**

*maker's mark incuse stamped "TN", unrecorded, London 1768, one stamped with lion passant and maker's mark only*

Undulating rims applied with gadroon borders and the sides finely pierced with intricate scrolls, each engraved with crest on a shaped cartouche and the lower section with bead border, *height 5.2cm, diameter 12cm.* (2)

£1,500 - 2,000

€1,800 - 2,400

The crest of FLETCHER of Cumberland.



228





229

229

**A pair of George III silver beakers**

by William Lancaster, London 1776

Plain tapering form, each engraved with presentation inscription to the Rev Robert Hales, the first reads "To The Revd Roberts Hales this little tribute of respect and esteem is presented by his sincere Friend and obedient servant William Walker Barton Hall Suffolk, June 20th 1818", the other reads "To the Revd Robert Hales, Clerk, Rector of the parish of Herringswell in the county of Suffolk, This piece of plate is respectfully presented as a small token of their acknowledgement for his zealous and faithful discharge of the important duties committed to his care during the time he has officiated as curate of the parish church of Worlington in the said county by his congregation June 20th 1818", height 10.5cm, weight 17oz. (2)

£1,500 - 2,000

€1,800 - 2,400

230

**A George III silver campaign set**

beaker by Thomas Phipps & Edward Robinson, London 1784, some pieces part marked, others unmarked and one by George Smith, Beaker of plain tapering oval form and engraved with a crest, fitted with a red velvet receiver containing the following implements, a small marrow scoop spoon, maker's mark only, by George Smith, a triple section condiment container, maker's mark only, Phipps & Robinson, spoon, lion passant only, the following items unmarked; cork screw, two three-pronged fork tines and the two sets of graduated handles and a small spirit flask of tapering faceted form with screw-off top, all contained in a fish skin case with small brass carrying handle.

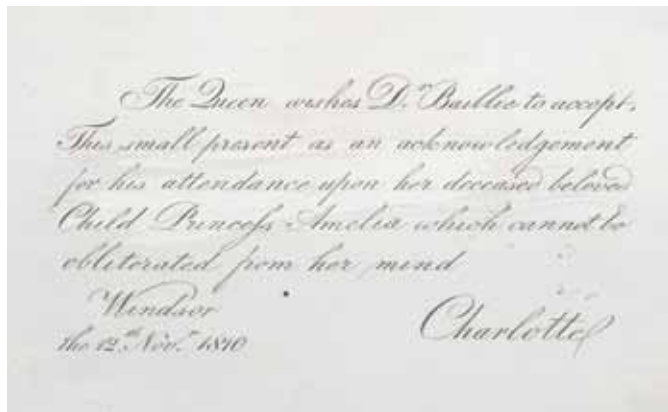
£1,200 - 1,500

€1,400 - 1,800

The crest of PEASE of Hesselwood House, Yorkshire.



230



231

**ROYAL PRESENTATION:- A George III silver inkstand**  
*the stand by John Wakelin & William Taylor, London 1789, the three ink pots by Wakelin & Robert Garrard (l), London 1798*

Oval outline with slanted gadroon border, the three slightly later pots each with concave fluting and angular scroll handles and pull-off covers, raised on four inverted lotus bud feet, the oval stand is engraved with the cipher of Queen Charlotte and coat of arms of Baillie impaling Denman, the reverse of stand engraved "The Queen wishes Dr Baillie to accept this small present as an acknowledgment for his attendance upon her deceased beloved child Princess Amelia which cannot be obliterated from her mind, Windsor the 12th November 1810 Charlotte", height 36.3cm, weight 60oz.

£4,000 - 6,000

€4,700 - 7,100

The monogram is for Queen Charlotte, wife of George III, and the coat of arms and crest are for those of Matthew BAILLIE (1761 - 1823). Dr Baillie was educated at Balliol College, Oxford. During his working life he published his observations on the anatomy, his work published in 1795. Rising to physician extraordinary to George III from 1799.

Provenance:

Anonymous sale Christie's, 3rd May 1995, ex lot 41

Anonymous sale Christie's, 11th March, 1942. lot 26 (sold to How for £50.00)



# Andrew Gilmour Collection of Silver Wine Labels

It was Andrew Gilmour's love of English Silver that started him collecting wine labels. He started collecting in his late teens and because these labels were inexpensive he initially collected virtually all types of labels and with no particular theme.

In an article for "The Wine Label Circle", Andrew Gilmour said "We all start with zero knowledge of labels and this can only be built up with time by looking at and, if possible, handling labels. " With no substitute for actually handling the labels he visited the auction houses and viewed the stock of "friendly" specialist dealers, purchasing labels he liked and the best he could afford. From this Andrew gained experience and confidence and along the way he pruned his accumulation and concentrated on what he perceived to be attractive labels. This was predominately hand wrought and cast labels from the 18th century. Liking the challenge he had no fear of unmarked labels because it was also the design that counted. He also had a soft spot for escutcheons and sauce labels, which he always collected alongside wine labels.

Andrew very much cherished his collection and the careful display of labels. His generosity knew no bounds and his home was always open to other fellow Wine label enthusiasts. Although this extensive collection was displayed in picture frame cases in the dining room and sitting room, these silver tiny objects were often taken out from their frame where he would discuss at great length with whoever was there, his latest purchase or the research on the silversmith or title.

The third part of the Andrew Gilmour collection will feature in our silver sale on 3rd October in our Knightsbridge rooms.





232

232

A George III silver bottle ticket

by Paul Storr, London 1812

Narrow rectangular form with slanted gadroon border interspersed with leaf and shell motifs, engraved "CLARET", and also engraved with a coronet and a lion issuing from a Royal coronet.

£1,000 - 1,200

€1,200 - 1,400

233

A George III cast silver "Lions pelt" bottle ticket

by Paul Storr, London 1811

The frosted title banner now chased with the title "HOCK", traces of "HERMITAGE" to the reverse.

£1,000 - 1,500

€1,200 - 1,800



233



234

234

An unusual George III silver bottle ticket  
by Peter, Ann & William Bateman, London  
1799

Formed as a demi-naked putto holding a  
scalloped-edged title banner engraved with  
trailing fruiting vine tendrils, and stamped  
"RUM".

£1,000 - 1,200

€1,200 - 1,400

For a similar example see John Salter, *Wine  
Labels 1730 - 2003, A World History*, page 76,  
figures 293 - 295.

235

A Victorian cast silver "Lady Bountiful"  
bottle ticket

by Rawlings & Summers, London 1845

The plain title banner pierced "PORT" all on a  
frosted ground.

£1,000 - 1,200

€1,200 - 1,400



235





236

236

A George III cast silver-gilt bottle ticket by Digby Scott & Benjamin Smith, London 1806 Formed as a wreath of entwined fruiting vine tendrils, the central drape title banner pierced "CLARET".

£800 - 1,200

€950 - 1,400



237

237

A George III cast silver-gilt bottle ticket by Benjamin & James Smith, London, date letter lost in piercing

The shell with integral and raised title banner pierced "PORT".

£1,000 - 1,200

€1,200 - 1,400



238

238

An 18th century silver Armorial bottle ticket

stamped with maker's mark only, by Sandylands Drinkwater, circa 1755

Formed as an armoured arm holding an arrow with a ribbon tied to upper section of arm, the plain title banner engraved/stamped "PORT", together with a George III silver Armorial bottle ticket, by Thomas Phipps & Edward Robinson (II), London 1791, formed as an eagle's head facing right and issuing from a chapeaux, the title banner pierced "SHERRY". (2)

£1,000 - 1,200

€1,200 - 1,400





239

239

**A George III cast silver bottle ticket**

*by Benjamin Smith, London, date letter lost in piercing possibly 1807*

Formed as a four leaf-clover with frosted decoration and pierced "PAXARETTE".

£1,500 - 2,000

€1,800 - 2,400

240

**An 18th century unmarked silver bottle ticket**

*last quarter of 18th century*

Formed of twenty-four rays around a belt and buckle garter engraved/stamped "WHITE WINE", with an unusual centre depicting a face with a spurred shoe across the nose.

£1,000 - 1,200

€1,200 - 1,400



240

241

**A George III silver Armorial bottle ticket**

*by James Hyde, stamped only with maker's mark, duty mark and lion passant*

Formed as an arm holding aloft a spear, with ribbon title banner above pierced with the motto "QUI SERA SERA", the narrow rectangular title banner pierced "SHERRY", and an unmarked 18th century silver Armorial bottle ticket, formed as armoured arms holding aloft a disc, the narrow rectangular title banner engraved/stamped "W.WINE" . (2)

£1,000 - 1,200

€1,200 - 1,400



241





242 Y

**A George IV and William IV silver five piece tea service**

*by Paul Storr, London 1829 - 31, some pieces incuse stamped Storr & Mortimer*

Of baluster, melon and inverted pear form, the pots with narrow spiral flutes between asymmetrical straps flat-chased with hatching and foliage on a frosted ground, applied with naturalistic and auricular handles formed as twigs with rosebud grips, the cream jug and sugar bowl with straight flutes, with flat chased floral decoration and gilt-washed interiors, all pieces engraved with presentation inscription "From Lord Poltimore to John Gould, Nov 27 1835", all contained in a two-handed box, weight 98oz. (6)

£10,000 - 15,000

€12,000 - 18,000

The first census listing for 'Hays Farm' shows the residents as John Gould, yeoman, his wife Harriet and daughter Emma. John Gould had been farming at France Court, Broadclyst when he married Harriet Reynolds Voysey, the daughter of Lord Poltimore's land agent in 1815. He appears to have taken up the tenancy of Hayes in 1831. He was active in improving farming practice, both as land agent for Lord Poltimore and in his own right as a noted sheep breeder. He continued farming until 1853; his absence from the 1851 census, when Hayes is shown as occupied only by his daughter, Julia, is because he and Harriet were visiting their married daughter Emma Drew in Starcross. John later went into partnership with Emma's husband as land agents and moved away from Poltimore to High House, Kenton, in 1858.

After John Gould gave up active farming, the tenancy of Hayes Farm passed to his brother Joseph, already a successful farmer in Broadclyst. Joseph continued to pay the highway rates until at least the mid-1860s. The Flying Post for April 23 1862 has an advertisement for 'alterations and erections' to be undertaken at Hayes Farm for Mr Joseph Gould. Joseph's son, John Gould (junior) was resident at Hayes in 1861, presumably managing the farm, but Joseph is still referred to as the farmer in 1865. Joseph Gould died on 13 December 1868..





243

243 Y

A George IV silver hot water jug on stand in the "Antique" manner

by John Bridge, London 1829

Plain vase-shaped body applied with continuous band of trailing and entwined acanthus leaves on stippled ground, lower part flat chased and engraved with alternate scalloped and inverted "teardrop" and frosted acanthus leaves, the ribbed ivory handle with up-turned grip and set within silver caps formed as a snake's head and bifurcated tail, the separate stand with scalloped and flat chased rim, pierced band and supported by three haunched capped feet on a waisted triangular base, height 35cm, weight 49oz.

£2,000 - 2,500

€2,400 - 3,000



244

244

A William IV silver-gilt coffee biggin

by Reilly & Storer, London 1833

Cylindrical form, the body profusely embossed with ornate foliate scrolls, the flat dome-hinged cover embossed in a similar manner with a vacant scrolling reserve and acanthus leaf rim, turned wood baluster knopped handle, the openwork stand with cast hanging floral garlands between three leaf-capped scrolling legs, the detachable burner flat-chased with foliate scrolls, height total 24cm, weight total 27.5oz.

£2,000 - 2,500

€2,400 - 3,000



245

245 \* Y

**A George IV silver coffee pot**

*by Charles Fox (II), London 1828*

Plain tapering form with an applied naturalistic spout and handle, each embellished with flowers, shells and acanthus leaves, domed cover with a cast rose finial, raised on a spread foot, engraved with coat of arms, *height 24.5cm, weight 27.26oz.*

£1,200 - 1,500

€1,400 - 1,800

The arms of GOODDEN originally of Bower Hinton and Martock, Somerset and of Over Compton, Dorset, quartering Culliford of Purbeck, Devon



246

246

**A George IV silver tobacco jar or butter dish, cover and stand**

*by John Edward Terry, London 1828*

Plain circular form with gadroon border to bowl and stand, the domed cover with ball finial, gilt wash interior, *height 16cm, weight 29.12oz.*

£2,500 - 3,000

€3,000 - 3,500



247

247 Y

**A George IV silver four piece tea and coffee set**

*by John Wrangham & William Moulson, London 1827*

Of melon form and applied with a gentle border of sea spume, fluted spout and handle, the pots with gourd finials, and all four raised on bracket and shell embellished feet, *weight 71oz. (4)*

£1,800 - 2,200

€2,100 - 2,600

The crest of BECQUET, BOROUGH/BURGH, COLQUITT, FARNELL, GOSS, LADBROOK NUTHAL of Cattenall, Cheshire.

248

**A George IV silver swing-handled basket**

*by Joseph Angell, London 1824*

Oval form and applied with a bold egg and tongue border, swing handle with acanthus leaf junctions, and a central flowerhead flanked by lily of the valley, engraved with coat of arms, *height 9.4cm, length 36cm, weight 52oz.*

£1,500 - 1,800

€1,800 - 2,100

The arms of (?)BARFOOT of Hampshire impaling DIGBY



248





Detail



249

**A George IV silver épergne**

*by Paul Storr, London 1824 with Victorian bowl, stand and mounts, by John Samuel Hunt, London 1847*

Modelled as the Three Graces wearing diaphanous dress and a floral classical head-dress, supporting a shallow receiver with floral embossed border, this in-turn is fitted with the later trailing vine tendril basket, the whole raised on high triangular base with lotus leaf and trailing vine tendril borders, terminating in large hairy paw feet linked by shells, one side having an extremely elaborate monogram beneath a coronet, this is supported on a triangular base, *height 63cm, weight 235oz.*

**£12,000 - 15,000**

**€14,000 - 18,000**

Thomas Cholmondeley, 1st Baron Delamere, (born 9th August 1767 - d. 30th October 1855) was raised to peerage as Baron after payment of £5,000 for the title in 1821.

Cholmondeley, a substantial Cheshire landowner by inheritance and purchase, was second cousin to Pitt and stood for the county, which his grandfather and father had represented for 51 years between 1710 and 1768, at the general election of 1796, when the ministerial sitting Member unexpectedly retired.

Thomas married late in his life, and married Henrietta Elizabeth Williams Wynn, daughter of Sir Watkins Wynn. The marriage produced six children and numerous grandchildren.

Provenance: by decent through the family to the current recipient.





250



250 \*

**A pair of George IV silver bottle stands**

*by T J & N Creswick, Sheffield 1826*

The flared and fluted sides having applied scalloped rims of slanted gadrooning and foliate embellished shell motifs, central unmarked silver button engraved with an unrecorded crest, *height 5.6cm, diameter 18.3cm.*

**£700 - 900**

**€830 - 1,100**

251

**A pair of George IV silver coasters**

*by Phillip Rundell, London 1820*

With compressed and fluted sides, the shaped-flared rims applied with slanted gadroon border interspersed with leaf and tear-drop motifs, silver centres with raised moulded rim. (2)

**£3,000 - 4,000**

**€3,500 - 4,700**



251





252

A set of four William IV decanters with silver-gilt stoppers and bottle tickets

by Robert Garrard (I), London 1835 - 36, together with two Edwardian silver-gilt bottle tickets, by Sebastian Garrard, London 1908

Baluster form with slender fluted necks, all heightened in "gold" with vertical bands of fish scale-motifs and alternate straps of hatching and elaborate cartouches, the bottle tickets of narrow escutcheon form edged with leaves and scrolls, each with pull-out titles, "COGNAC", "CURACOA", "MARASCHINO" and "NOYEAU", all contained in a wood storage case .

£2,000 - 2,500

€2,400 - 3,000



253

253

**A William IV Scottish silver knife tray**

*by Robert Gray & Sons, Edinburgh 1835*

Rectangular form with sloping sides and applied with ovolo border, each side engraved with coat of arms; two on inside and two on the outside, height 6.5cm, length 40.5 x 19.7cm.

**£5,500 - 6,000**

**€6,500 - 7,100**

The arms of BLAIR of Blair, co. Ayr quartering SCOT of Hassinden.

*".....the lives and work of Robert Gray and his son, William. In turn they headed the firm of Jewellers and goldsmiths which was prominent in the production of the fine silverwares in Glasgow for over seven decades. Although no company records are known, a detailed impression of what the firm produced in its earlier phase can be derived from the records of the Edinburgh assay office and a substantial amount of their work survives. Much of their work is distinctive in style and of exceptionally high technical quality"*

Gordon McFarlan "Robert Gray & Son Goldsmiths of Glasgow" in, Silver Society Journal, number 11, pp 211 - 222. Here McFarlan discusses the history of this prestigious Scottish firm.

254

**A William IV silver table centrepiece**

*by Benjamin Smith (III), London 1833*

Formed as two classical dancing nymphs wearing diaphanous dress, each holding a wreath in their left hand and a shawl draped over their right shoulder, the raised right hand supports a conical receiver with overlapping acanthus leaves, raised on a high domed and waisted circular foot with leaf and berry border raised on shell bracket feet, height 53.2cm, weight 130oz.

**£5,000 - 8,000**

**€5,900 - 9,500**







255

255 \* Y

**A William IV silver four piece tea and coffee service**

*William Bateman (II), London 1833*

Compressed melon form with swirled fluting and embossed floral decoration, each piece engraved with script initials within an elaborate cartouche and presentation/bequest inscription - "Bequested to Mr W. Phillipson by Josh Phillipson Esq Croydon Surrey", scroll handles with frosted acanthus leaves, raised on four squat bracket feet capped with frosted leaf motifs and terminating in up-turned scrolls, pots with cast finials formed as convolvulus, *weight 90.5oz. (4)*

£2,000 - 2,500

€2,400 - 3,000



256

256

**A set of six William IV silver plates**

*by Benjamin Smith, London 1834, incuse stamped "B. Smith Duke St, LIN<sup>n</sup> Inn Fields"*

Shaped-circular outline with gadroon borders, engraved with twin crests to front and varying scratch weights to reverse, *diameter 24.5cm, weight 90.6oz. (6)*

£3,000 - 4,000

€3,500 - 4,700

A flying arrow separating the crests of (dexter) O'MALLEY of Ireland and (sinister) COYLE, WARRREN, MAYNE and FOSTER.



257

**An unusual pair of William IV silver-gilt candlesticks**  
*by William Eaton, London 1831, incuse stamped "Hamlet, Fecit,  
 Goldsmith to their Majesties"*

Fluted campana capital above fixed palmette drip-pans, tapering and part-fluted column with calyx band and bullrushes above three applied high relief cherubs depicting The Arts, Industry and Music, between each cherub is a fouled anchor surmounted by a caduceus, raised on triangular pediment with dolphins, tritons and florettes, *height 34cm.* (2)  
 £10,000 - 12,000  
 €12,000 - 14,000

Thomas Hamlet is recorded by Ambrose Heal in "The London Goldsmiths, 1200-1800", working in partnership with Frances Lambert, at 2 St Martin's Court, Leicester square.



258

258

**A Victorian silver-mounted frosted glass claret jug**

*by Elkington & co, Birmingham 1860*

The leaf and berry finial on scroll-pierced neck mount, the naturalistic branch handle entwined with a fruiting vine continuing in a swag to encircle the etched and line-engraved baluster-form glass body and foot, *height 34.5cm.*

£2,000 - 3,000

€2,400 - 3,500



259

259

**A pair of Victorian clear glass decanters with silver-gilt stoppers**

*by Robert Garrard, London 1842*

Slender faceted necks and bulbous bodies heightened in "gold" with alternate straps of latticework and coat of arms between fish-scale motifs, the silver-gilt stoppers of large knob form engraved with similar decoration, *height 29.2cm. (2)*

£1,000 - 1,500

€1,200 - 1,800

Crest and motto of the Scottish family MACLELLAN one of whom in 1633 was created LORD KIRKUDBRIGHT.





260

260

**A pair of Victorian silver-mounted and clear glass claret jugs**

*by John Figg, London 1865*

The bulbous bodies etched with graduated mullets, each silver mount embossed with a Bacchanal mask on a matted ground within an elaborate fruit-edge and strapwork cartouche, the covers decorated with similar decoration and applied with rampant lion cast finials, engraved crest, with bead borders to cover, girdle and spread foot, *height 28cm.*

(2)

£2,500 - 3,000

€3,000 - 3,500

The crest of HARE of Listowel in the peerage of Ireland. William Hare, born 1833, succeeded his father in 1856 to become 3rd Earl of Listowel. He married Lady Ernestine Bruce, daughter to the Marquess of Ailsbury, on 31 August 1865.

261 Y

**A Victorian silver water pitcher/ale jug**

*by Robert Garrard, London 1849*

Slender baluster form with trefoil shaped neck/lip, the sides embossed in high relief with woodsmen blowing a horn whilst the hounds in front attack the injured stag, the opposite side with large "C" scroll-edged cartouche engraved with a coat of arms, scroll handle formed as entwined fine reeds wrapped with trailing water lilies and set with ivory insulators, raised on a spread foot, traces of gilding to interior, *height 26cm, weight 33.9oz.*

£2,000 - 3,000

€2,400 - 3,500

The arms of DUNCAN of Parkhill, co.Forfar



261



262

262

**A pair of Victorian silver-gilt mounted novelty budgerigar scent bottles**

*maker's mark of William Leuchars overstriking that of another, London 1882*

Realistically modelled with engraved feather detail to the mounts and clear glass body, the hinged covers with red glass eyes open to reveal glass stoppers, raised on silver-gilt feet and tail mounts, *length respectively 13.5cm and 14.5cm. (2)*

£12,000 - 15,000

€14,000 - 18,000

263 Y

**Two Victorian silver, ivory and frosted glass novelty "walrus" claret jugs**

*by Alexander Crichton, London 1882 and 1888*

Realistically modelled, hinged cover with textured surface, one having brown eyes the other green, both with ivory tusks, *length respectively 43 and 42cm. (2)*

£15,000 - 18,000

€18,000 - 21,000



263





264

A Victorian silver-mounted clear glass claret jug in the form of a mallard

by Alexander Crichton, London 1881

Realistically modelled, the pull-off head with finely detailed feathers and pouring spout through the bill, clear glass body with looped handle, the silver base with feet and tail, finely engraved detail and Victorian Registration Kite, height 35.5cm, length 24cm.

£14,000 - 18,000

€17,000 - 21,000



265

A Victorian silver and parcel gilt "cockatoo" claret jug  
by Alexander Crichton and overstruck with the mark of William Leuchars,  
London 1881, engraved Leuchars & Son, London & Paris

Realistically modelled, the hinged cover with gilt crest and red glass eyes,  
clear glass body with looped handle on a silver base modelled as the feet  
and tail with finely engraved feather detail, height 31.5cm.

£12,000 - 18,000

€14,000 - 21,000



266

**Of coaching interest:- A Victorian silver two-handled cup and cover**

*by Messrs Barnard, London 1875*

The large classical urn-shaped bowl applied with elaborate looped and bifurcated acanthus leaf handles, embossed in high relief with a four horse-drawn passenger coach, with raised title "HIRONDELLE" in cartouche, opposite side a large scroll embossed cartouche engraved with coat of arms, supported on a knop stem terminating in a circular foot applied with three cast horses; two standing and one couchant, further applied with a scroll escutcheon embossed with the crest of a port-cullis, the separate cover embossed with geometric swags and having a cast horse finial, *height 84.5cm.*

£10,000 - 15,000

€12,000 - 18,000

Engraved with the arms of Colonel Alfred Plantaganet Frederick Charles Somerset of Enfield Court, Middlesex, Deputy Lieutenant, the only son of Lord John Somerset, and grandson of the Duke of Beaufort. Colonel Alfred Somerset married Adelaide Harriet Pechell on 24th September 1857.

'L'Hirondelle', French for 'The Swallow', was considered one of the finest carriages in the field of horse-drawn coach travelling in the mid-19th century. Originally owned by a Mr Taylor of Shrewsbury, it was considered one of the very best coaches that ever ran achieving speeds and distances very few other coaches could boast of. It is recorded in the Tewkesbury yearly Register and Magazine of 1840 accomplishing "a distance of 122 miles in less than nine hours", while in 1842 "a team of four greys did 9 miles in 35 minutes".

In late Victorian England there came a revival of interest in coaching with coaching 'relics' restored to past distinction by wealthy enthusiasts as the amateur sport of the privileged classes. One such enthusiast was Colonel Alfred Somerset who obtained 'L'Hirondelle' at the height of the transition to the steam locomotive during the 1870's. During these years the carriage was driven by Lord Arthur Somerset, the son-in-law of Alfred, as part of a rally between Enfield and Hitchin. It is likely that the winner of the race was presented with the 'Hirondelle' Cup as reward for the victory each year the rally was held.





David Brown

267

### The Stewards Cup and Cover

by Robinson, Edkins and Aston, Birmingham  
1844

The finial modelled as the Angel Gabriel on a fluted onion-domed cover, with undulating rim and elaborately fluted body with waist formed of a spume fountain, engraved to one side "THE STEWARDS CUP, BRECON RACES, 1866," the cast scrolling handles with foliate junctions raised on a spreading gadrooned base and scrolling feet, height 52 cm, weight 129.5oz, accompanied by a portrait of the receiver, David Brown, English School, 92x72cm, oil on canvas.

£3,500 - 4,500

€4,100 - 5,300

The Breconshire Stewards Cup was first held in 1825 taking place over two days at Breconshire Racecourse. The Duke of Beaufort (Captain Henry Charles FitzRoy Somerset) patronised the race from 1862, while David Brown, Hon. Secretary to the event, worked tirelessly to restore the race to its past eminence. This peaked with the 1866 meet where the Duke's own horse 'Gomera' won the cup, which in turn was presented to Brown by the Duke for his efforts spent reviving the event.

By 1868, due to a lack of funding and interest, the meetings at Brecon were ceased, while the Duke in the same year was relieved of his role as Master of The Horse and sold 'Gomera' for stud at 1000 guineas. Brown, having grown tired of supporting the race by his own means, re-married for the second time but died only a year later in 1869 aged 69.





268

**A pair of Victorian cast silver candlesticks**

*by Robert Garrard, London 1850*

In the manner of Paul de Lamerie; the shaped square bases richly embellished with "C" scrolls, flowers and varying male and female depicting the four seasons/elements on shaped squares bases , *weight* 47.6oz.

£1,500 - 2,500

€1,800 - 3,000



269

269

**A late Victorian suite of three silver baskets/dishes**

*by W & J Barnard, London 1890*

Lobed square form with scalloped and moulded rim and applied with foliate scrolls, two with scroll cartouches engraved with a crest and the other two panels embossed with a pineapple and other exotic fruit amongst a floral spray, supported on four female capped legs edged with a sea-spume forming a "bonnet", gilt washed interiors, *height respectively 15.5 and 13.5cm, weight 82oz. (3)*

£2,000 - 3,000

€2,400 - 3,500

270 \*

**A Victorian silver-gilt tazza**

*by R & S Garrard, London 1878*

The shallow scalloped rim applied with a guilloche border of lobed flat-chased alternate geometric scrolls on a matted ground, raised on cast fluted knop stem embellished with alternate panels of shell and mask motifs, domed foot with female masks and floral edge border, centre engraved with monogram, *height 20cm, diameter 26.5cm, weight 47.6oz.*

£2,000 - 2,500

€2,400 - 3,000



270





271

271

**A Victorian silver two-handled tea tray**  
by W.W. Harrison, Sheffield 1883

Oval outline with bold bead border, elaborate acanthus leaf wrapped handles having shell junctions, the centre of tray engraved with crest and motto within a large foliate and strapwork cartouche edged with a Greek border, length handle to handle 79.3cm, weight 141oz.

£2,000 - 2,500

€2,400 - 3,000

The crest and motto, 'Know thyself', is of SHAW of London and Colchester.



272

272 Y

**A Victorian silver mounted tortoiseshell casket**

by George Fox, retailed by Asprey, London 1900

Rectangular, the corners with elaborate pierced rocaillie mounts with flowerheads, foliate scrolls and spume, similar monogrammed cartouche to cover and escutcheon to front, raised on pierced shell feet, height 10cm, length 26cm.

£1,000 - 1,500

€1,200 - 1,800



273

273

**A pair of Victorian silver salad/serving bowls**

*by Mortimer & Hunt, London 1842*

Plain circular form with high sides and applied moulded borders, each engraved with twin crests in a buckle and belt surround surmounted by a coronet, *height 8cm, diameter 21.7cm, weight 49.70oz. (2)*

£2,500 - 3,000

€3,000 - 3,500

274 \* Y

**A Victorian silver tea kettle on stand**

*by Messrs Barnard, London 1847*

Melon form, the fixed handle with a carved ivory grip set within double-scroll junctions embellished with shells and flutes, side-opening domed cover having a large cast finial formed as an acorn resting on oak leaves, the whole supported on a separate stand with an openwork shell and scroll apron and three bifurcated feet terminating in frosted shell feet, engraved with a coat of arms and crest, *height 41cm, total weight 80oz.*

£1,200 - 1,500

€1,400 - 1,800

The arms granted in 1592 to ROSSETER of Samerby, Lincolnshire, with HURLEY in pretence.



274



275

**275 \* Y**

**A Victorian silver four piece "Cellini" pattern tea service and tray  
by Charles Boyton, London 1891**

The service of typical design and form with naked female demi-figures issuing from a tapering plinth embellished with scrolls, the two pots each applied with rampant lions supporting initialled shields, the two-handled gallery tray of rectangular form with canted corners and the centre engraved with the "Cellini" pattern centred with intricate monogram, *weight 232oz. (5)*

**£4,000 - 5,000**

**€4,700 - 5,900**

**276 \***

**A Victorian silver "Cellini" pattern ewer  
by Charles Boyton, London 1891**

Conventional form and design with caryatid scroll handle and demi-figures issuing from a tapering plinth embellished with scrolls, hinged cover with an elaborate thumbpiece and wrythen finial, engraved with monogram, raised on a spread foot, *height 30.8cm, weight 34.54oz.*

**£1,500 - 2,000**

**€1,800 - 2,400**



276





277

277 \*

A Victorian presentation silver "Cellini" pattern ewer and stand  
by Stephen Smith, London 1870

Conventional design, the ewer having a cast handle formed as a naked female demi-figure issuing from a tapering plinth embellished with scrolls, hinged cover with an elaborate thumbpiece and wrythen finial, the circular stand decorated with a band of bacchanal masks and naked demi-figures, and engraved on both "Bheema Cup 1884 J. L. Symons Kestrel", height of ewer 42cm, diameter of stand 38cm, weight 99.49oz. (2)

£2,000 - 3,000

€2,400 - 3,500

278

A silver "Cellini" pattern salver

by Mappin & Webb, London 1913

Circular form with a cast openwork border of large vases flanked by rampant lions amidst scrolling foliage, the border interspersed with masks, centre engraved with a wide band of trailing and entwined foliage and eagles with up-swept wings, raised of four ornate bracket feet, diameter 37.2cm, weight 49oz.

£1,000 - 1,500

€1,200 - 1,800



278



279

**An impressive Victorian cast silver 'Diana' ewer**

*by Samuel Cayne & Dudley Carter, London 1855, incuse stamped 7399*

The swan-neck scrolling handle decorated with fishscales, acanthus leaves, bead garlands and a figure of Diana the Huntress in simple smock tunic, the scrolling spout cast with spume and shells on a fluted neck draped with a laurel garland and a figure of Diana with a pair of hounds, the baluster body with a relief panel to one side of Diana and her nymphs observing her hounds bringing down a stag, the other side with Diana and her entourage after the kill, the two panels separated by an armorial shield within a relief cartouche, raised on an asymmetric spreading and scrolling foot, *height 45cm, weight 87oz.*

**£6,000 - 8,000**

**€7,100 - 9,500**

See John Culme, *Nineteenth Century Silver* (Country Life 1977), page 153.

The arms of SEDGEWICK quartering INGHAM, (?) FARRANT and ROYDES with another in pretence.



280

**A pair of Victorian Rococo revival cast silver candelabra**

*the sticks by William Brown & William Nathaniel Somersall, London 1839  
branches by John Samuel Hunt, London 1861*

In the manner of Paul de Lamerie; the shaped square bases richly embellished with "C" scrolls, flowers and varying male and female figures depicting the four seasons/elements, the slightly later scroll arms wrapped with frosted acanthus leaves and having urn capitals with naturalistic sea spume, buds and scrolls, separate sconces and fixed drip pans, engraved with crest to base of column and another to the sconce, *height 48cm, weight 100oz.*

£15,000 - 18,000

€18,000 - 21,000

The crest of BAMPFYLDE, CROWN, DAVIES, ESTWOOD, HUTCHINGS, KIFT, OSBORN, PEACHE, SIMSON, WHITE YONGE and others





281

281

**A set of four late-Victorian silver Neo-classical revival salt cellars**  
*by Charles Stuart Harris, London 1889*  
 Oval form with cast floral garlands, and two bands of floral and leaf motifs, raised on four elongated pillars capped with female masks and terminating in paw feet, together with four Victorian cast silver salt spoons, the stems formed as entwined mermaids, *by John Figg, London, date letter distorted, weight 41.8oz. (8)*

£800 - 1,200

€950 - 1,400

282

**A Victorian silver large presentation cup and cover in the "Antique" manner**

*by Robert Hennell & Sons, London 1868*

Cast handles formed as classical demi-female figures with twisted bifurcated tail embellished with scales and holding aloft a triumphal arch of bull-rushes, the bulbous body applied with a band of playful putto astride hippocampi and female bacchanal masks in wreath surround, the band edged with bead borders, lower section embossed with alternate narrow and wide flutes, raised on a high domed foot flat chased with acanthus leaf motifs and lobes, the pull-off cover with similar chased decoration and applied with a large cone finial, *height 53.5cm, weight 145.5oz.*

£4,000 - 5,000

€4,700 - 5,900



282



283

283

A Victorian silver naturalistic shell-shaped dish

by Benjamin Smith (III), London 1839

The scalloped design of the shell with frosted flutes and edged with a spume border, the reverse of dish applied with acanthus leaves forming a rest, diameter 22.8cm, weight 19.9oz.

£1,000 - 1,200

€1,200 - 1,400

284

A set of eight Victorian silver naturalistic knife rests

by Benjamin Smith (II), London 1838 - 1847

Each modelled as a branch with splayed acanthus leaf and cone terminals, length 9.5cm, weight 9oz. (8)

£1,000 - 1,200

€1,200 - 1,400



284





285

285

An impressive pair of 19th century electro-gilt and electro-plate candlesticks in the manner of Rundell, Bridge & Rundell and the Firm of George Morant

*first half of the 19th century,*

The stem formed as three swans resting on a simulated watery base with their necks attempting to eat from a leafy bullrush column, edged of base edged with curlicues tipped with leaves, *height 29.5cm. (2)*

£2,800 - 3,200

€3,300 - 3,800

The firm of George Morant & Son, decorators and cabinet-makers, was founded in 1790. Its large and fashionable clientele included the 2nd Duke and Duchess of Sutherland, to whom the company supplied a table with swans and lotus leaves for Stafford House (now Lancaster House), London, in 1838. The firm's display at the Great Exhibition of 1851 included tables with storks and swans, the latter apparently designed by the Duchess. The Chevalier, or Cavaliere, Michelangelo Barberi, who exhibited his micro-mosaic work at the Exhibition, supplied a table top for Arundel Castle, West Sussex in 1847, which is very similar to this example.

286

A pair of Victorian cast silver Rocaille salt cellars

*by Charles, Thomas & George Fox, London 1846*

Modelled as a clam shell with frosted and gilt-washed bowls, each raised on an openwork sea spume wave embellished with conches and periwinkles, engraved underneath with script initials "AWP" over "RCP"

*"1873 - 1898", weight 21.4oz. (2)*

£1,800 - 2,200

€2,100 - 2,600



286





287

287

**A Victorian silver two handled cup and cover with four chalices en suite**

*by John Hardman & Co, Birmingham 1867-68*

In the Gothic style, the cup applied with the Royal coat of arms of the United Kingdom below an engraved coronet, ornate lattice-work handles with beaded terminals, the waisted dome cover embossed with eight circular lobes and terminating with a stylised bud finial, the lower bodies of the cup and each chalice embossed in relief with similar lobed decoration, on flaring stems with moulded lobed girdles, each raised on a reeded skirting circular base, all engraved with the cipher of Queen Victoria, *height of cup and cover 33cm, weight total 60oz. (5)*

**£4,000 - 5,000**

**€4,700 - 5,900**



288

288

**An unusual Victorian Egyptian Revival silver and parcel-gilt tazza**  
*by Elkington & Co, Birmingham 1865*

The shallow bowl having low relief imagery of a pharaoh in profile and crossed quivers of arrows on a lattice-work ground within fan-shaped panels, the acanthus leaf straps radiate from a central square boss with gently engraved chevrons, the border with winged beasts flanking a cone and palmette boss, supported on cone stem with standing figures of a phoenix and pharaoh, raised on phoenix wing bracket feet, *height 15cm, weight 15oz.*

**£1,000 - 1,200**

**€1,200 - 1,400**



289

289

**A late-Victorian silver two-handed presentation cup and cover**  
by Charles Stuart Harris, London 1892

Urn form and applied with alternate straps in the Regence manner below a moulded girdle, large leaf-capped scroll handles, with separate and bayonet fastening domed cover applied with similar decoration, raised on a ebonised plinth with modern silver collar, weight 105oz. (2)

£2,500 - 3,000

€3,000 - 3,500

290

**A Victorian silver novelty mustard pot**

by Charles & George Fox, London 1842

Realistically modelled with textured feathers and brown glass eyes, together with a spoon, stem twisted and terminal modelled as a mouse, marker's mark and date letter rubbed on spoon, fitted with blue glass liner, height 9.2cm, weight 6.1oz. (2)

£1,500 - 2,000

€1,800 - 2,400



290





291

**A Victorian silver novelty mustard pot**

*by Edward Charles Brown, London 1875, also incuse stamped with registration mark for 26 February 1886, and French tax mark*

Modelled as a monkey in Oriental attire with brown glass eyes and wearing glasses, sitting crossed legged and smoking a pipe, his jacket with flower-head motifs on matted ground and striped trousers, the hinged cover formed as a hat with knob finial, *weight 4.45oz.*

£5,000 - 6,000

€5,900 - 7,100



## The Price Railway Silver

William Philip Price (1817-1891), inherited the manner and estate at Tibberton in 1838, one year after it was acquired by his father, William Price, founder and director of Gloucestershire Banking Company.

Throughout his life, William Philip Price enjoyed an illustrious career. As well as founding his own timber firm, Price & Son, in 1840 he was appointed director at his father's banking company, and later chairman in 1865. He was twice MP for Gloucester between 1852-59 and 1865-73, after which he left politics to become a director of the Midland Railway Company. As such, he is the only member of parliament to ever be made both Steward of the Manner of Northstead and Steward of the Chiltern Hundreds.

Elkington & Co (1861-1963) was founded in Birmingham during the 1830s as G.R Elkington & Co, by cousins George Richard, and Henry Elkington. Arguably the largest and most ambitious silversmiths in the 19th century the company received commissions from all echelons of society including royal warrants. Supplying the top end domestic market as well as the emerging hotel, restaurant and travel trade meant that Elkington & Co became renowned worldwide for its high quality silver items, as well as its new and exciting process of electrotyping and electroplating.



292

292

**A Victorian silver "Monteith" punch bowl**

*by Daniel Wellby and John Wellby, London 1886*

The ten-notched detachable rim with shell, scroll and mask decoration on partly matted ground, the fluted sides with shell and fishscale cartouches engraved with armorial shields, grotesque mask drop handles with acanthus leaves below, the foot with gadroon band, raised on a wood base applied with engraved presentation plaque, "Presented to William Philip Price Esquire D.L one of her Majestys Railway Commissioners by the directors of the Capital and Counties Bank Limited on the occasion of his resigning his seat at the board of that bank as a slight token of their sincere regard July 1889", height 30cm, diameter 35.5cm, weight 117oz.

£2,000 - 3,000

€2,400 - 3,500

The arms and crest of William Philip PRICE, Deputy Lieutenant, JP and High Sheriff for Gloucestershire.

293

**A Victorian silver soup tureen and cover**

*by Elkington & Co, Birmingham 1878*

Neo-Classical form, the looped twig finial on a domed cover engraved to both sides with an armorial shield and linear borders, hemispherical bowl similarly engraved and with crests, reeded and foliate handles, all raised on a spreading circular foot, height 32cm, weight 96oz.

£1,000 - 1,500

€1,200 - 1,800

The arms and crest of William Phillip PRICE, Deputy Lieutenant, JP and High Sheriff for Gloucestershire.



293

294

**A Victorian parcel-gilt jardiniere and two tazze en suite**

*by Frederick Elkington, Birmingham 1870-73*

Oval form with shield and dart borders, the sides applied with silver plaques depicting Bacchic putti, the ends applied with silver monopodic harp terms and raised on four monopodia with fruiting vine and scroll embellishments all supported on a gilt base with silver scroll bracket feet, with gilt liner, length 38cm; the tazze with pierced sides of fruiting vines, scrolls and anthemion and raised on three goat monopodia with ram's head terminals adorned with beaded swags, supported on a triangular base with incurved sides, the mesh covers applied with standing putti, one holding a staff, the other a flask, with red glass liners, height 34cm.

£2,000 - 3,000

€2,400 - 3,500





294



295

295

**Five Victorian parcel gilt salts and spoons**

by Frederick Elkington, Birmingham 1874, one 1875, the spoons 1871  
Oval form with fluted-bellied lower bodies, each side applied with a silver plaque depicting a flower among scrolling vines, the scroll-bracket handles with silver ram's head junctions, each raised on an oval collet foot, red glass liners with scalloped rims, the spoons with scroll-embellished stems and anthemion terminals, length 11.5cm, weight 29oz. (10)

£1,500 - 2,000

€1,800 - 2,400



296

**An impressive Victorian silver and silver-gilt table garniture**

By Frederick Elkington, Birmingham 1872

The jardinière centrepiece with open work ovoid bowl, the sides cast with silver mask heads issuing from gilt spuma on an anthemion flower flanked by reeded scrolls embellished with rosa rugosa flowers and foliage, the centre formed as bullrushes and anthemions, scroll handles with lion masks, palmette caps and bifurcated upper junction with pine cone-filled acanthus leaves, fitted with a red glass bowl having dentil rim, with wire work cover supporting silver and gilded figure of Terpsichore, all raised on a slender column formed of four monopodiae, a pair as Pan and a pair as sphinxes, with a girdle of female mask heads draped with strands of beads on an oval-shaped socle with matted finish, stylised lion masks and engraved: THE MIDLAND RAILWAY COMPANY TO W. P. PRICE, ELECTED DIRECTOR 1853, DEPUTY CHAIRMAN 1865, CHAIRMAN 1870, RETIRED ON APPOINTMENT TO RAILWAY AND CANAL COMMISSION 1873, on a spreading ovoid foot cast with anthemions and applied with silver palmettes, the six-light candelabra each with a tapering reeded column support with figural finial, four upswept foliate branches with fluted cylindrical capitals on anthemion drip pans and two more substantial branches with foliate and anthemion buttresses with nozzles in the form of Etruscan oil lamps, the bases with applied ram's head masks on vase-shaped supports with rectangular socles draped with laurel garlands, with applied classical portrait plaques to each side amongst bell husks, flanked by a pair of Sphinxes draped in pearls on a conforming platform relief decorated with bell husks and a border of fleurs de lys, raised on four anthemion and gadrooned feet, all contained within an oak fitted case height of centrepiece 72cm, height of candelabra 71cm, weight total 482oz together with a Portrait of Mr W.P Price M.P, signed and dated 'W. Lucas 1874' (lower left), oil on canvas, 88 x 54cm (34 5/8 x 21 1/4in). (4)

£12,000 - 18,000

€14,000 - 21,000



296





## Other properties

297

An impressive pair of late Victorian silver two-handled fruit dishes  
by John Bodman Carrington, London 1893

In the Renaissance revival manner, the oval bowl with up-swept ends and undulating rim applied with graduated and alternate plain and leaf embellished lobes, the sides finely embossed and chased with scrolling acanthus leaves and applied with cast putti flanking a vacant scroll-edged cartouche, sides further embellished with richly detailed floral garlands, acanthus leaves and shell motifs, cast handles formed as naked water nymphs with flowing hair and holding a billowing drape, each issuing from frosted acanthus leaf bracket with floral belt, raised on an oval base with applied cast drapes cartouches and scroll feet with female masks, height 22.3cm, length 51.5cm, weight 297oz. (2)

£8,000 - 12,000

€9,500 - 14,000





298

**A late-Victorian silver vase**

*by Gilbert Marks, London 1900, incuse engraved with facsimile "Gilbert Marks 1901"*

Circular form, the slender and elongated bowl with flared rim and finely chased and embossed decoration depicting "proud" stems of stylised poppies on a hammered ground, the whole raised on an integral stand formed as four supports linked with undulating bars centred with a trefoil, height 32.7cm, diameter 12cm, weight 34.1oz.

£7,000 - 10,000

€8,300 - 12,000





299

299

**A hand wrought Edwardian Arts & Crafts silver and enamel two-handled fruit dish**

*by Messrs Hutton & Sons, London 1902*

Circular form with spot-hammered decoration to wide rim and having a sunken centre, the rim applied with four citrus fruit enameled in orange and small areas of green, each fruit is applied with scrolling leaf tendril and four are linked by a reverse punched/chased tendril, bifurcated scroll handles, raised on a stepped raised on a spread circular foot, *height 18cm, diameter 27.8cm, weight 39.49oz.*

£5,000 - 6,000

€5,900 - 7,100

300

**A cased Arts & Crafts silver five-piece dressing table set**

*by Omar Ramsden & Alwyn Carr, London 1910-1913*

Comprising: a hand mirror, a pair of hair brushes, a clothes brush and a hat brush, all pieces with lightly spot-hammered mounts, embossed with entwined blossoming *rosa rugosa*, the mirror with a scrolling openwork junction with applied banded orb and ropetwist border, the hair brushes with similar applied banded orbs and embossed barbed vine border to the handles, all in a fitted green leather case with green velvet interior, *length of hand mirror 33cm.* (5)

£3,500 - 4,000

€4,100 - 4,700



300



301

301 Y

**A stylish silver-mounted and ivory tusk table centre piece**

*by Walker & Hall, Sheffield 1928*

The large tusk surmounted with a plain circular shallow dish and secured with a plain band applied with an elephant's head, each end of tusk mounted with silver caps, all raised on an ebonised stepped rectangular base on four ball feet, *height 28.5cm, length 70cm.*

£4,000 - 5,000

€4,700 - 5,900

302<sup>a</sup>

**A silver model of "The Warwick Vase"**

*by Walker & Hall, Sheffield 1929*

Applied acanthus leaves to lower section and having entwined bifurcated vine-tendrill handles, trailing vine tendrill border and over-hanging egg and dart border, raised on a stepped and domed square base, *height 28.7cm, diameter 25cm, weight 94.9oz.*

£3,000 - 5,000

€3,500 - 5,900



302



303

An Edwardian silver bowl modelled as "The Warwick Vase"

by Frederick Wallis, London 1905

Of conventional form with lions' pelts and trailing vine tendril border, applied in high relief with Classical heads resting on a plinth flanked by thyrsi and further applied with Classical masks to either side, bifurcated and entwined handles, the whole raised on a square base, height 26.5cm, weight 203oz.

£8,000 - 9,000

€9,500 - 11,000

End of Sale



## 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 equaling 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 *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer’s* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

25% up to £25,000 of the <i>Hammer Price</i>
20% from £25,001 of the <i>Hammer Price</i>
12% from £500,001 of the <i>Hammer Price</i>

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

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

8. VAT

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

The following symbols 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](mailto: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 licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutichinsky

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

#### 2. A diamond brooch, signed Kutichinsky

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 Kutichinsky

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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. *Buyers* 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](http://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](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.6	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;			10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		



## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
  - 3.1.1 the *Purchase Price* for the *Lot*;
  - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, 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 *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

### 5 STORING THE LOT

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

### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:  the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and  you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and  within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  but not if:  the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .  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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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	<b>MISCELLANEOUS</b>		12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction 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.
12.1	You may not assign either the benefit or burden of this agreement.		13	<b>GOVERNING LAW</b>  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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
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.			<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>  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 <i>Website</i> 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.
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.			<b>APPENDIX 3</b>  <b>DEFINITIONS AND GLOSSARY</b>  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.
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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.			<b>LIST OF DEFINITIONS</b>  "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.			



**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract 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](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

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

## GLOSSARY

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

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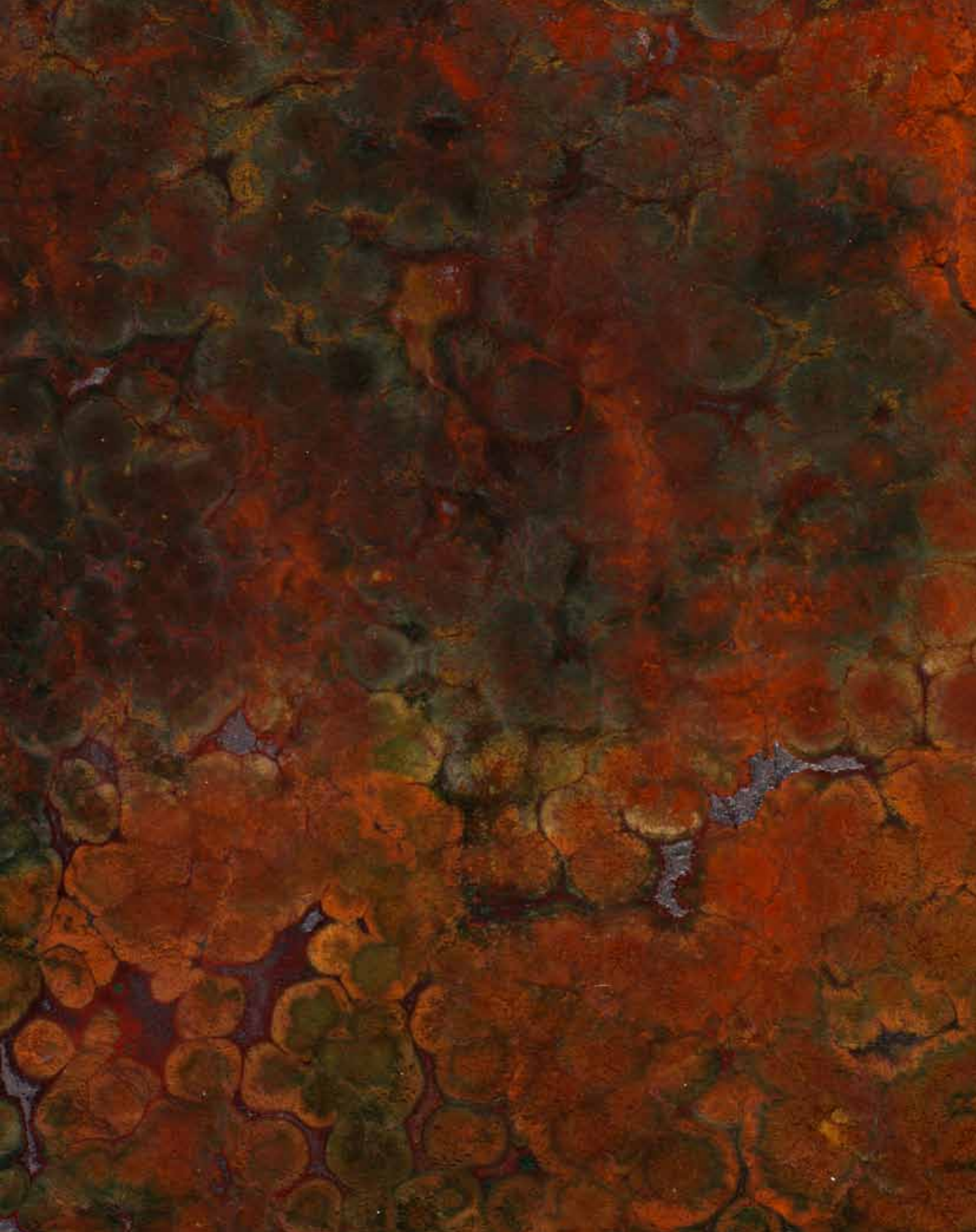
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