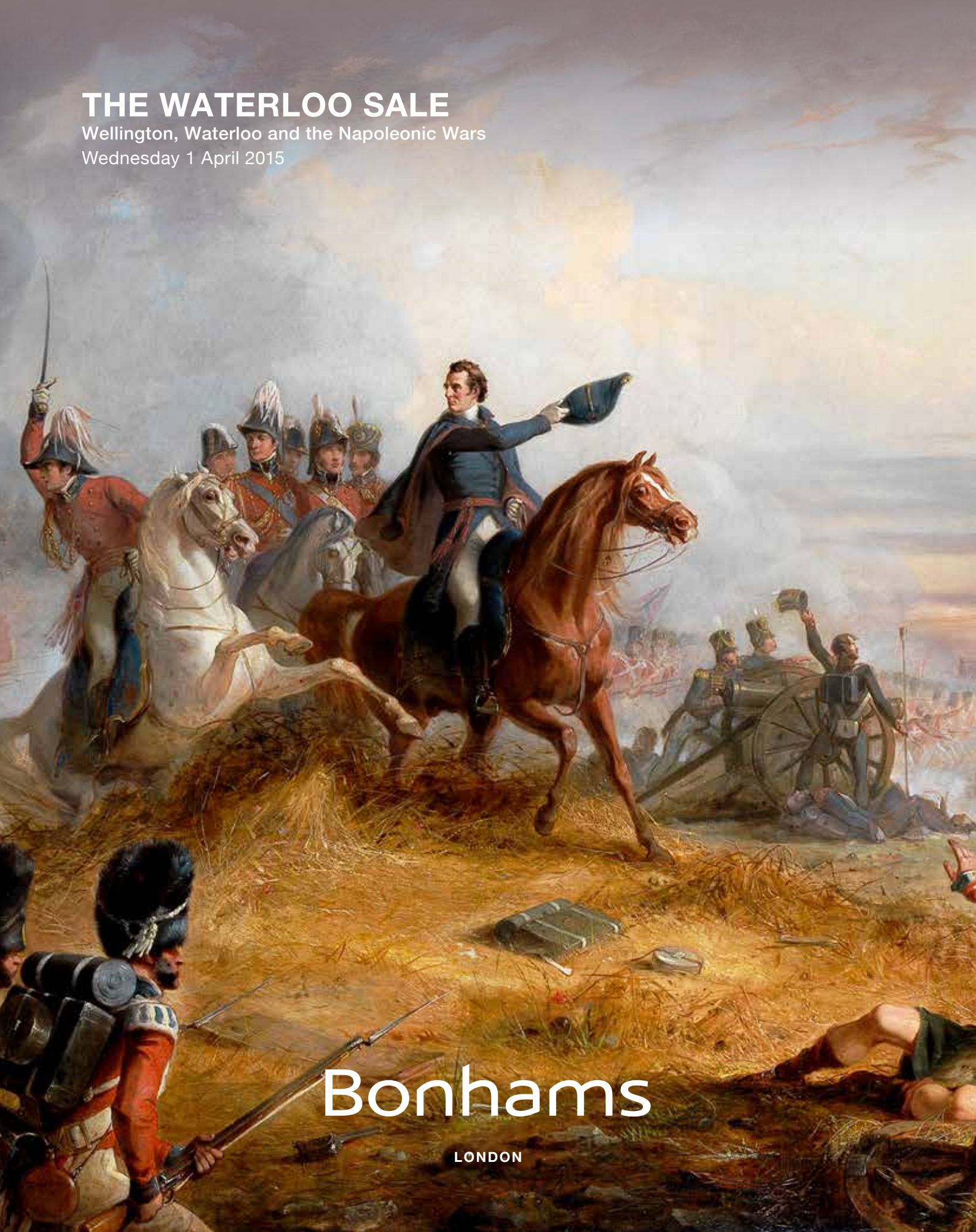


# THE WATERLOO SALE

Wellington, Waterloo and the Napoleonic Wars

Wednesday 1 April 2015



# Bonhams

LONDON





# THE WATERLOO SALE

Wellington, Waterloo and the Napoleonic Wars

Wednesday 1 April 2015, at 14.00

101 New Bond Street, London

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Whitehall,  
London, SW1A 2ET

Thursday 26 March 2015  
10.00 - 16.00

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Sunday 29 March 2015  
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### CATALOGUE

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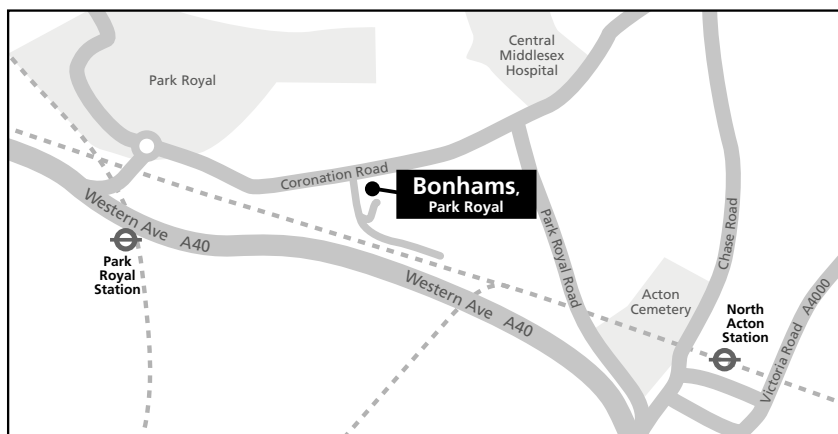
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These lots will be subject to transfer and storage charges from Friday 17th April 2015.

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# WELLINGTON, WATERLOO AND THE NAPOLEONIC WARS

The crushing defeat of Napoleon's army at the Battle of Waterloo two hundred years ago terminated twenty-two years of almost constant war between Britain and France. The two nations had fought at sea and on land while periodically allied with other European countries during two decades of diplomatic manoeuvring; they were also active in economic warfare as each sought to undermine the other's ability to prosecute the war financially. The war that ended in 1815 would be known in Britain as 'the Great War' for a century afterwards and the Allies' victory at Waterloo established this country as the world's paramount economic and martial power for much of that century. The significance of the military victory at Waterloo became apparent almost at once and the battle rapidly acquired semi-mythical status. Waterloo was commemorated in a number of forms and depicted in a variety of media; participants became venerated and souvenirs became heirlooms. As the nineteenth century advanced, much the same status became accorded to battles, people and objects connected with the wars with France between 1793 and 1815: these feature significantly in this auction. However, its principal theme remains the Battle of Waterloo and those who were there, from the Emperor Napoleon and the Duke of Wellington to the junior officers and common soldiers engaged on that memorable day.



The sugar-producing islands of the West Indies provided vital financial fuel for the economies of Britain and France; the western Atlantic and Caribbean remained an important theatre for naval and military conflict as British and French islands were blockaded or captured and their role as sources of national income threatened or removed through the interruption or cessation of trade. That economic warfare, perpetrated by naval and military means, is encapsulated in the Lloyds Patriotic Fund vase of £100 value given to Captain (later Admiral Sir) Samuel Pym of HMS ATLAS to reward his part in the Battle of St Domingo of 1806 (LOT 34). The defeat of a French squadron at St Domingo kept the British West Indian trade routes open; the income derived from them continued to flow into the British Exchequer and that helped fund the war and, ultimately, enable Britain to defeat France.

The ability to maintain fleets at sea was essential to the British war effort and, in this, our island status had both strengths and weaknesses. We had the ports to shelter and repair ships and we had the oak and elm to construct their hulls but we lacked much of the timber for their masts and the hemp from which to manufacture ropes and rigging: those materials had to be imported. Much of the timber and hemp was imported from the Baltic countries. That vital supply was facilitated by British merchants and their agents operating from Prussia and other countries along the Baltic coastline: those merchants, and their communications networks, were as essential to the war effort as were successful naval and military commanders. One of those merchants was Edward Solly. Solly's presence at the immensely significant Battle of Leipzig in 1813 was no accident: the fact that he was allocated a military detachment for his personal protection reflected both his own importance and the importance of his communications networks – networks that enabled him to relay to Britain the news of the French defeat at Leipzig far faster than any naval signal or military courier could have done. Solly's subsequent gifts to two officers for their protection of him at Leipzig indicate not only the depth of his purse but also the level of his gratitude: the Allied victory at Leipzig secured his trading empire, his fortune and his future (LOTS 82 and 83).

A principal role for the British fleet was to guard against invasion. Of all the British Isles, the most vulnerable to invasion was Ireland: its lengthy coastline was difficult to defend, its disenfranchised Roman Catholic population resented British rule, its economic value was considerable and, if captured, it would represent an effective springboard for an invasion across the Irish Sea. Land-based defence of the island was largely entrusted



Several such swords entered the British Royal collection and The Prince Regent, later King George IV, is known to have been fascinated by both the Orient and swords. Might he have commissioned this splendid sword as a gift for the young Dutch prince who, by 1814, had seen active service, was one of the Regent's aides-de-camp and was, in that year, briefly engaged to be married to the Regent's beloved only daughter?

to auxiliary regiments – with all the partisan loyalties that such responsibility implied. Typical of such regiments would have been the Mountrath Cavalry in Queen's County (now Co. Laois) and the Creggan Infantry in Co. Armagh. The sword presented by his men to Captain Richard Palmer of the Mountrath Cavalry in the late 1790s has the distinction of being supplied by Ireland's most prominent sword cutler, Read of Dublin, of whose unique oeuvre it is typical in its style and flamboyance (LOTS 137 and 138).

For men of that period, the sword was a weapon whose significance today is often forgotten or misunderstood: it could be a tool, that took or saved life; it could be a status symbol, indicating reward, position or power; it could be an item of costume jewellery, demonstrating the wealth of its owner; it might be all three. While the Harris and Palmer swords (LOTS 82 and 138) clearly fall into the second category, what is one to make of the remarkable sword unquestionably associated with Prince William of Orange (LOT 139). Fitted with a fine and watered şamşır blade, its hilt and scabbard are in a most exotic, but British, form of 'Eastern' taste, perhaps inspired by swords taken from the palace of Tipu Sultan at Seringapatam (Sriringapatna) after its capture by the British in 1799.



Swords, as tools, were much in use at Waterloo of course, among the most fearsome being the French cuirassier's mighty sabre – the Modèle An XI of 1802-03 – and many such sabres returned to Britain as battlefield souvenirs; however, few were subsequently etched with commemorative inscriptions detailing their provenance in the manner featured on LOT 143. Souvenirs of the great battle were avidly collected and those with demonstrable personal connections much prized; into that category



must fall the French cavalry pistol – Modèle An XIII and dated 1813 – with its silver plaque detailing the circumstances of its collection and removal from the battlefield (LOT 144). Among the most personal memorials of the



battle must be the Waterloo Medal, the first campaign medal to be awarded by the British government to all ranks present at a battle. It was given to all survivors of the battle and proudly worn in both uniform and civilian clothes; wearing a Waterloo medal dignified a man in a way that no ordinary British soldier had hitherto been distinguished. While this auction contains several examples of that medal, most remarkable must be those of the father and son, Quartermaster George Sidley and Lieutenant Anthony Sidley of the 23rd Foot (Royal Welsh Fusiliers). Although it is probable that there were other instances of both a father and his son being present at Waterloo, this family group is notable because of the inclusion within it of a cabinet photograph of Anthony Sidley, in old age and as a Military Knight of Windsor, wearing his Waterloo Medal. (LOT 124)



As a severely wounded Waterloo veteran, Sidley would have been accorded due respect but was destined doggedly to pursue the career of a Line infantry officer with little influence. The same could not be said for Field Marshal Sir Henry William Paget, 1st Marquess of Anglesey, who had enjoyed a glittering social life and distinguished military career before commanding Wellington's cavalry at Waterloo where – as all students of the battle know – he was wounded on the right knee by a grapeshot and bore the loss of his lower right leg with sang froid. Anglesey pursued a successful civil and military career after Waterloo; among his many posts was that of Lord Lieutenant of Ireland, a position that he held twice during turbulent times in that kingdom's history. The magnificent gold box given to him by Trinity College Dublin (LOT 152) must be one of the few items personally associated with Wellington's Waterloo cavalry commander that is not in the family collections at Plas Newydd in Anglesey.

The place of Waterloo in the national consciousness continued undiminished even after the death of the last survivor of the battle and, indeed, is with us still – as this year's bicentenary commemorations and this auction demonstrate. Thus was it that even those born a generation after the battle, like Harold Esdaile Malet (1841-1918), could make connections between their lives and military service and that memorable battle on 18th June 1815. In Malet's case, those connections were manifest in the splendid silver bowl commissioned to mark the end of his career in a distinguished 'Waterloo' cavalry regiment (LOT 151).



Thus Waterloo: not only a battle annually commemorated by the regiments that participated but also a significant milestone in the history of Britain and, using their own considerable collections, Britain's museums and galleries will commemorate the battle's bicentenary appropriately. This auction will enable a wider participation, through the opportunity it provides to acquire significant objects that have been assembled for presentation in this catalogue – itself a memorial to the historic events of two centuries ago.

**Stephen Wood MA FSA,  
(Keeper, National War Museum of Scotland  
1983-2000).**



# THE PROJECT HOUGOUMONT APPEAL

*Support the Rescue and Restoration of Hougoumont Farm  
on the battlefield of Waterloo*



Project Hougoumont is a company limited by guarantee, registered charity number 1135611.





*'The outcome of  
the battle of  
Waterloo turned  
on the closing of  
the gates at  
Hougoumont.'*

THE DUKE OF WELLINGTON

*The Duke of Wellington*  
by Sir Thomas Lawrence, 1814.



THE PROJECT HOUGOUMONT APPEAL

## YOUR SUPPORT MATTERS

**P**roject Hougoumont is a UK-Belgian initiative to raise money to restore the buildings of Hougoumont Farm ahead of the Waterloo bicentennial celebrations in 2015.

Until a few years ago, Hougoumont continued as a working farm. The farm buildings and the wall which surrounds them are now in an advanced state of decay. Outside the wall, three ancient chestnut trees, still bearing scars from the battle, are all that remains of the wood which gave cover to the attacking French. It is a remote, still rural and intensely atmospheric place.

During the battle on 18 June 1815 the heavily fortified farmstead was attacked seven times by Napoleon's infantry and defended with extraordinary courage and much loss of life by three regiments of Foot Guards. At midday the French broke through the North Gate, but the Guardsmen rallied and, after furious and bloody hand-to-hand fighting, drove them out and, putting their shoulders to the gates, closed them for good – a moment recorded in Chris Collingwood's painting.

Wellington famously remarked that the success of the battle turned on the closing of the gates at Hougoumont. Fragments of the gates and its lock are displayed in the Guards Museum in London.



1

All proceeds for the following eight lots will benefit the Project Hougoumont appeal.

1  
**A SWEET CHESTNUT SAPLING FROM THE GROUNDS OF HOUGOUMONT,**

This sweet chestnut, *castanea sativa*, sapling was grown from chestnuts picked up from the ground under the three ancient trees outside the South Gate of Hougoumont. The three iconic parent trees were part of a wood, now disappeared, which was hotly contested by the combatants during the fight for Hougoumont at the Battle of Waterloo.

Buying a sapling would support a plan to outline the original wood at the back of Hougoumont with 20 of the trees now being grown from chestnuts that dropped from one of the over-200 year old trees.

£200 - 300  
€270 - 410

2  
**A SWEET CHESTNUT SAPLING FROM THE GROUNDS OF HOUGOUMONT,**

This sweet chestnut, *castanea sativa*, sapling was grown from chestnuts picked up from the ground under the three ancient trees outside the South Gate of Hougoumont. The three iconic parent trees were part of a wood, now disappeared, which was hotly contested by the combatants during the fight for Hougoumont at the Battle of Waterloo.

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£200 - 300  
€270 - 410





3



4



5



6

3  
**LOMELINO BOAL SOLERA, 1815,**  
 (wax seal, driven cork, stencil)  
 1 bottle

£350 - 450  
 €480 - 61

4  
**COSSART GORDON BUAL 'WATERLOO' SOLERA, 1815, UK**  
**SHIPPED BY EVANS MARSHALL & CO, LONDON,**  
 (very top shoulder, label lightly bin-soiled & nicked, embossed lead  
 capsule nicked & with signs of old seepage)  
 1 bottle

£400 - 500  
 €550 - 680

5 AR  
**JULIAN BARROW (BRITISH, 1939-2013)**  
 Hougoumont Farm, the chapel and gardens  
 oil on canvas  
 30.5 x 40.6cm (12 x 16in).  
 Painted in 2011.

£200 - 300  
 €270 - 410

6 AR  
**JULIAN BARROW (BRITISH, 1939-2013)**  
 Hougoumont Farm, the South gate  
 oil on canvas  
 25.4 x 30.5cm (10 x 12in).  
 Painted in 2011.

£200 - 300  
 €270 - 410



© Olivier Cappeliez

7

**TWO PLACES ON THE CULTURAL EXPERIENCE'S WEEKEND  
WATERLOO BICENTENNIAL ANNIVERSARY TOUR, 18TH - 21ST  
JUNE 2015,**

Weekend Waterloo Anniversary tour is Project Hougomont's standard Waterloo tour timed to coincide with the two major re-enactments of Waterloo, led by one of our expert guides.

Day 1 – Prelude. Drive to Waterloo village to visit the Wellington Museum and St Joseph's Church and the wonderful Victorian Waterloo Crypt at Evere.

Day 2 – Ligny, Quatre Bras & Re-enactment. Full day spent exploring both these battlefields. Early dinner before the first of the scheduled Waterloo re-enactments.

Day 3 – Waterloo & Re-enactment. All day spend exploring the Allied positions and re-enactor camps. Early dinner before returning to the battlefield arena for the final and major re-enactment.

Day 4 – Waterloo & Re-enactment. All morning exploring the French and Prussian positions. Enjoy the final army processions. Return to London.

**£1,100 - 1,500  
€1,500 - 2,000**

Return coach from London for two people, twin room in 4 star hotel, buffet breakfast, 3-course dinner with drinks each evening, all entrance fees and expert guide throughout.

Exploration of the three main battlefields is by coach although there will be the opportunity for some short walks. It is based throughout in central Brussels and travel from London is by coach by the Eurotunnel Channel crossing.





8

## **TWO PLACES ON THE CULTURAL EXPERIENCE'S FULL WATERLOO BICENTENNIAL ANNIVERSARY TOUR, 15TH - 22ST JUNE 2015,**

This is the ultimate campaign tour led by Napoleonic historian, David Buttery, author of the recently published Waterloo battlefield guide. The tour will visit all the major battlefields and actions of the campaign and trace the route of the Allied armies. And as these dates fall on a week day, you will also be able to enjoy all the re-enactment events which are scheduled for the following week-end.

Day 1 – Sambre crossings. Depart London via Eurotunnel and drive to Charleroi to examine the French army routes into Belgium. Continue to Brussels and check-in

Day 2 – Ligny and Quatre Bras A full day spent exploring both these battlefields including a selection of short walks.

Day 3 – Retreat We follow the routes taken by both Blucher and Wellington and examine a number of the rear-guard actions. At some point during the day we hope to attend the official inauguration of the renovated Hougoumont Chateau.

Day 4 – Waterloo. All day spent exploring this battlefield intertwining all the major sites with a selection of short walks along the Allied Ridge, following the Prussian advance on Plancenoit and the final attack of the French Guard.

Day 5 – Wavre & Re-enactment. Another mixture of key sites and short walks from the Dyle to Rixensart Woods. This evening we enjoy the first of the scheduled Waterloo re-enactments from the best possible seats.

Day 6 – Exhibitions, camps & re-enactment. This will be your opportunity to enjoy the special exhibitions, markets and re-enactor camps or revisit some of the key sites on the Waterloo battlefield. In the evening we attend the second and major re-enactment again from the best possible seats.

Day 7 – Re-enactment. We will return to the Waterloo battlefield to watch the final re-enactor parades and buy last minute souvenirs. After a lunch break on the Allied ridge we will visit the Waterloo Crypt at Evere and the Brussels Army Museum.

Day 8 – Peronne & Home We depart for London via Peronne, the last action of the campaign for Wellington's army. Continue to Calais for Eurotunnel crossing.

**£2,000 - 2,500**  
**€2,700 - 3,400**

Return coach from London for two people, twin room in 4 star hotel, buffet breakfast, 3-course dinner with drinks each evening, all entrance fees and expert guide throughout.







10 •

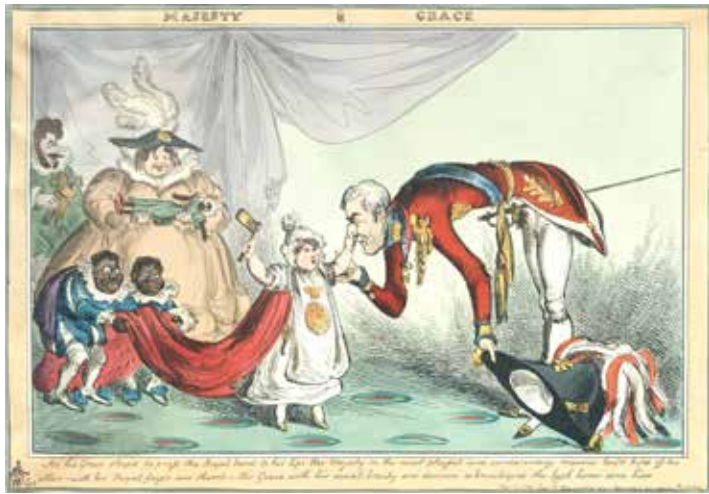
**[ATKINSON (JAMES)]**

Military Plates [title on spine], suite of 8 hand-coloured lithographs by Ackermann after Atkinson (numbered 1-8, plate 4 dated May 1817, 7-8 June 1817), all with caption beneath image, without title, oblong folio (262 x 350mm.), [R. Ackermann, 1817, watermarked "J. Whatman 1816"]--VERNET (CARLE) Victoires et conquêtes de la république française. Album des batailles, des campagnes d'Italie, d'Égypte et de Hollande, par les Armées de la République, title printed in red and black, half-title, 29 engraved plates by Duplessis-Bertaux after Vernet, folio (463 x 295mm.), Paris, Librairie Rue Visconti, [c.1850], red crushed morocco gilt by Hatchards, covers and spine with Napoleonic motifs (laurel wreathed 'N', Imperial eagle, bee), gilt dentelles, g.e., sold as a collection of plates (2)

£600 - 800

€820 - 1,100





11



12

11  
**THOMAS MCLEAN (PUBLISHER) (BRITISH, 1788-1875)**

A collection of political cartoons relating to the Duke of Wellington. Eight etchings with hand colouring, 1829, each on wove, including 'Burking Poor Old Mrs Constitution' and 'Take Care of your pockets for the orthodox' by William Heath, each published by Thomas McLean, London, each with margins, 257 x 368mm (10 x 14 1/2in) (PL)(unframed)(8)

£600 - 800  
€820 - 1,100

12  
**VARIOUS ARTISTS**

A collection of political cartoons relating to the Duke of Wellington. Six etchings with hand colouring, 1813-1830, each on wove, including works by William Heath, George Cruikshank and A Sharpshooter, published variously, London, each with margins, 245 x 345mm (9 3/4 x 13 5/8in)(PL) together with eleven hand coloured lithographs by John Doyle, 1829-1843, each on wove, published by Thomas McLean, London, 260 x 330mm (10 1/8 x 13in)(l)(and smaller) (unframed)(17)

£600 - 800  
€820 - 1,100



13

13  
**AN ENGLISH CREAMWARE SATIRICAL MUG, CIRCA 1792-95**

Of cylindrical shape with very slight spreading foot, printed in black and lightly hand coloured with 'British Slavery', John Bull enjoying a feast with an accompanying inscription 'Ah! this cursed Ministry...', Britannia supported by a generous money-bag representing Sterling, 12.2cm high

£1,000 - 1,500  
€1,400 - 2,000

**Provenance:** S J McManus Collection

The original satirical print by James Gillray (1756-1815) reflects British sentiment turning against the French revolutionary government. Gillray's print contrasts a thin and starving Frenchman ('French Liberty'), with an overweight John Bull (as 'British Slavery') tucking into his large meal and complaining how taxation will bring him to starvation. This mug was issued shortly before the declaration of war. See David Drakard, Printed English Pottery (1992), col. pl.V.

*"Britons never will be Slaves!!!"*

## AN ADDRESS

To every Loyal Briton on the threatened Invasion of his Country.

WHEN Rome's proud Legions fought the Albion Shore,  
To give insatiate Pow'r one Trophy more,  
The hardy BRITONS scorn'd to basely fly,  
Determin'd to repel the Foe, or die;  
THEIR BODIES FORM'D THE BULWARK OF THEIR COAST,  
And CÆSAR's Triumph was an empty Boast!  
The WORLD'S GREAT MASTER then this Truth confest'd,  
That Arms are vain to subjugate the Breast!  
When the poor Natives of a barren Land  
Could check the EAGLE in a ROMAN's Hand,  
In after Ages when ELIZA's Throne  
Was prop'd by ENGLAND'S COURAGE, AND HER OWN,  
The glorious PHILIP forg'd his galling Chain,  
And cover'd with his hostile Fleets the Main:  
Secure in Numbers, confident in Pow'r,  
The TYRANT brooded o'er th' approaching Hour,  
When ENGLAND, crush'd beneath his conqu'ring SWORD,  
Should lose that FREEDOM which his Soul ador'd;  
But vain the vast ARMADA's countless Host!  
His vanquish'd Legions, wreck'd upon our COAST,  
Th' Liffen learn'd upon the roaring Waves,  
THAT BRITONS NEVER! NEVER WILL BE SLAVES!  
Let FRANCE, who envies us because we're FREE,  
Tempt, with her THOUSAND BOATS, the stormy Sea;  
No Friends in BRITAIN's life our FOES would meet,  
Should they escape the THUNDER OF OUR FLEET:  
All PARTY Differences would at once be o'er,  
Soon as a HOSTILE FRENCHMAN trod the Shore,  
Then ev'ry jarring Interest would cease,  
And None dispute, but who should foremost fight!  
Then should these SAVAGE FRENCH INVADERS FEEL,  
HOW SHARP, ON BRITISH GROUND, IS BRITISH STEEL!  
And GALLIA'S Sons, who 'scap'd the whelming Wave,  
In ENGLAND only land, to find a GRAVE.  
But should a Native take the INVADER'S Part,  
Eternal Curses blight the Traitor's Heart!  
Expose it bare to cent'ringing Shame,  
And deathless Infamy record his Name!  
Where ever Tide can waft, or Wind can blow,  
Our GALLANT NAVY triumphs o'er the Foe:  
His PORTS BLOCK'D up, his FLEETS IN RUIN HURLD,  
Prove BRITAIN MISTRESS OF THE WAT'RY WORLD!  
Though NATIONS, once high joined and FREE,  
To FRENCH OPPRESSION bend the suppliant Knee,  
And, led to Home, tremble round her fall,  
CRUSH'D BY THE POW'R OF WIDE-DESTROYING GAUL;  
Though EUROPE suffers, to her foul Disgrace,  
This second Inroad of the VANDAL RACE,  
Nor dares (each noble, generous feeling Dead)  
To break her fetters on her TYRANT'S head\*;  
Still our TRIUMPHANT NAVY rules the SEA,  
AND BRITONS ARE, AND EVER WILL BE, FREE!

W. T. FITZGERALD.

\* If the unfortunate People of Europe who are now groaning under the galling weight of Civil Wars, had but the faintest idea of this Truth, this Unity of Purpose and of Action, in a just Cause, well might the painted Slave in chains, the wretch perishing from want, the Frenchman would have been long since dispersed in the winds of the East, and the Power of the World would have been re-estab-

lished for JAMES ASPERNE (Successor to Mr. Sawney), at the White, Green, and Golden, No. 24, Colindale, by E. Green, Street Lane. Price One Penny each, or Six for 5s.

Where may also be had, in the same Price, Tracts, &c. Address to the People. Also a Collection of all the legal

\*\* Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozens of the above Tracts of their

respective Parishes, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.

[Entered at Stationers' Hall.]

14 •

### BROADSIDES - NAPOLEON

FITZGERALD (WILLIAM THOMAS) "Britons Never Will be Slaves!!!"

An Address to Every Loyal Briton on the Threatened Invasion of his Country, [1803]--DENISON (W.J.) Address to the People of Great Britain, [c.1803]--The Bishop of Llandaff's Thoughts on the French Invasion, Originally Addressed to the Clergy of His Diocese, [c.1803]--Song, to the Tune of Mother Casey, [c.1803]--The Duke of Shoreditch; or, Barlow's Ghost, August 10, 1803--James Asperne. Reprints of the Following Resolutions of the Inhabitants of the Parish of St. Mary Lambeth... from a Conviction of their Utility at the Present Important Crisis, [c.1803]--Sheridan's Address to the People. Our King! Our Country! And Our God!, [c.1803]--Loyal Songs. The Voice of the British Isles... The True Briton; Loyal Songs. No. 2. The Briton's Song... Song of the Highland Armed Association, August 12, 1803--Substance of the Speech of Jacob Bosanquet, Esq. at the Royal Exchange [given to "men whose breath could in an instance raise millions of money, should the service of their country require it"], [1803], printed for James Asperne--Twenty Thousand Pound Rewards... To all Constables, Headboroughs... Whereas a certain ill-disposed vagrant, and common disturber, commonly called or

known by the name of Napoleon Bonaparte... alias Opium Bonaparte, S. Highley, [1803]--The Prophecy! or Bonaparte Killed at Last by His Own Troops!, J. Hatchard, [1803]--Briton's Triumph or Bonaparte's Knell, A. Hamilton, [watermarked 'Neckinger Mill 1800'], together 13 broadsides, the last engraved, others letterpress, largest 422 x 313mm., smallest 334 x 204mm. (13)

£2,000 - 3,000

£2,700 - 4,100

A collection of broadsides, of which some are ballads, all relating to Britain's fears of a threatened invasion by Napoleon, many issued by James Asperne who encouraged "Noblemen, Magistrates, and Gentlemen... [to order] a few dozen of the above tracts... and causing them to be stuck up in the respective villages where they reside, that the inhabitants may be convinced of the cruelty of the Corsican Usurper".



15

**A PAIR OF PRATT WARE FIGURES OF LOYAL VOLUNTEERS,  
CIRCA 1800-1805**

The two standing figures in uniform with plumed hats, one depicting a Foot Volunteer in orange and yellow uniform with a rifle at his side, the other a Horse Volunteer in blue and yellow uniform holding a sword, on green mound bases above circular plinths with rouletted borders, 22cm and 22.5cm high (2)

**£1,000 - 1,500**

**€1,400 - 2,000**

Numerous local volunteer regiments were formed during the Wars with France and pottery manufacturers in Staffordshire and Yorkshire responded to the demand for souvenir jugs and figures. A similar pair in the Willett Collection in the Royal Pavilion Art Gallery and Museum, Brighton is illustrated by John and Griselda Lewis, *Pratt Ware* (1984), p.169. Another example of the Horse Volunteer, in the Potteries Museum, Stoke-on-Trent is illustrated by Pat Halfpenny, *English Earthenware Figures* (1991), p.125. A related example in white pearlware was sold in these rooms 18 May 2011, lot 145.





16

# DEVON MILITIA

Portrait of Private Mark Ellis of the First Devon Militia, arm-in-arm with his wife and son, with barrack buildings on his left and ships ready to set sail on the right, captioned beneath (presumably by the artist): "So now my Dear pray think on this/ Though many Miles a distant be"; with an associated autograph letter by Private Mark Ellis, to his wife Sarah, sending greetings: "dear wife this Coms with Cind love to you hoping to find you and my dear little Child in Good Helth as iam at present thank God for it..."; complaining that she has not answered his last and informing her that they are due to be transferred to "Chelmsford barrix essex about 29 miles from london", although he expects to be sent down the country soon: begging her, nevertheless, to put his mind at rest and write to him at Chelmsford; autograph address panel on verso ("...For Sarah Ellis/ Paghill [Poughill] Nigh/ Crediton Devonshire..."), endorsed "Mark Ellis Private/ First Devon Militia", with faded officer's frank, *drawing and letter one page each, both somewhat browned and brittle and in need of conservation, modern tape on verso, the letter with small paper-loss at centre, the drawing with small tears at edges but nevertheless still attractive, the drawing 223 x 157mm., "hyth Barrix", 21 October 1810*

£600 - 800  
€820 - 1,100

## A REDCOAT COMMEMORATED WITH HIS WIFE AND CHILD:

this charming portrait with its accompanying sentiment ("So now my Dear pray think on this/ Though many Miles a distant be") very much conforms with the type to be found on contemporary souvenir ceramics; and our example was no doubt drawn for Private Ellis by an artist peddling his trade outside Hythe Barracks. The formulaic watercolour depicts a soldier about to set sail for foreign climes, rather than – as in the present case – Chelmsford. The Devon Yeomanry had first been raised in 1794 as the 1st Devon Troop of the militia and was regimented in 1803 as the 1st Devonshire Yeomanry Cavalry. Rather than seeing service abroad, it was retained 'for Military Service in aid of the Civil Power'; its first action being in 1795 when it was called out to put down a bread riot at Crediton (near Ellis's home patch). As the Royal 1st Devon Yeomanry it was to be transferred into the Territorial Force and see service in both world wars.

Guns	Ships Names	Dimensions				Built		Light & draught of Water	
		Length of Gun Deck	Keel	Breadth	Depth	Tons	When	Where	Fore

*1<sup>st</sup> Rates.*

100	Britannia	170.0	145.2	52.1	22.6	2091	1762	Port	13.6	18.1
"	Dea Charlotte	100.0	156.2	32.5	22.1	2286	1790	Chas	14.1	19.3
"	St. George	100.0	156.2	32.5	22.1	2286	1788	Chas	14.9	19.3
"	St. Louisa	100.0	156.2	32.1	22.2	2175	1786	Port	13.5	18.0
"	Victory	98	146.0	51.3	22.0	2162	1765	Chas	13.6	17.4
"	Queen Charlotte	100	156.5	32.4	22.4	2279		Depth		
"	Atton									

See 100 Guns ships

## NELSON'S NAVY

"Navy Office – 16th May 1799 – A List of His Majesty's Royal Navy", the title-page bearing the ownership inscription of the Comptroller of the Navy, A S Hamond, the fly-leaf inscribed in a contemporary hand "Sir Andrew Hamond" and, facing, notes of its being updated on 31 December 1803, 14 August and 19 October 1804, 20 May and 19 November 1805, 26 February 1806 and 12 March 1807, written in several elegant and neat clerical hands; the volume beginning with an alphabetically-tabbed index followed by the naval lists themselves, written on pages with engraved headings recording in each column; on left hand page: number of guns, ship's name, dimensions (length of gun deck and of keel, breadth and depth), tonnage, build (when and where), light draft of water (afore and abast); on the right-hand page: number of men, number of guns and nature of metal on each deck (gun deck, middle deck, upper deck, quarter deck, fore castle), by whose draught (i.e. the ship's architect); opening with a list of first-rate ships, followed by sections devoted to second, third, fourth, fifth and sixth rate ships, sloops rigged as ships, sloops rigged as brigs, sloops with unknown rigging, advice boats, brigs, armed brigs, a surveying vessel, bombs, mortar vessels, fireships, fire vessels, store-ships, armed tenders, armed vessels, armed tenders, an armed galliot, tenders, vessels rigged as sloops, cutters, armed cutters, armed schooners, schooners, luggers, hospital ships, schooners [sic], prison ships, gun boats and gun brigs, gun schooners, a barge magazine, a latten setté, yachts large, yachts small, port boats (hoys, transports, lighters etc. listed by location at Deptford, Woolwich, Chatham, Sheerness, Portsmouth, Plymouth), receiving ships, hulks, gun-schooners; followed by: "Navy Office 16th May 1799/ Account shewing the Sum paid for such Ships taken from the Enemy since the commencement of the War, as have been purchased at home", concluding with an analysis of the foregoing lists by the number of guns headed "Abstract of His Majesty's Royal Navy" and dated in the top right-hand border 16 May 1799, totalling 633 vessels out of the line; with two pages of later notes made in 1838 (on the engines of the steamer *British Queen* [the largest ship afloat and rival of the *Great Western*]) and 1830 (on the newly commissioned US *Corvette Concord*) [commanded by Perry of Japan fame], over 320 pages (foliated to p. 159), some minor wear through use but overall in good and attractive condition, Admiralty-style red morocco gilt, spine stamped 'Navy List/ 1799', all edges gilt, marbled endpapers, spine cracked, 8vo, Navy Office, 1799-1807

£3,000 - 4,000

€4,100 - 5,500

A RECORD OF THE SHIPS IN THE ROYAL NAVY KEPT DURING THE YEARS BEFORE AND AFTER TRAFALGAR BY THE COMPTROLLER OF THE NAVY, SIR ANDREW SNAPE HAMOND. Hamond had been appointed an Extra Commissioner on the Navy Board in 1793, Deputy Comptroller on 7 March 1794 and Comptroller on 25 September 1794, staying in the post until 3 March 1806: 'Hamond's twelve years at the head of the Navy Board were marked by unprecedented administrative change and political controversy. In August 1796 the recommendations of the commission on fees, pushed by Charles Middleton from the early 1780s, were finally implemented, which, together with formation of the transport board in 1794, brought more order into the business of the Navy Office. Even so, Hamond was still not satisfied, and in his desire for reform he agreed with John Jervis, earl of St Vincent, who was made first lord of the Admiralty in February 1801 and with whom Hamond was later to quarrel publically. At first relations were cordial between the Board of Admiralty and the Navy Board, though it is perhaps significant that St Vincent, even before he came to office, wrote to Evan Nepean that "Sir Andrew Hamond and Sir William Rule [the surveyor] are ignorant men" (*Letters*, 1.13). The visitation of the dockyards in 1802, particularly that of Plymouth, began a long paper war between the two boards.

The peace of Amiens gave time for the commission of naval enquiry into abuses in the several naval departments, for which parliamentary approval was gained on 29 December 1802. St Vincent, convinced that there was wholesale corruption in the dockyards and major financial irregularities with timber merchants and contract shipbuilders, caused relations to break down. As Hamond began to defend his board, St Vincent closed all private contact from 2 January 1803. On 16 June Hamond stated in the house that "it was impossible to go on as things now stood", though he later modified this stance... on 24 May 1805 St Vincent referred to Hamond's "gross abuse" and hoped for his "ignominious dismissal". With the scandal over Lord Melville unfolding, and the prorogation of parliament giving him no chance to clear his name, Hamond resigned and his controller's patent was revoked on 3 March 1806... Judgement upon Hamond's administrative achievements is not easy, but in the face of St Vincent's violent attacks, it is difficult not to admire his dignity. Early in his controllership in 1795 Hamond perhaps misjudged the vital hemp, masts, and timber contract with Andrew Lindgren in which, new to office and in great secrecy, he handled a large contract personally without sufficient safeguards, and public money was lost... To those adherents of St Vincent, then and now, Hamond has been portrayed as a conservative, resisting much-needed reform; but when war was resumed in 1803 it was clear to all that St Vincent's measures had stripped the yards of stores and that shipbuilding and repair were in a disastrous state. Hamond, by contrast, did not lose his popularity within the service or in his declining years... He was a vigorous naval officer, who never quite fulfilled his potential' (Roger Knight, *Oxford Dictionary of National Biography*). His papers are in the Cambridge University Library.

Some idea of the scope covered by this volume can be given by analysis of the first page: listing first-rate ships, this originally began with the 120-gun *Commerce-de-Mareilles*, noted as "Surrendered to the English at Toulon"; above this has been inserted the 120-gun *Nelson*, commissioned by the "surveyors of the Navy". (An entry in pencil has been made above the heading for a 170-gun four-decker called *Nonsuch*: but as such a ship never existed and 'Nonsuch' was used in the Royal Navy as a generic name, this entry may have been intended as a sample or guide.) On the same page are to be found the *San Josef*, taken by Nelson at Cape St Vincent, and the *Salvador del Mundo*, taken in the same battle. On the next page is to be found St Vincent and Collingwood's flagship, *Ville de Paris*. On the next opening is to be found Hood's flagship, the *Queen Charlotte*, which has subsequently been deleted with the note entered "Burnt by accident off Leghorne – 17 March 1800"; a fresh entry being made near the foot of the page for her successor, with only the name of the yard (Deptford) being given, without any date (she was eventually launched in 1810). Above her, and standing originally at the foot of the page, is the *Victory*, which has been deleted and marked as "Reduced to 98".



**AN EXCEPTIONAL CARVED LIMEWOOD MAQUETTE OF THE FIGUREHEAD FOR THE FLAGSHIP HMS QUEEN CHARLOTTE, 1790**

Depicting in exquisite detail the figure of Her Majesty, crowned and in her Royal robes, standing erect on a curving pedestal and holding the Sceptre and the Orb in her hands, beneath a fringed canopy umbrella and supported by various nymphs and Cherubs. The whole carving mounted onto a (later) beakhead base, beneath a contemporary glass dome bearing a paper label inscribed *Model of the Figure Head of HMS Queen Charlotte 110 guns Flag Ship of Adm Earl Howe in the past Battle and victory of the 1st June 1794. It being a full length of her Majesty Queen Charlotte and a good likeness. Graham Eden Hamond Mids. & ADC to the Captain on that day. The model: 8ins. (20cm) high*

£60,000 - 100,000  
€82,000 - 140,000

**Provenance:** Admiral of the Fleet Sir Graham Eden Hamond Bt. (1779-1862) and thence by direct descent.

This superb example of the Master Carver's work is likely to have been created in the Royal Dockyard at Chatham around the period of the Warship's construction; between 1785-90.

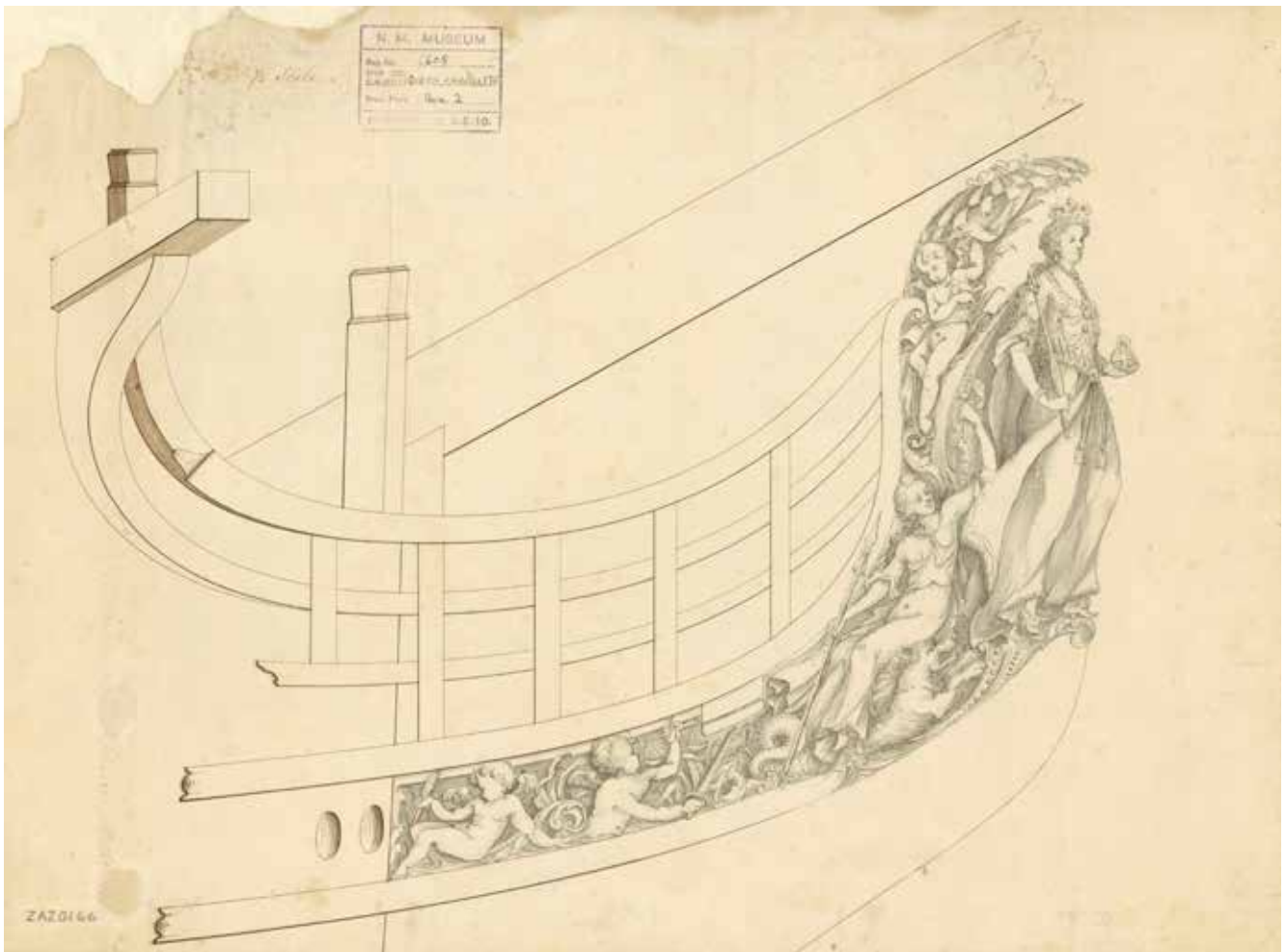
During this period, there is a fundamental transformation in official attitude towards the excessive use, and prohibitive expense of decoration in both figureheads and stern carvings and the Admiralty over the years issued a steady number of orders to limit both uses and costs. However, the Admiralty did make one exception to the rule, that being for any First Rate ship of the Line, where these vessels were viewed as symbols of National Pride and prestige, especially if the vessel was to be named for a member of the Royal Family.

With the name of a vessel chosen, and Royal approval secured, a detailed process would begin to determine the designs for the figurehead and Stern decoration. Starting with a detailed written description, this would move to narrative drawings depicting the detailed layout and iconography and offering the carver vision of what was required. In the case of the *Queen Charlotte* a third three-dimensional representation was prepared for submission to the Palace for approval.

Both the written description and the Admiralty drawings for this figurehead survive and although ambitious to the point of being impractical, this fruitwood maquette corresponds well to the specification and has the essence of the idea. Looking at the model, we can see a number of important changes and alterations have been made; for the starboard side, the specification describes *Britannia sitting on a Lion presenting a laurel with Justice and Prudence with emblems on the trail board* whereas the model has by the side of the Queen a full length standing female figure in the form of a winged Victory offering Her Majesty a sprig of Laurel, holding in her right hand a flaming torch. Below her sits Justice and the Lion is missing. Looking to Port, the specification has *Plenty sitting on a Sea Horse offering the produce of sea and land, with Hope and Fortitude on the trail board* whereas the model has a full length standing female figure of Plenty holding in her left hand a cornucopia with fruit and flowers and beneath her sits a female figure holding a sword.

Uniquely, a further, incomplete maquette has also survived and this too differs in minor detail to the original specifications, suggesting an evolving design process as the Dockyard carvers reconciled the practical and financial constraints in producing the full sized, final version.





Original admiralty drawing for the figurehead c. 1782. Courtesy of The National Maritime Museum

Mounted on a separate wooden beak head stand, this maquette was undoubtedly produced as a display and presentation item, not purely as a three-dimensional reference source for the team of dockyard carvers. It is possible that it was specially commissioned by Earl Howe.

The production of small scale, maquette models of important figureheads was relatively common in continental Europe, with surviving examples to be found in France, Denmark, Holland and Sweden. The vast majority are created in wax, a fast, flexible and inexpensive material to work with. They would have been made to offer for approval before a full size carving was attempted. For some unknown reason this practice was not fully established in the United Kingdom, and very few examples for British vessels are known to exist. The only other example of comparable size and complexity is the model for HMS *Victory* also built at Chatham, and now displayed in The National Maritime Museum, Greenwich, with two lesser examples now located in America.

Detailed images of the figurehead can be seen in Philip de Loutherbourg's painting of the Battle and in his preliminary sketches.

## HMS QUEEN CHARLOTTE AND THE GLORIOUS FIRST OF JUNE

HMS *Queen Charlotte* was ordered on December 12th 1782 from the Dockyard at Chatham, and was launched in April 1790. She was the Flagship of Admiral Lord Howe during the Nootka Sound Controversy with Spain in 1790 and again during the French Revolutionary War starting in 1793. On the 1st June 1794 Howe engaged the French Fleet, 400 miles West of Ushant, signalling for each vessel to pass under the stern of their counterpart and engage on the lee side. *Queen Charlotte* passed below Rear Admiral Villaret-Joyeuse's *Montagne*, raked her and poured in a succession of broadsides. Engaged by both *Montagne* and *Jacobin*, *Queen Charlotte* lost her topmast and *Montagne* escaped with her stern stove in and 300 dead or wounded. Seven French warship were either sunk or captured and the French fleet effectively bottled up for the rest of the War. Howe's successful tactic (anticipating Nelson's at Trafalgar) resulted in the victory being known as "The Glorious 1st of June".

For a British public desperate for good news in the war, the victory came as a godsend. Numerous awards, gifts and promotions were distributed amongst the Officers; all 1st Lieutenants became Commanders for instance, and the Thanksgiving of Parliament distributed amongst the Fleet. Only Earl Howe refusing any further reward. This personal award to Midshipman Hamond of this delightful maquette would be in keeping with the general approbation after the event.







Portrait of Admiral Sir Graham Eden Hamond taken in 1862.  
Courtesy of The National Portrait Gallery.

## SIR GRAHAM EDEN HAMOND

The only son of Sir Andrew Snape Hamond Bt. was born in Newman Street, London on the 30th December 1779 and went to sea as Captain's servant on board his father's ship *Irresistible* 74, in September 1785 where he stayed until 1790. In 1793, whilst a Midshipman on board the *Phaeton* he was involved in the capture of several French ships and received a large share of the prize money. The following year, by then serving on board the *Queen Charlotte*, he was present at the Battle of the Glorious First of June.

Promoted to Lieutenant in 1796, he served on various ships until he received his first command in 1798, the sloop *Echo*. Promoted to Post Captain in November 1798 he was present at the siege of Malta and in the *Blanche* 36, was present at the Battle of Copenhagen in 1801.

Following the capture of Flushing in 1809, he was invalided out until 1824 when he conveyed the Envoy to Brazil. Made Rear Admiral in 1825, he was tasked with delivering the Treaty of Separation between Brazil and Spain, and finished his service on the South American Station in 1838. Raised first to Vice Admiral, then Admiral and finally Admiral of the Fleet in 1862, the year of his death.

*Ref. Oxford Dictionary of National Biography.*

Bonhams are indebted to Mr Richard Hunter, Figurehead Historian, for assistance in cataloguing this lot.



19

**A PAIR OF REGENCY GILDED CIRCULAR MIRRORS, BATTLE OF COPENHAGEN**

Together with a framed label. 18ins.(46cm)diam. each. (2)

£3,000 - 4,000

€4,100 - 5,500

**Provenance:** Admiral of the Fleet Sir Graham Eden Hamond Bt. (1779-1862) and thence by direct descent.

These mirrors were hung in the Captain's Cabin on board Captain Graham Hamond's 5th Rate HMS *Blanche* 36, at the Battle of Copenhagen, 2nd April 1801. In the battle, HMS *Blanche* took the Northern part of the Line, facing the Tre Kronor Battery between HMS *Almene* and the command ship of the Frigate force HMS *Amazon* under Captain Edward Riou. Obscured by smoke from Nelson in HMS *Elephant* they missed the "Blind Eye" moment and were the only part of the fleet to obey Sir Hyde Parker's retreat signal. It is recorded that on the following Sunday Captain Hamond held the prayer book for Lord Nelson from which Nelson read the prayers of thanksgiving to God.

HMS *Blanche* was launched in 1800, she was captured and burnt by the French off Puerto Rico in 1805.





20



22



21



23

20  
**ROBERT DODD (BRITISH, 1748-1816)**  
 Battle of the Nile, near Midnight  
 Aquatint with handcolouring, 1799, plate three from the set of four, with margins, 435 x 700mm (17 1/4 x 27 5/8in)(l) together with another by the same hand, 'Desiree French Frigate', aquatint with handcolouring, 1803, with margins, 442 x 630mm (17 1/2 x 24 7/8in)(l)(2)

£600 - 800  
 €820 - 1,100

21  
**AFTER JOHN SINGLETON COPLEY**  
 The Victory of Lord Duncan  
 Mezzotint, 1800, engraved by James Ward RA, on laid, printed by JS Copley, with margins, 575 x 770mm (23 x 30 1/4in)(l)

£600 - 800  
 €820 - 1,100

22  
**AFTER SAMUEL DRUMMOND**  
 Death of Lord Nelson  
 Mezzotint, 1807, on laid, engraved by G. Clint, published by Samuel Drummond, London, trimmed to the image with the text below, 585 x 785mm (23 x 31in)(SH), together with the key of figures depicted in the print, 266 x 295mm (10 1/2 x 11 5/8in)(l)(2)

£1,000 - 1,500  
 €1,400 - 2,000

23  
**AFTER WILLIAM JOHN HUGGINS**  
 The Battle of Trafalgar  
 Aquatint with handcolouring, 1837, engraved by E Duncan, with margins, 540 x 760mm (21 1/4 x 30in)(l)

£600 - 800  
 €820 - 1,100

**AN IMPRESSIVE ELECTROPLATED FOUR BRANCH  
CENTREPIECE, DEPICTING NELSON'S COLUMN, ON A  
MIRRORED PLATEAU**

*apparently unmarked, possibly by Elkington & Co, circa 1880*

The tapering fluted Classical column terminating with a standing depiction of Admiral Lord Nelson in full regalia, on a coil of simulated rope, the central glass dish absent, each scrolling semi-beaded branch applied with an entwined rampant griffin and applied foliate scroll embellishments, each supporting a later frosted glass dish, each side of the central pedestal base with relief applied Classical masks between bead and husk & ribbon borders, each corner applied with passant lions on ornate foliate and beaded scroll feet, height 70cm, the mirrored plateau of square form with canted corners and ropetwist rim, the sides embossed in relief with military trophies between foliate scrolls, raised on four ornate scrolling Classical mask embellished feet, length 42cm. (2)

£3,000 - 5,000

€4,100 - 6,800





25



25 (interior)



26

25

**A GEORGE III SILVER AND OAK SNUFF BOX**

*possibly by Richard Cooke or Robert Garrard (I), (maker's mark partially worn) London 1805*

the inside of the cover pinned with a silver plate inscribed "The Oak of this Box is part of a wounded plank from the Starboard Gunnel of LORD NELSON'S SHIP VICTORY in the Battle of Trafalgar 21<sup>st</sup> Oct 1805".

£3,000 - 4,000

€4,100 - 5,500

26

**ADMIRAL LORD NELSON: A 19TH CENTURY CITRINE AND GOLD ROTATING FOB SEAL**

The seal three matrices engraved with a portrait of Lord Nelson, HMS Victory and Nelson's crest and a depiction his crest and motto with gold scrolling foliate chape on a ring attachment with watch key suspended from a three-stranded fancy-link chain with bar and tassel, *length extended 29cm.*

£2,500 - 3,500

€3,400 - 4,800



# The Nelson Baltic Service



*'... I wish you could have seen all the people jumping up to the carriage to see my uncle and thousands of people round him looking up at him... All the ladies had their handkerchiefs out of the windows when my uncle passed, they and the people calling out "Nelson for Ever"'*



Hilare, Countess Nelson, Duchess of Bronte

27

**AN IMPORTANT PARIS PORCELAIN TEAPOT AND COVER FROM NELSON'S 'BALTIC SERVICE', CIRCA 1802**

Of cylindrical shape, decorated in London with a border of oak leaves and gilded acorns, both sides with a fouled anchor within a victor's laurel wreath and gilt inscription 'Nelson 2nd April Baltic', the handle and spout flanked by further gilding '15th Febry', 'San Joseph', and 'Glorious 1st August', the cover with additional oakleaves reserved with banderols inscribed 'Nelson San Joseph' and 'Nelson Aboukir', 14.5cm high (2)

**£15,000 - 25,000**  
**€20,000 - 34,000**

**Provenance:**

Probably presented to Horatio Nelson in 1802  
William, 1st Earl Nelson

Hilare Barlow, Dowager Countess Nelson, Duchess of Bronte  
Thence by descent to the present owner

The origin of the Baltic Service is uncertain but it is generally believed to have belonged to Nelson himself. It is traditionally believed that the set was part of a presentation of chinaware given to Nelson in 1802 by the Ladies of the City of London. In that year Nelson was invited to ride in the Lord Mayor's Coach in the inaugural procession and attended a banquet in his honour. Nelson's niece, Charlotte Nelson accompanied him and described the excitement of the event ...

'... I wish you could have seen all the people jumping up to the carriage to see my uncle and thousands of people round him looking up at him... All the ladies had their handkerchiefs out of the windows when my uncle passed, they and the people calling out "Nelson for Ever"'

Three distinct sets were made for Nelson with a border of oak leaves. These were listed in an inventory of Emma Hamilton's possessions at Merton drawn up following Nelson's death where the sets of china are given names. The 'Nelson set' was a dessert service of Paris porcelain and a tea service of Coalport, all decorated with Nelson's arms. The 'Baltic Set' was a tea service and a dessert set both of Paris porcelain, together with a dinner set believed to be creamware.

The various Baltic and Nelson Services were presumably created in some haste ahead of the Lord Mayor's inauguration and it is likely the London decorating workshop responsible used the only blank porcelain available to them, a mixture of Coalport and Paris porcelain. One 'Baltic Set' tea service was delivered to Merton, the house Nelson shared with Emma and is listed in the 1805 inventory. Another slightly larger set belonged to Nelson's sister Catherine 'Kitty' Matcham and this featured in Sotheby's sale of the Matcham Collection, Nelson and the Napoleonic Wars, 5 October 2005, lot 22. This included a teapot of the same shape as the present lot. According to family tradition another set for dessert with an oak leaf border had been given to Catherine by her brother Horatio Nelson. It is conceivable her Baltic tea set had also been passed on to her by her brother because it was surplus to Nelson's needs.

The present teapot probably formed part of a further set of the Baltic porcelain given to Nelson's brother, William. Horatio Nelson's brother William married Hilare Barlow in March 1829. Hilare was the daughter of Admiral Sir Robert Barlow G.B.C. whose illustrious naval career included command of HMS Triumph, part of Nelson's fleet in the Mediterranean. Following William's death in February 1835, Hilare married for the third time to George Knight, the nephew of Jane Austen, although Hilare kept the name of Nelson. When Hilare died in 1857, this teapot passed to her niece, Florence Catherine Elizabeth Barlow and then to her daughter, Colin Joyce who bequeathed it to her cousin, Hilare Margaret Barlow, mother of the present owner.

Porcelain from both the 'Nelson' and the 'Baltic' Services was inherited by Nelson's niece, Charlotte who was William Nelson's daughter from his first marriage. Charlotte Nelson, Duchess of Bronte, had received many of Nelson's possessions after his death. Charlotte may even have had a Baltic tea set of her own as she had accompanied her uncle to the Lord's Mayor's Inauguration. Charlotte married Samuel Hood, Baron Bridport and Nelson's porcelain and many other relics were inherited by his son Alexander Nelson, Viscount Bridport. Lord Bridport's sale at Christie's in July 1895 featured many pieces of the Baltic service. Other pieces are in the Nelson-Ward Collection bequeathed to the National Maritime Museum in Greenwich in 1946 by the grandson of Horatia, Nelson and Emma Hamilton's daughter.







28

**AN IMPORTANT PARIS PORCELAIN MILK JUG FROM NELSON'S 'BALTIC SERVICE', CIRCA 1802**

Of baluster shape, decorated in London with a border of oak leaves and gilded acorns, a panel on the front painted with a fouled anchor within a victor's laurel wreath and gilt inscription 'Nelson 2nd April Baltic', the lower body with further gilding 'Glorious 1st Augt' and 'Aboukir', the interior of the lip with a banderol inscribed 'Nelson 14th February', 14.3cm high to top of handle

**£2,000 - 3,000**

**€2,700 - 4,100**

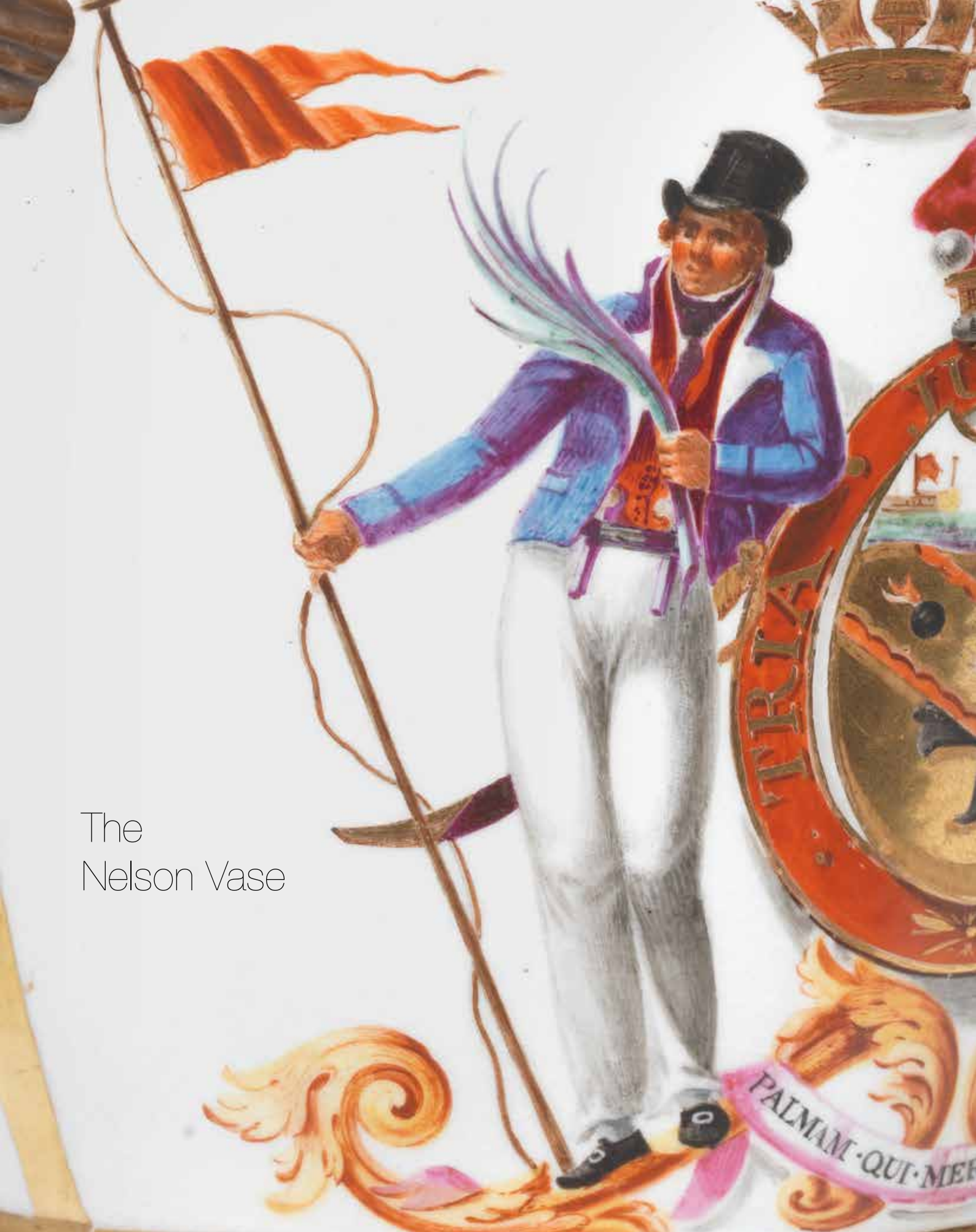
**Provenance:**

Probably presented to Horatio Nelson in 1802  
Probably William, 1st Earl Nelson and Hilare, Countess Nelson, Duchess of Bronte  
and by descent to Colin Florence Joyce (1889-1968)  
Jean Sewell Antiques, 1978

For detailed information on Nelson's Baltic set see the footnote to the previous lot. This jug comes from one of a small number of sets of this pattern probably presented to Nelson and his family in 1802. It is likely this piece was part of a set belonging to Nelson's brother, William 1st Earl Nelson and then his second wife, Hilare, Countess Nelson of Bronte. Family relics inherited by Hilare's nephew passed to his granddaughter Colin Florence Joyce. On her death in 1968, her estate was divided among the children of her cousins. The present jug together with a number of coffee cans and saucers was purchased a decade later by the London porcelain dealers Jean Sewell Antiques.

Two other milk jugs from the Baltic service are known. One of identical shape to the present lot is in the National Maritime Museum (no. AAA4590) together with a cup and saucer and a plate that came from the Nelson-Ward Collection, bequeathed by the grandson of Horatia, the daughter of Nelson and Emma Hamilton. The other recorded milk jug remained with the portion of the Baltic set given to Nelson's sister Catherine 'Kitty' Matcham. The jug in the Matcham Baltic set is of the same basic shape but taller. The Baltic set had probably been created in a hurry ahead of the Lord Mayor of London's Inauguration and the London china decorator responsible used whatever plain white Paris porcelain was available to him in 1802. The teacups and coffee cups have differing handle forms and the milk jugs were round-bodied in contrast to the cylindrical teapots.

The  
Nelson Vase





29

**AN IMPORTANT COALPORT PRESENTATION VASE WITH THE ARMS OF LORD NELSON, CIRCA 1802**

Of tapering urn shape raised on a square 'bronzed' foot, the handles in the form of horned beasts also shaded in bronze, the front brightly enamelled and gilded with the full arms of Horatio Nelson incorporating the motto of the Order of the Bath, with supporters of a sailor and a lion, surmounted by a viscount's coronet and two crests, the motto 'Palam Qui Meruit Ferat' inscribed on a ribbon beneath, the reverse with richly gilded Vitruvian scrolls and paterae, the neck and foot with nautical trophies *en-grisaille* in bronze and gold, 32cm high

£25,000 - 30,000

€34,000 - 41,000

This previously unrecorded vase bears the arms of Nelson including a viscount's coronet. Nelson was granted his viscountcy in May 1801. This version includes the crests of the San Josef stern and the Naval Crown with *chelengk*, although it omits the naval gold medal and the Sicilian coronet seen on other versions of the arms in use at this time. The vase is likely to date from the end of 1801 or more likely 1802.

During 1802 Nelson was able to spend time at home and undertook travel throughout Britain, during which he received many citations and generous gifts. A presentation of porcelain decorated in London was probably made to Nelson when he was a guest at the Lord Mayor's Inauguration in 1802 (see lots 27 and 28 in this sale). It is possible this vase formed part of the presentation to the hero when he received the Freedom of the City of London.

The workshop of Thomas Baxter in Clerkenwell was just one of numerous establishments in London where china painting was carried out. Coalport was the principal supplier of 'blanks' used by the London china painters. The shape of the present vase is not previously recorded in early Coalport, with satyr handles that resemble sea monsters and it is possible the shape may have been ordered specially for this remarkable presentation. Thomas Baxter visited Emma Hamilton at Merton on a number of occasions in 1802-1804 to make sketches and drawings and on one of his visits it is known that he took specimens of Coalport porcelain he had painted himself (see John Sandon, *International Ceramics Fair Handbook* (1991), p.35). The gilding on the present vase does not link with any signed pieces of Baxter's work, however.







(Obverse and Reverse)



Horatio Viscount Nelson By Sir William Beechey, 1801  
© Guildhall Art Gallery

30

# **NELSON INTEREST: AN EARLY 19TH CENTURY DIAMOND-SET GOLD AND ENAMELLED SCIMITAR CHAPE**

*unmarked*

Tapering form, each side with representation of the "Crescent and Star" Order in diamonds on a blue enamel ground seeming to hang from garlanded ribbons with further ribbons below on a red guilloche enamel ground, one side with a diamond-set leaf and berry band, approx diamond weight 20.59cts, length 16cm, weight all-in 216gms.

**£50,000 - 70,000**

**€68,000 - 96,000**

Provenance: Found on the bed of the River Thames at Old Windsor in 1973. Registered as treasure trove, featured on the BBC program "Blue Peter" and sold by the seeker at Christie's, 18 November 1981, ex-lot 9.

This chape and a similar locket, found in the river Wey at Tilford in 1968 (sold Christie's 21 May 1908, ex-lot 330) are thought to be from a scimitar presented by Sultan Selim III to Rear Admiral Sir Horatio Nelson to commemorate his victory over the French fleet at the Battle of the Nile on 1 August 1798. The Star and Crescent at the centre of the design match the Ottoman Order of the Crescent, conferred on Nelson in November 1799, as seen in the illustrated portrait by Beechey. The style of the engraving of the gold, the enamel work and the setting of the diamonds all confirm a date of the late 18th century.

Nelson's swords are discussed by W. E. May and P. G. W. Annis, *Swords for Sea Service* (London 1970), pp. 57-58. We get a tantalising mention of the Turkish gift in Nelson's will of 1803: "I give and bequeath to Alexander Davison, of St. James-square, in the county of Middlesex, Esquire, my Turkish Gun, Scimitar and Canteen." These items should now be found in the Royal Museum Greenwich, donated by Sir William Davison. Indeed there is even a sword at the museum that bears the engraving:

"This SCYMETER together with a GUN and CANTEEN were presented by the GRAND SIGNIOR to HORATIO, VICOUNT NELSON and by will bequeathed to his friend Alexander Davison, 10 May 1803." (RMG WPN1093).

However, it is generally accepted that the sword cannot be one given by the Sultan, the blade is probably German and is too short for the scabbard. It seems that Davison was either, never in possession of the correct sword, or he sold it prior to his death. The matching locket was found just 20 miles from Nelson's estate at Merton. Perhaps the sword and scabbard were abandoned by robbers.

A further twist is that there is no complete description of the sword in the records, nor when it was received. The frigate that bought from the Sultan the diamond-studded chelengk that Nelson had added to his coat of arms, so beautifully represented in the decorative scheme of the previous lot, brought only a sable pelisse and 2000 sequins to be shared by the wounded. Neither is it mentioned in the gifts received by Nelson immediately after the Battle of the Nile.





Sir Thomas Masterman Hardy, Bt, 1769-1839, Vice-Admiral of the Blue in rear-admiral's full dress uniform, 1832-33 with the ribbon and star of the GCB. Courtesy of the National Maritime Museum.



The Death of Nelson, 21 October 1805. Courtesy of the National Maritime Museum.



30A

**CAPTAIN HARDY: A GEORGE III GOLD AND GLASS CAGE WORK SNUFF BOX,**

unmarked, circa 1805

Rectangular with canted corners, the cover with a central slightly domed panel of simulated red agate within a gold relief leaf and berry frame in a reeded gold hinge mount, the interior lined in gold, the sides with similar simulated red agate panels in plain gold frames, the base with leaf and berry border, contained within a red leather carrying case stamped: "To Captain Hardy from Admiral Apodaca", length 8.6cm.

**£15,000 - 20,000**

**€20,000 - 27,000**

Vice-Admiral Sir Thomas Masterman HARDY, 1st Baronet GCB (5 April 1769 – 20 September 1839) was a Royal Navy officer. He took part in the Battle of Cape St Vincent in February 1797, the Battle of the Nile in August 1798 and the Battle of Copenhagen in April 1801 during the French Revolutionary Wars. He served as flag captain to Admiral Lord Nelson, and commanded HMS Victory at the Battle of Trafalgar.

Hardy is most known for Nelson's famous last command "Kiss me, Hardy." Nelson's body was preserved in a barrel of brandy and was taken home in the Victory, at the funeral in January 1806 Hardy bore the 'banner of emblems' (The London Gazette no. 15881. p. 54. 14 January 1806). Soon after Hardy was created a baronet and given command of the third-rate HMS Triumph on the North American Station. While in Nova Scotia, he married Anna Louisa Berkley, the daughter of his commander-in-chief, Sir George Cranfield Berkeley. When Admiral Berkeley was sent to Lisbon, Hardy went with him as his flag captain in the second-rate HMS Barfleur. He was made a commodore in the Portuguese Navy in 1811.

In August 1812, Hardy was given command of the third-rate HMS Ramillies and sent back to North America at the outbreak of the War of 1812. Hardy was given command of the royal yacht HMS Princess Augusta in July 1816 and, then having been promoted to commodore, became Commander-in-Chief on the South America Station, hoisting his broad pennant in third-rate HMS Superb in August 1819, with a mission to prevent the Spanish from interfering in the newly emerging republics of Mexico, Colombia and Argentina.

Don Juan Ruiz de APODACA, 1st Count of Venadito (1754-1835) was a Spanish Naval Commander and a Viceroy. Commander of Village and Algarga in the Military Order of Calatrava, Rear Admiral of the Navy. He joined the Spanish Navy in 1767. In 1770 he was made an ensign and Captain in 1781. Apodaca was sent to London as Ambassador and he signed the Apodaca-Canning peace treaty between Spain and Britain on 14th January 1809.

A bill recorded in the "Account of the Extraordinary Expenses of the Army, Accommodation of Officers on board Ships of War dated November 26th, 1811 gives a possible date and reason for the gift of the present lot:

"To Captain T. Hardy, of His Majesty's Ship Swiftsure, for conveying Admiral Don Apodaca and Don Ventura de les Reyes, with their Suites, &c. to Cadiz... £362."



Thomas Graham, General Lord Lynedoch,  
by Thomas Lawrence c.1815-1818.  
'Courtesy of Perth Museum & Art Gallery, Perth & Kinross Council'

31

### AN IMPORTANT LATE 18TH CENTURY MALTESE SILVER PRESENTATION SALVER

by Meli Saverio, *Rohan Period 1775 - 1797*,

Plain circular with slightly everted rim, on four applied double scroll feet, centre finely engraved with the crowned shield of Malta flanked by a trophy of arms on an architectural pediment, inscription reads "TRIBUTO DI RICONOSCENTIA DEL POPOLO MATLESE AL SIG R GRAHAM BRIGADIERE GENERALE DELLE TRUPPE ALLEATE NELL' ASSEDIO DI MALTA 1800", height 5cm, diameter 44cm, weight 74oz.

£25,000 - 30,000

€34,000 - 41,000

**Provenance:** Maxtone Graham Family, Spink 2002, May 9th, purchased by the current vendor.

General Sir Thomas GRAHAM, 1st Baron Lynedoch, GCB GCMG GCTE (1748 – 1843) was a Scottish aristocrat, politician and British Army officer.

In December 1774, Graham married Mary Cathcart, second daughter of the distinguished soldier Charles, 9th Baron Cathcart, ambassador to Catherine the Great in Russia. Mary's portrait was painted a few weeks later by Gainsborough. Gainsborough was to paint Mary twice more to include a full length painting which was exhibited to great acclaim in 1777 at the Royal Academy.

All her life Mary suffered from tuberculosis and her delicate health meant she was frequently taken to warmer climates by her husband. She died from consumption in June 1792 aged just 32 on board a ship off the coast of Provence. In deep sorrow Thomas hired a barge to take her body to a plot in Bordeaux to be buried. On its way there her casket was desecrated by French revolutionary soldiers and her remains molested. Thomas closed the casket and then brought it home to the Scottish Highlands where it rests in a mausoleum in the churchyard of Methven.

In disgust at the French treatment of his wife's remain Graham volunteered as an unpaid staff officer in the operations against the French at Toulon in 1793. He distinguished himself and, despite being wounded, the enthused Graham raised his own Regiment the following year: the 1st Battalion of the 90th Regiment of Foot (Perthshire Volunteers) and was commissioned its lieutenant-colonel commandant.

Between 1798 - 1800 Graham was entrusted with the charge of operations in Malta. As part of French uprising against Malta, the British Allies co-ordinated their efforts through naval and land blockades. Graham as a temporary Brigadier General conducted the land blockade and was ordered to besiege the strong French Garrison of Valetta. The siege lasted some two years and just three months before the French capitulated in September 1800 Graham was superseded in command by a more senior General who received the surrender of the famished French Garrison. Graham's dedication was recorded by the presentation of this salver.

Graham met frustration and disappointment in his pursuit of a permanent rank and it was not until 1808 that Graham secured a full military appointment through the influence of, and becoming aide-de-camp to, General Sir John Moore. In the rear guard action at the battle of Corunna, Moore was mortally wounded. Before he died, Moore asked for Graham and others be commended to the King for his zeal in the service. At midnight of 16th January 1809, Moore's body was hastily and secretly buried in darkness wrapped in a military cloak in the ramparts of the citadel of Corunna. The burial which was conducted by the 9th (East Norfolk) Regiment of Foot, this Regiment was also honoured as the last regiment to leave Spanish soil. The burial is immortalised in the well known poem by Charles Wolfe, "The Burial of Sir John Moore after Corunna:"

Thanks to Moore's recommendation, Graham was soon promoted to Major General. And as Lieutenant-General on March 5, 1811 he led a single British-Portuguese division against a superior French force during a bid to lift the siege of Cadiz, inflicting heavy casualties and securing victory. Operations in Cadiz culminated in the Battle of Barossa, where Graham took command and turned disaster into victory. Afterward, Wellington wrote to him "I beg to congratulate you and the brave troops under your command on the signal victory which you gained on the 5th instant... and I am equally certain, from your account of the ground, that if you had not decided with the utmost promptitude to attack the enemy, and if your attack had not been a most vigorous one, the whole allied army would have been lost." [The Duke of Wellington's Despatches, vii. 382.] Graham was recalled to Lisbon to assume the position of Wellington's Second in Command in Spain.

On 3 May 1814, he was raised to the peerage by the title of Baron Lynedoch of Balgowan. Perth made him a Freeman in 1815. He was made a Knight Grand Cross of the Order of St. Michael and St. George, of the Spanish Order of St. Ferdinand, and of the Portuguese Order of the Tower and Sword. He was raised to the full rank of general in 1821 and subscribed for the portrait by Sir Thomas Lawrence to be painted.

He died at 96 in 1843. Both Sir Thomas and his wife are buried in an ornate mausoleum in Methven churchyard.







32

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**FOUR BRONZE SIGNAL CANNON  
EARLY 19TH CENTURY**

Each of tapering multi-stage form with prominently raised mouldings and turned muzzle, vent within a raised rectangle, plain trunnions, and knob-shaped cascabel, the latter each with russet iron tiller of tapering circular section: each on adjustable russet iron U-shaped peg mount (one incomplete) (4)

*27.5cm. barrels, 1.8 cm. bores*

**£2,500 - 3,000**

**€3,400 - 4,100**

33

**A PAIR OF 25-BORE OVER-AND-UNDER FLINTLOCK  
OFFICER'S PISTOLS**

**SIGNED E. BAKER, LONDON, EARLY 19TH CENTURY**

With rebrowned twist octagonal sighted barrels each signed along the top flat, breeches each with gold line and platinum-lined touch-hole, signed border engraved flat bevelled locks decorated with foliage and starbursts, rainproof pans, rollers and engraved safety-catches, chequered figured rounded butts, border engraved steel trigger-guards each decorated with a martial trophy and foliage, vacant silver escutcheons, and stirrup ramrods, maker's special proof marks (2)

*17.8 cm. barrels*

**£10,000 - 12,000**

**€14,000 - 16,000**

Ezekiel Baker (1758-1836) inventor of the Baker rifle and author of *Remarks on Rifle Guns* (1801), was Gunmaker-in-Ordinary to King George IV. He was influential in the King's shooting and collecting, and thus played an important role in the formation of the Carlton House Armoury







34

# **THE PYM ONE-HUNDRED-POUND LLOYD'S SILVER PATRIOTIC VASE**

after a design by John Flaxman, by Benjamin Smith II, London 1806  
 The cover with cast lion finial, the detachable shoulder with an applied laurel band on a matted ground with guilloche border and presentation inscription; "From the PATRIOTIC FUND AT LLOYDS, TO SAMUEL PYM ESQ". CAPTAIN OF H. M. S. ATLAS, for his MERITORIOUS SERVICES in contributing to the DECISIVE VICTORY OBTAINED OVER A SQUADRON OF FRENCH MEN OF WAR OFF ST. DOMINGO on the 6<sup>th</sup> of February 1806," the body of volute crater form with an upper guilloche band between corded borders, the corded cast upright handles with applied flowerheads with sunflower and oak leaf junctions, one side applied with a depiction of Hercules fighting the Lernean Hydra, the other with Britannia seated, with a lower band of alternating upswept acanthus leaves and acorns all on a spreading reeded foot, height 38cm, weight 117oz.

£40,000 - 60,000  
 €55,000 - 82,000

Sold these rooms, 10th December 1982, ex-lot 263.

Sir Samuel PYM (1778 - 1858) was descended from the celebrated John Pym, parliamentarian. He entered the Royal Navy in 1788 and took part in various engagements during the French-Napoleonic wars. In 1802, he acquired Post Rank and in the same year married. After a number of stations, Pym was appointed to command HMS Atlas (74 guns) and under Sir John Duckworth fought in the action of St Domingo.

As well as the Lloyds vase, Pym received a gold medal from the admiralty. Following a distinguished career, he was appointed a Knight Companion of the Bath in 1839 and retired as a Vice-Admiral of the Blue in 1839. He was survived by a wife and four children.

The origins of the Lloyd's Patriotic Fund lie in the raising of a subscription to assist the wounded and relatives of the killed at the battle of the Nile in 1798. It was from this fund that Nelson was awarded £500 for the famous Nile Service. In 1803, The Patriotic fund was set up with the intention of awarding medals, swords and badges for valour. Just sixty-six vases were presented by Lloyds between 1804-1809.

For the St Domingo action thirteen vases were awarded; one £400, two £300 and ten £100. Pym had the choice of a £100 sword or vase. For a full survey of the Patriotic Fund and the awards see Anthony Twist, "Towards the Patriotic fund," *Silver Society*, *Silver Studies*, the *Journal of the Silver Society* 2010, no 26, p75ff.





35

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**JAMES GREEN (BRITISH, 1771-1834)**

Portrait of Napoleon Bonaparte (1769-1821), First Emperor of the French (1804-1815), aged twenty, wearing blue coat with gold buttons, white waistcoat, stock and tied cravat, his natural hair worn long

signed 'Ja<sup>s</sup>. Green' (lower right)

watercolour

23.5 x 19.5cm (9 1/4 x 7 11/16in).

in a gilt wood frame

£1,000 - 1,500

€1,400 - 2,000



36

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**A SILVER MEDAL CELEBRATING THE CONSTITUTION OF THE CISALPINE REPUBLIC,**

by Mercié, struck in Lyon in 1802 (year X of the Republic) during the Consulate, 49g, 52mm diam..

The obverse depicts the bare head of Bonaparte to left, below the legend LEGES MUNERA PACIS.

The reverse with the 11 line legend AUSPICE/ BONAPARTE/ INTER GALLOS/ GALLORUM NEPOTES/ CISALPINI/ ANTIQUM FOEDUS/ RENOVANTES/ GENTEM SUAM/ LEGIBUS CONDIDERUNT/ LUGDUNI/ ANNO X REIP GAL.

*Good very fine.* (1)

£800 - 1,200

€1,100 - 1,600

This medal, which celebrates the constitution of the Cisalpine Republic, was struck by the city of Lyon to be given to every member of the "consulte italienne" which met from 31 December 1801 until 25 January 1802.



37

**A SILVER MEDALLION OF NAPOLEON AND CHARLEMAGNE,**

dating from 1806, by Bertrand Andrieu (1761-1822) and Dominique Vivant baron Denon (1747-1825), 37g, 40mm diam. The obverse with jugate busts of Napoléon and Charlemagne, with the legend NAPOLEON. EMP., CHARLEMAGNE. EMP.. The reverse with jugate busts of Vitikind and Frederick Augustus, with the legend VITIKIND. R. S., FREDERIC. AUG. R. S. *Extremely fine.* (1)

£1,400 - 1,700  
€1,900 - 2,300

This medal celebrates the Alliance with Saxony. The Saxon Prince Vitikind was created first duke of Saxony by Charlemagne.



37

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**NAPOLEON A SILVER MEDAL OF NAPOLEON AND FABIUS CUNCTATOR,**

undated but struck in 1807, by Bertrand Andrieu (1761-1822) and Dominique Vivant baron Denon (1747-1825), 42.23g, 40.5mm diam. The obverse with laureate bust of Napoleon to right, with legend NAPOLEON - A OSTERODE. The reverse with bare head of Fabius Cunctator to left, with legend FABIUS - CUNCTATOR. *Extremely fine.* (1)

£900 - 1,200  
€1,200 - 1,600

This medal celebrates Napoleon's stay in Osterode (Lower Saxony), following the battle of Eylau. It is during this German stay, in February 1807, that he seduced the wife of Count Walewska, who would later bear him a son.

Quintus Fabius Maximus Cunctator (d. 203 BC) was a Roman commander and statesman, Consul in 233 and 228, who remains famous for his cautious delaying tactics whilst at war against Hannibal (from whence "Cunctator" meaning "delayer").



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**A SILVER MEDAL FOR THE PEACE OF TILSIT,**

dating from 1807, by Bertrand Andrieu (1761-1822) and Dominique Vivant baron Denon (1747-1825), 38.94g, 40.5mm diam.. The obverse with conjoined laureate busts to right of Napoleon, Alexander I and Friedrich Wilhelm III, with legend NAPOLEON - ALEXANDRE I. - F. GUILLAUME III. The reverse with the reclining river god Niemen holding out a building model, with the legend NIEMEN. *Good very fine.* (1)

£800 - 1,000  
€1,100 - 1,400

Celebrates the Peace of Tilsit (East Prussia). The model in the god's hand (on the reverse) reproduces the building where the meeting was held, built on a raft in the middle of the river Niemen.



39



40

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**A SCARCE EXAMPLE OF A FRENCH 40 FRANC COIN,**

struck in 1810 in Bordeaux, 12.86 grams, 26 mm diameter. The obverse engraved by Jean-Pierre Droz (1740-1823), depicting the laureate head to left with the legend *NAPOLÉON EMPEREUR*. Reverse with the legend *EMPIRE FRANÇAIS / 40 / FRANCS / 1810 K* within a laurel-wreath. Edge inscribed in intaglio *DIEU PROTEGE* this uncommon minting-place (indicated by the letter "K"). *With a couple of light contact marks otherwise generally very fine or better.* (1)

**£5,500 - 6,500**

**€7,500 - 8,900**

A total of only 886 40 Franc coins were struck that year.

41

**A PAIR OF TWENTY FRANC COINS FROM 1815,**

struck in 1815 in Paris, 6.43g, 21mm diam.. The obverse showing the laureate head of Napoleon to left, reverse depicting the legend *EMPIRE FRANÇAIS* around laurel-wreath enclosing value, mintmark of Paris ("A"). Struck during the Hundred Days, 20 March to 22 June 1815, Napoleon's brief return to power after escaping exile on Elba. Together with the gold coin of Louis XVIII, 20 Francs, struck in 1815 in London, 6.43g, 21mm diam.. With the obverse showing the uniformed bust of the king, reverse depicting the crowned arms, mintmark of London ("R"). *Fine to very fine.* (2)

**£900 - 1,200**

**€1,200 - 1,600**

This is the coin struck by the Restored French King Louis XVIII (1814-1824), whilst in exile in London during Napoleon's Hundred Days, to subsidize Wellington's army.



41



41



42



42

**A BRONZE MEDAL STRUCK IN THE NAME OF JOACHIM MURAT,**

dated 1808 and 1811, struck in Naples, 61mm diam., by Louis Jaley (1763-1838). The obverse with the bust of the king in military attire, wearing both the Légion d'Honneur and the Ordine delle Due Sicilie con la Trinacria; legend GIOACCHINO NAPOLEONE RE DELLE DUE SICILIE. The reverse with the view of Capri from the sea, smoke above the forts, and the float amongst the waves; legend AUUENIMENTO AL REGNO PRESA DI CAPRI 1808. *A scarce piece in extremely fine condition.* (1)

£1,800 - 2,200

€2,500 - 3,000

Celebrates the capture of Capri, which freed the island from British domination.

43

**A SILVER MEDAL FOR NAPOLEON BONAPARTE,**

dating from 1797, 23g, 40 mm diam. The obverse with bust of the young Bonaparte in uniform, with the legend ITALICUS. The reverse with an eight line legend above a trophy of arms. *Almost extremely fine.* (1)

£1,350 - 1,550

€1,800 - 2,100

Celebrates the peace of Campo Formio.



43





(reverse, actual size)

44

**A GOLD UNIFACE MEDAL OF NAPOLEON,**

weighing 53.81 grams, dated 1806, signed by Jean-Pierre Droz (1740-1823). Depicting the portrait of Napoleon to right, after Denon, with the legend **NAPOLEON EMP. ET ROI.** *Possibly unique and in extremely fine condition.* (1)

**£13,500 - 15,500**

**€18,000 - 21,000**



45

**CHARLES AUGUSTE STEUBEN (GERMAN, 1788-1856)**

Portrait of Napoleon

signed 'Steuben' (lower right)

oil on canvas

42.5 x 34.8cm (16 3/4 x 13 11/16in).

£5,000 - 8,000

€6,800 - 11,000

The present lot can be compared to a similar portrait of Napoleon by Steuben in the Musée National de la Légion d'Honneur, Paris.



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#### **CROZE-MAGNAN (SIMON-CÉLESTIN)**

Le Musée Français, recueil complet des tableaux, statues et bas-reliefs, qui composent la collection nationale, 5 vol., 344 engraved plates, half-titles, engraved title-pages with vignettes, some offsetting to text, some spotting and dampstaining, finely bound in English green morocco gilt by Robert Fairbairn (signed on turn-ins), upper and lower covers patterned with the imperial French eagle surrounded by a laurel wreath and enclosed by a circular seme of bees and Napoleonic insignia, spines in 6 compartments and gilt tooled within raised bands, g.e. marbled endpapers, slightly rubbed and scuffed in places, Paris, Imprimerie de L.E. Hernan, [1803-1809]--LAURENT (PIERRE LOUIS HENRI) Le Musée Royal...ou cabinet de gravures d'après les plus beaux tableaux statues et bas-reliefs de la collection royale, 2 vol., 161 engraved plates, some offsetting to text, some spotting and dampstaining, bound in matching English green morocco gilt by Alfred Tanner (c. 1845, signed on turn-ins, these now decorated with oak leaves), Paris, F. Didot, 1816-1818, slightly rubbed and scuffed in places, folio (580 x 435mm.) (7)

£8,000 - 12,000  
€11,000 - 16,000

A magnificent set of this ambitious catalogue describing and illustrating the paintings and sculptures in the Louvre. The second work was published as a continuation of the first.

#### **Provenance**

John Clowes Grundy (1806-67, leading Manchester print seller) printed label in six volumes; armorial bookplate with initials J.C.B and motto 'Sans Dieu Rien'.

47

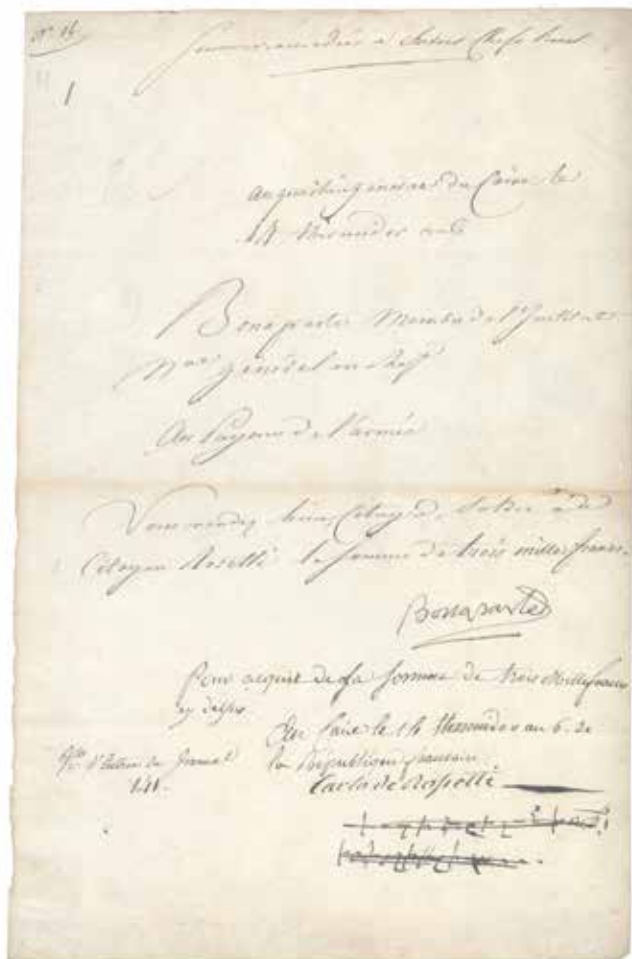
#### **NAPOLEON BONAPARTE**

Letter signed ("Np"), to "Monsieur le General Clarke", sending him the report ("l'etat de situation") on the Polish Legion ("Légion Polacco-italienne"), due to arrive at Mayeuce, which he is to order to Paris; docketed at foot as having been sent on to M. Gerard with the enclosed report the following day, 1 page, top-edge gilt, integral blank, 4to, Saint-Cloud, 23 March 1808

£800 - 1,200  
€1,100 - 1,600

**NAPOLEON AND THE POLISH LEGIONS.** The Polish Legions were formed as a response to the Third Partition of Poland of 1795, when revolutionary France stood against the partitioning powers as well as sharing many of the aspirations of young Polish patriots, the Legions being seen as something akin to a Polish army in exile. Under its original formulation, drafted by Napoleon and signed on 9 January 1797, the Legion formed part of the army of the newly created Republic of Lombardy. When the Duchy of Warsaw was created in 1807, veterans from the Legions formed a core around which the Duchy's army was raised under Józef Poniatowski. The present order forms part of the process whereby, on 21 February 1808, the Legion was relocated to France, reinforced with Poles from other French formations, and incorporated into the French army and on 31 March, just after the date of our letter, being officially named the Vistula Legion (*Légion de la Vistule*, *Legia Nadwiślańska*). Many members of the Legion returned to their homeland after Napoleon was first sent into exile, although a unit of about 325 men under Colonel Golaszewski took part in his final campaign and fought at Waterloo. The recipient of this letter, created Duke of Feltre the following year, was to transfer allegiance and serve as Louis XVIII's Minister of War during the Hundred Days, and in this capacity corresponded with Wellington during the Waterloo campaign.





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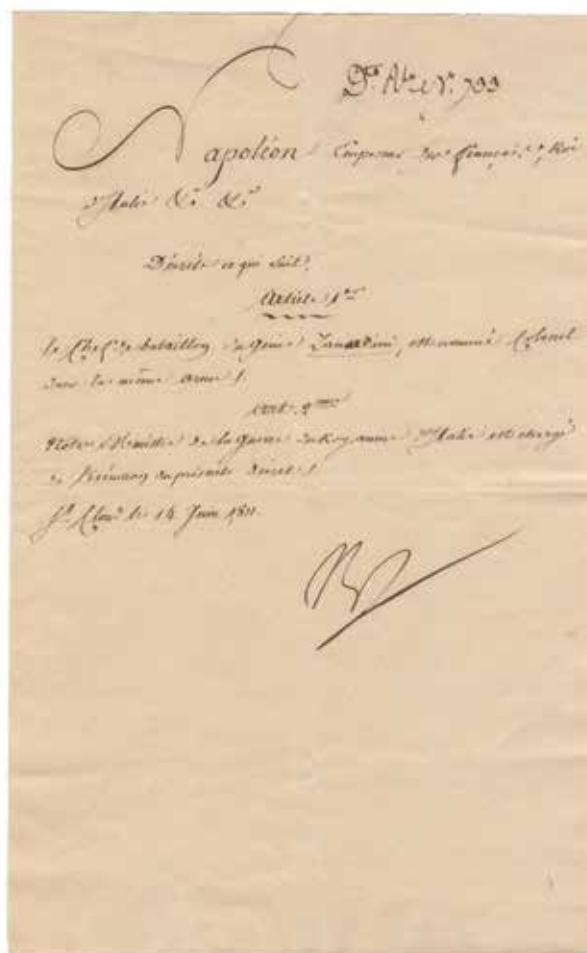
# **NAPOLÉON BONAPARTE**

Document signed ("Bonaparte"), as "Membre de l'Institut National Général en chef", ordering the paymaster of the army to pay 3000 francs to Citoyen Rosetti, by whom it has been signed in receipt ("Carlo Rossetti"), 1 page, framed and glazed, unexamined out of frame, folio, Cairo, 14 Thermidor an 6 [1 August 1798]

£1,000 - 1,500

£1,400 - 2,000

NAPOLÉON IN CAIRO ON THE DAY OF HIS DEFEAT BY NELSON AT THE BATTLE OF THE NILE, PAYS HIS EMISSARY TO MURAD BEY, whom he had defeated at the Battle of the Pyramids ten days earlier. Carlo Rosetti (or Rossetti), recipient of Napoleon's payment and co-signatory of this document, was the long-serving Consul-General for Austria, as well as Russia. The present document may well have been made to cover Rosetti's expenses when acting as Napoleon's emissary to Murad Bey, who after his defeat had retreated to Upper Egypt: 'Although Bonaparte's professed aim in coming to Egypt was to humble the Marmeluke beys, he sought to come to terms with them shortly after the Battle of the Pyramids. On August 1, the day of the Battle of the Nile, he gave full powers to Carlo Rosetti, the Austrian consul in Cairo, to negotiate with Murad Bey and offer him the government of Girga province in Upper Egypt. Murad received Rosetti, of whom he had always been very fond, with much cordiality and gave him the following reply to take back to Bonaparte: "Tell the commander-in-chief to assemble all his troops and go back to



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49

# **NAPOLÉON BONAPARTE**

Alexandria. I shall pay him 10,000 gold purses to cover his army's expenses. In so doing, he will spare his soldiers' lives and save me the trouble of fighting him." It was after receiving this answer that Bonaparte ordered Desaix to pursue and destroy Murad's forces. Since the Bedouins co-operated with them, the Marmelukes received news faster than did Bonaparte. In all likelihood Murad Bey already knew of the destruction of the French fleet when he made his haughty reply' (J. Christopher Herold, *Napoleon in Egypt*, 2009 edition, pp. 158-9).

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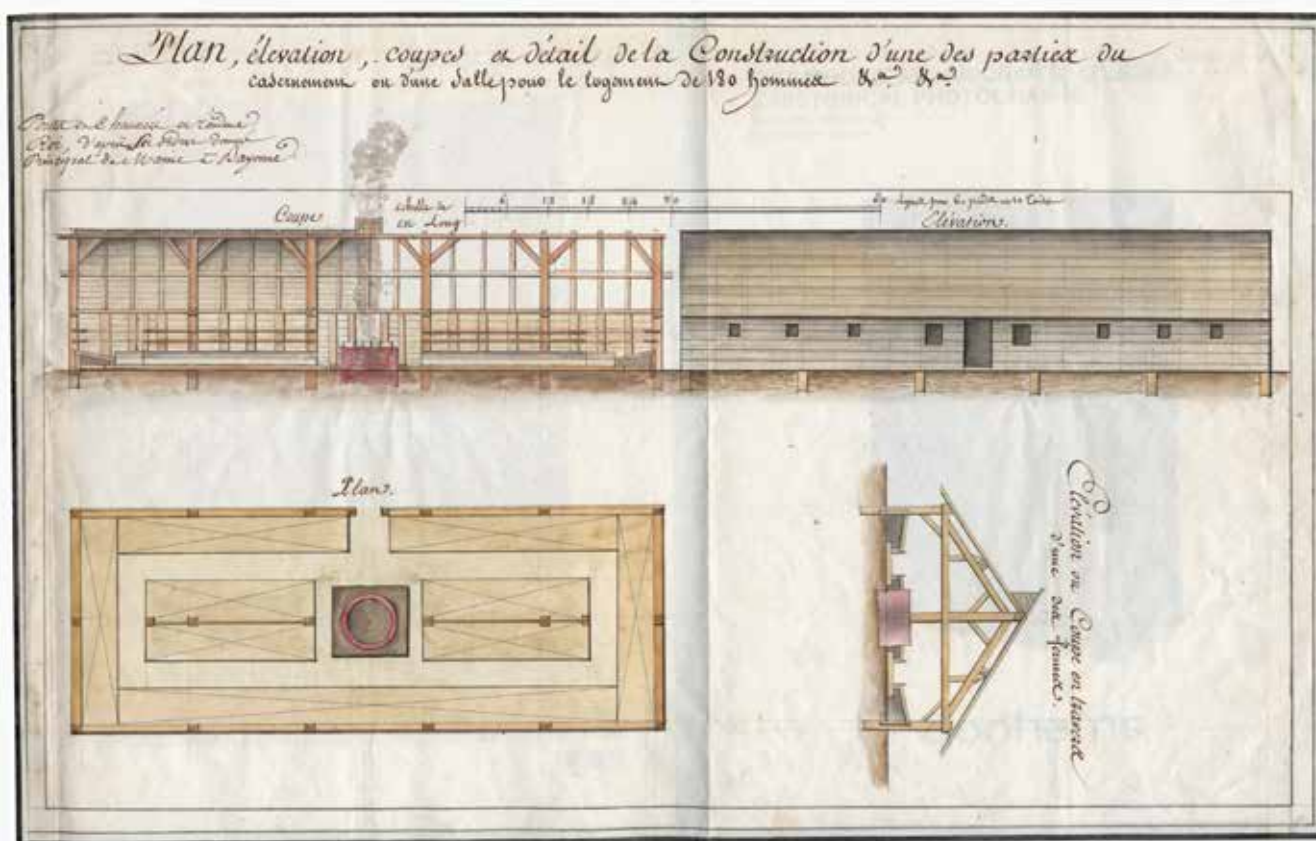
# **NAPOLÉON BONAPARTE**

Decree signed ("Np"), as Emperor of the French and King of Italy, ordering that Chef de bataillon (Lieutenant-Colonel) Eugénie Zanardini be promoted Colonel in the same army and, secondly, that the Minister of War for the Kingdom of Italy put this into effect, 1 page, paper watermarked with the imperial crowned eagle, folio, Saint-Cloud, 14 June 1811

£800 - 1,200

£1,100 - 1,600

Signed two days after the baptism of Napoleon's son and heir, the King of Rome. A naval captain's commission signed on behalf of Louis XIV (1695) is included in the lot (*worn*).



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# **NAPOLEON BONAPARTE**

Memorandum by Jean-Baptiste Drouet to Napoleon: "J'ai l'honneur d'adresser à Votre Majesté le plan & le devis des baraques, conformément à l'ordre qu'Elle m'en a donné lors de son passage, en cette ville", docketed with a secretarial note dated [?] 7 February 1809 signed by Napoleon ("N"), asking M. Fontain to inform whether similar work has been undertaken in the forest region of Rambouillet, 1 page, folio, Bayonne, 30 January 1809; together with the two enclosed plans, drawn in ink and watercolour, both signed "Candau" (memorandum and both plans docketed "No. 713"): (i) sheet number one being the "Plan general d'un camp a etablie en baraques pour le cantonnement de Six milles homes... Port en execution des ordres a lui donnees par Sa Majeste Imperiale et Royale, a Bayonne le 10 Novembre 1808", on two sheets pasted together and folded, 282 x 890mm.; (ii) sheet number two being the "Plan general du Casernement en Baraques tel qu'il est execute Sur le glacis de la Place de Bayonne en dehors de la porte du cote d'Espagne et ce pour le logement d'environ 5000 hommes. Plan, elevation, coupes et detail de la Construction d'une des parties du casernement ou d'une Salle pour le logement de 180 hommes &c &c. Fait et dresse par l'Ingenieur ordinaire au Corps Imperial des Ponts et Chaunese en residence a Bayonne pour etre envoye a Sa Majeste L'Empereur & Roi, d'apres Son ordre donne a Castas et transmis au Sousigne par Mr Le Commissaire Principal de Marine a Bayonne. a Bayonne ce 29 Janvier 1809", on several sheets pasted together and folded, 285 x 1290mm.

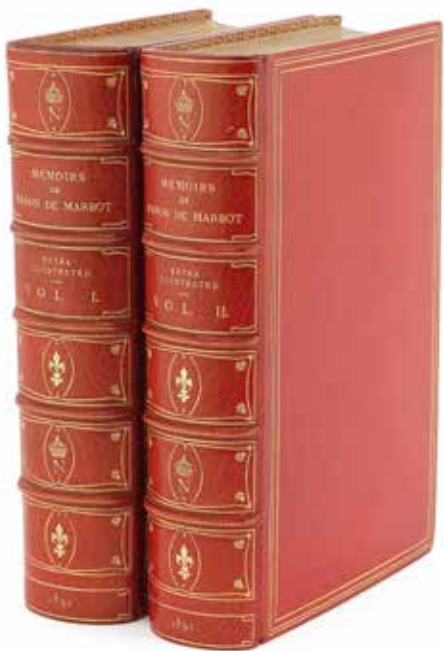
£800 - 1,200  
€1,100 - 1,600

PLANS FOR BARRACKS SIGNED BY NAPOLEON, SUBMITTED TO HIM BY THE MAN WHO HELPED LOSE HIM THE BATTLE OF WATERLOO. Jean-Baptiste Drouet, who submitted these plans to Napoleon and who has signed the accompanying memorandum, had been created Comte d'Erlon two days earlier (in our memorandum he signs himself "Drouet", while subscribing himself as "Comte de l'Empire": in his later signature as 'd'Erlon' he retains the terminal paraph to be seen here). During the Waterloo campaign d'Erlon was to command the First Corps and, thanks to conflicting orders, spent 16 June on the Nivelles-Namur road marching and counter-marching between the battles of Quatre Bras and Ligny without taking part in either. At the Battle of Waterloo itself, it was his Corps that attacked Wellington's centre near La Haye Sainte at about 1.30pm, being stopped by Picton's 5th Infantry Division and then driven back by heavy cavalry.

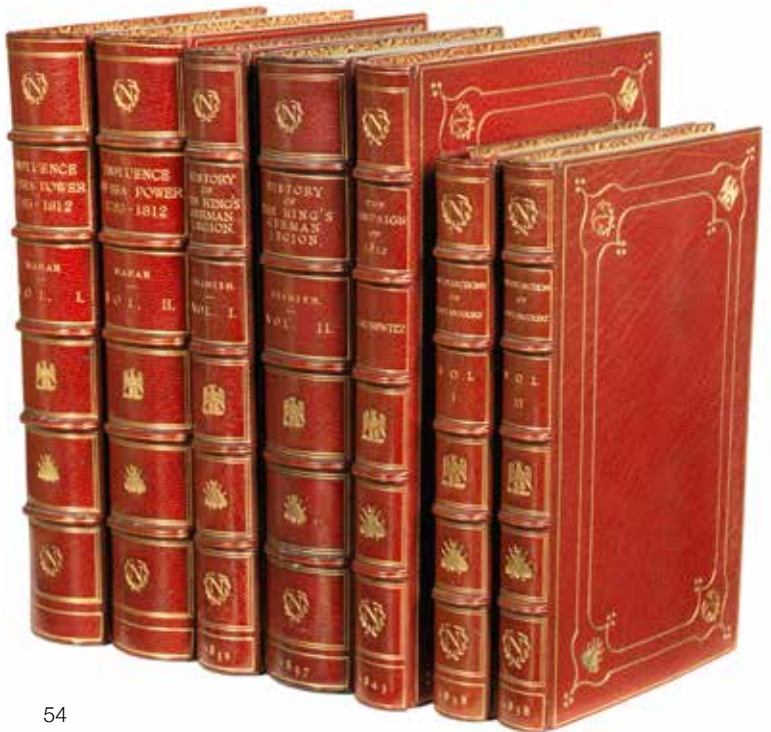
Bayonne, in South West France, was the assembly point for French troops entering into Spain. This letter was written at a low point for British fortunes in the Peninsula. Sir John Moore had met his end at Corunna on 16 January and his army had been evacuated, after which Napoleon had left Spain, arriving back in Paris on 23 January to prepare for war against Austria.



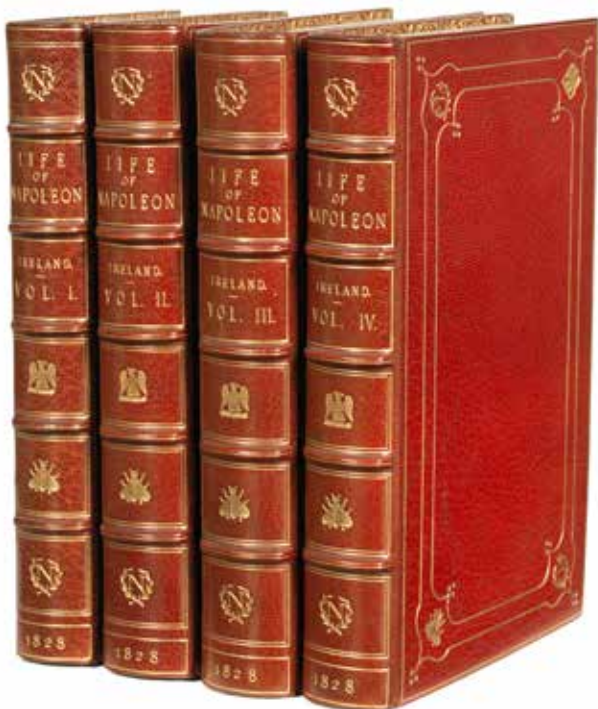




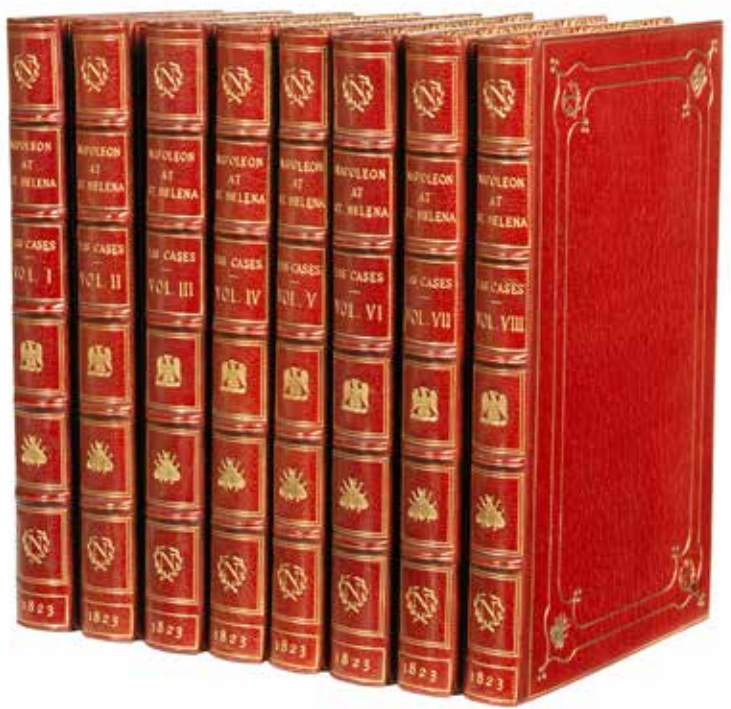
53



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53 •

**MARBOT (JEAN-BAPTISTE, BARON DE)**

The Memoirs, 2 vol., *translated by A.J. Butler*, EXTRA-ILLUSTRATED with approximately 154 engraved plates, some hand-coloured, red crushed morocco by Morrell, inner gilt dentelles, spines gilt with fleurs-de-lys and crowned N monograms, t.e.g., 8vo, Longmans, 1892

£500 - 700

€680 - 960

Jean Baptiste Antoine Marcellin Marbot (1782-1854) served with great distinction in the Peninsular War, and showed himself to be a dashing leader of light cavalry in the Russian War of 1812 and the German campaign of the following year. He was wounded at Waterloo, and was left one hundred thousand francs in Napoleon's will.

54 •

**MAHAN (ALFRED T.)**

The Influence of Sea Power Upon the French Revolution and Empire 1793-1812, 2 vol., Sampson, 1892--BEAMISH (N. LUDLOW) History of the King's German Legion, 2 vol., *hand-coloured engraved plates*, 9 *hand-coloured engraved plates of military costumes*, 10 *lithographed plates of maps (one folding, some shaved)*, 2 *folding letterpress tables*, Boone, 1837--Recollection of Caulincourt, Duke of Vicenza, 2 vol., Henry Colburn, 1838--CLAUSEWITZ (CARL VON) The Campaign of 1812 in Russia, *folding engraved map*, John Murray, 1843, *red crushed morocco gilt by Hatchards*, covers and spine with Napoleonic motifs (*laurel wreathed 'N', Imperial eagle, bee*), *gilt dentelles*, g.e., 8vo (7)

£400 - 600

€550 - 820

55 •

**IRELAND (WILLIAM HENRY)**

The Life of Napoleon Bonaparte, 4 vol., *engraved titles*, 24 *folding hand-coloured aquaint plates*, 3 *folding uncoloured plates*, without letterpress titles and half-title called for in volume 2, *red crushed morocco gilt by Hatchards*, covers and spine with Napoleonic motifs (*laurel wreathed 'N', Imperial eagle, bee*), *gilt dentelles*, g.e. [cf. Abbey Life 359; Tooley 211], 8vo, John Cumberland, [1828]

£1,000 - 2,000

€1,400 - 2,700

56 •

**LAS CASES (EMMANUEL)**

Memorial De Sainte Helene. Journal of the Private Life and Conversations of the Emperor Napoleon at Saint Helena, 4 vol. in 8, *folding engraved plates (mounted on linen)*, one *engraved plate*, 8vo, Henry Colburn, 1823--READ (R.P.) New Map of Saint Helena, *hand-coloured map engraved by R. Kirkwood after Read*, dissected and laid on linen, *engraved pictorial title and leaf of letterpress description mounted on separate sheets*, the map approximately 445 x 490mm., Burgess and Barfoot, 1815, *red crushed morocco gilt by Hatchards*, covers and spine with Napoleonic motifs (*laurel wreathed 'N', Imperial eagle, bee*), *gilt dentelles*, g.e. (9)

£1,000 - 1,500

€1,400 - 2,000

57 W

**PAULIN-JEAN-BAPTISTE GUÉRIN (FRENCH, 1783-1855)**

Portrait of Comte Laurent-Jean-François Truguet, Admiral of France, three-quarter-length, wearing the sash and breast star of the Legion d'Honneur, standing before a pillar, a ship at anchor beyond signed and dated 'Paulin Guerin/1832.' (lower left)

oil on canvas

130.8 x 96.5cm (51 1/2 x 38in).

**£15,000 - 25,000**

**€20,000 - 34,000**

Laurent Jean François, Comte Truguet and Admiral of France, was born in the naval port of Toulon on 10th January 1752 to a distinguished French naval family, indeed, his father was a *chef d'escadre*. Truguet entered the French navy in 1795 and fought throughout the American Revolutionary Wars, particularly distinguishing himself in the failed siege of Savannah in 1779 where he saved the life of Admiral d'Estaing, despite himself being severely wounded.

Truguet continued to gain favour and promotion and in 1792 whilst stopping over in Corsica he met Elisa Bonaparte, sister to the future Emperor with whom he began a romance and connection to the Bonaparte family that would remain throughout the rest of his life. He was promoted Vice Admiral in 1795 and Minister of the Navy by the French Directory in November 1795. During his ministry, Truguet introduced measure to increase discipline and order within the French navy and also promote the abolition of slavery within the French colonies. Following the abortive invasion of Ireland and the disastrous landings at Bantry Bay in 1796 Truguet was sent to Spain as the French ambassador. In 1804 he was recalled and made the commander of the French fleet at Brest but Truguet's public denouncement of the establishment of a formal French Empire consigned him to a period of severe disgrace. However, in 1809 Truguet was again recalled by Napoleon to command the French squadron gathered at Rochefort and a year later he was made commander of the Navy of Holland.

With the restoration of the Bourbon monarchy Truguet continued to find favour and following the Second Restoration was made the commander of the fleet of Brest once again. Truguet was rewarded by the King by being made knight grand-cross of the order of Saint Louis, a Comte, and a peer of France. Following the July Monarchy Truguet was elevated to the highest naval position in France that of Grand Admiral. He died aged 87 in 1839 in Toulon after leading an extremely distinguished and sometimes controversial naval career. His relations with Napoleon in particular were complex and often strained but the Emperor always considered Truguet as one of his best naval commanders and often called upon him for counsel and assistance in confidential missions. Truguet was honoured with a place on the Arc de Triomphe, Paris.

There is another version of the present lot also by Jean-Baptiste Paulin Guérin in the collections of the Musée de Versailles.







58 \*

**FRENCH SCHOOL, EARLY 19TH CENTURY**

Original drawing of the Imperial Eagle used for the decorations at Château de Malmaison

inscribed 'Original gouache drawing of the Imperial Eagle for use for the decorations at Malmaison/from the collection of/B. Brocard, successor to Piot [sic], "Brodeur de l'Empereur 1804"' (on the mount) gouache, unframed

38 x 47.5cm (14 15/16 x 18 11/16in).

**£2,000 - 3,000**

**€2,700 - 4,100**

**Provenance**

(Possibly) B. Brocard, successor to Augustin-François-André Picot, embroiderer to Napoleon I.

For a number of comparable items from the collection of B. Brocard please see Christie's, New York, C. Ruxton and Audrey B. Love Collection, 20 October 2004, lots 512, 514 & 515.

58

59

**A PARIS, NAST, GREEN-GROUND COMMEMORATIVE COFFEE CAN, CIRCA 1810**

Reserved with a rectangular scene painted in black depicting Napoleon, on the right in the Imperial robes, taking the hand of Marie Louise of Austria, flanked by allegorical symbols of their marriage, inscribed below 'Alliance de leurs Majeste's' within the gilt frame, N and monogram NML with a gilt border inside the rim, 6cm high, faintly inscribed 'Nast/ à Paris' (very minor rubbing to gilding)

**£500 - 600**

**€680 - 820**

After Napoleon's victory in the War of the Fifth Coalition, Austria was forced to sign the Treaty of Schönbrunn in 1809. To cement the peace between the two countries, Marie Louise, the eldest daughter of Emperor Francis II, married Napoleon in 1810.



59



60

**HENRY SCOTT TUKE, RA, RWS (BRITISH, 1858-1929)**

Napoleon reviewing his soldiers after the battle of Lodi

oil on canvas

58.4 x 99cm (23 x 39in).

£800 - 1,200

€1,100 - 1,600

This is a rare departure from Henry Scott Tuke's main themes in his painting. His work usually featured contemporary depictions of figures both clothed and nude around the coast of Falmouth, with occasional sojourns into classical mythology. According to his sister Maria Tuke Sainsbury, Tuke had acquired 'a moth-eaten uniform', see *Maria Tuke Sainsbury, H.S. Tuke A Memoir, 1933, p. 124*, from the Napoleonic era which would have undoubtedly been the starting point for this painting. He had also undertaken a watercolour sketch of Napoleon initialled and dated 1897, which appeared in a scrapbook of family watercolours owned by Maria and was probably the origin of the idea for this bigger oil painting. See *Lot 103, 19th century European, Victorian and Impressionist Art, Bonhams 15 January 2015*.

This painting of Napoleon reviewing his soldiers after a victorious battle, is considered to be a depiction of the Battle of Lodi of 10th May 1796, but Tuke's sister, Maria, describes it as being of Napoleon's victory later that year in November 1796 at the Battle of Arcola, see *Sainsbury, page 124*.

She writes of Tuke starting this painting in late 1898 after his new, larger freestanding studio had been built next to the cottage at Swanpool, Falmouth, 'It gave him a better chance to start his picture of Napoleon, his soldiers cheering him on the return from Arcola.' Maria goes on to describe how Tuke induced his friend Lindsay Symington and a young man called Caulfield who was a mining student at Camborne, 'to stand in the uniform, waving what purported to be a sabre, Napoleon on his white horse imagined in the foreground.' See *Ibid*. Maria confirms that the idea never progressed beyond this study.

Bonhams are grateful to Catherine Wallace for her kind assistance in the cataloguing of this lot.





61

61

**PIERRE-JEAN DAVID D'ANGERS (FRENCH, 1788-1856): A BRONZE BUST OF NAPOLEON**

signed *David D'Angers*, on circular socle, brown patination, raised on a stepped circular marble plinth, 20cm high.

£500 - 700

€680 - 960

62

**AN EARLY 20TH CENTURY EQUESTRIAN BRONZE OF NAPOLEON**

the mounted figure turning to sinister holding the horse's reins in his right hand and a spyglass in his left, on stepped rectangular marble base, light copper-brown patination, 36cm high overall.

£800 - 1,200

€1,100 - 1,600



62

63

**ERNEST CHARLES DEMOSTHENES GUILBERT (FRENCH, 1815 - 1865): AN EQUESTRIAN BRONZE OF NAPOLEON**

the mounted figure pointing to dexter, dark brown patination, on integral rectangular naturalistically cast base, signed *E Guilbert 1910* to the base, 42.5cm high.

£1,800 - 2,200

€2,500 - 3,000



63



64



65



64

**A SECOND QUARTER OF THE 19TH CENTURY FRENCH GILT AND PATINATED BRONZE MANTEL CLOCK DEPICTING NAPOLEON**

the 2.75 silvered Roman dial with blued steel moon hands set within a cast bezel over an applied N and laurel wreaths, flanked to the right hand side by the standing figure of Napoleon looking toward the middle distance, a flag and chart with laurel wreath set to the left, on a plinth with applied foliate casting and scroll feet, the spring driven circular movement with silk suspension and outside countwheel strike on a bell, 37cms high.

£800 - 1,200  
€1,100 - 1,600

65

**A GOOD EARLY 19TH CENTURY SWISS GRANDE-SONNERIE STRIKING AND REPEATING TRAVELLING ALARM CLOCK**

Gounouillhou & Francois, Geneve

the rectangular case with four ball finials and a circular glazed aperture revealing the platform escapement with monometallic balance to a lever escapement, over solid sides and a hinged rear door with star-aperture, on squat bun feet, with alarm-winding and quarter-repeat cords set to each side and a sonnerie/silence lever below, the 3.5 inch signed enamel dial with Arabic numerals encircled by a minute band and Arabic quarters, with matching blued steel hands and alarm setting hand to the centre, all within a cast bezel, the movement with circular plates, the going train with chain fusee, the strike train with a going barrel and polished steel strike-work mounted to the backplate, numbered 3200, striking the hours and the quarters on a pair of bells. Contained in the original travelling case with brass handle, 20cms (7.5ins) (2)

£2,000 - 3,000  
€2,700 - 4,100

**Provenance:**

Acquired from Shirley Hurst. By repute given by Napoleon to one of his generals.



Courtesy of the The Beazley Archive

66 \*

#### A NAPOLEONIC FRENCH GOLD, ENAMELLED AND CAMEO-SET SNUFF BOX

by Adrien-Jean Maximilian Vachette, with the baby's head unofficial  
second standard mark for Paris, circa 1810

Rectangular, the cover with a central ovoid deep carved agate cameo depicting a Bacchic scene within a blue enamel band, with a later hinged glazed panel, all on a matted ground, the corners each with a figure; a girl drawing water, a maiden seated by a suit of armour, a maiden decorating a ewer and a sage seated with an urn, separated by relief bell husks and scrolls, the sides with a blue *taille d'épargne* enamel band of alternating bell husks and stars above engine-turned lattice panels separated by blue enamel pilasters, the base with central engine-turned lattice panel within a *taille d'épargne* enamel border of alternating bees, stars and bell husks, length 8.5cm, weight all-in 203gms.

£30,000 - 50,000

€41,000 - 68,000

A direct comparison confirming Napoleon's interest in cameos and his habit of mounting them in gold boxes can be found in a gold snuff box held at The British Museum (inv 1846,0124.1). The box is by the same maker and set with an agate cameo with similar blue *taille d'épargne* enamel decoration, it was given by Napoleon to Lady Holland in gratitude to her support in sending him books on the island of St Helena and her attempts to have him released. Inside the box is a playing card written in Napoleon's hand: 'L'empereur Napoleon a Lady Holland te moignage de satisfaction et d'estime'. There is also a note on the back of the card, 'Camée antique donné par le Pape Pie VI a Tolentino en 1797'.

The small 'patch' of stippled gold within the oval enamel frame suggests that the gem might be ancient and so precious that it was mounted despite a chip to the edge. However, many cameos bought at the time were not as old as they seemed. This cameo is an 18th

century piece, the original forms part of the Beverley Gems held at Alnwick Castle; a Bacchic initiation scene (see inset). The woman holding a mask on a tray on the present lot substitutes the young satyr in short dress, looking round, and holding up a flat basket containing something veiled. The basket is the mystica vannus lacchi, the winnowing fan containing sacred objects (commonly fruit or a phallos), although completely misunderstood by the later carver. Extra actors have been added from the well-known types. The Alnwick gem is published in a glass impression by Pirzio Biroli Steffanelli: Paoletti I, I.216, and Diana Scarisbrick had the original in Japan: *The Art of Gem Engraving from Alexander the Great to Napoleon III* (Fukuoka, 2008), no. 309.

The star, bee and bell husk motifs are familiar in Napoleon's iconography and can be seen on a magnificent box by Mouliné, Bautte et Moynier set with a miniature of the Emperor in his coronation robes, dated 1812 (The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, LOAN:GILBERT.456-2008).

It is likely that the box was one of the hundred ordered by Napoleon from the court jeweller Marguerite, Au vase d'Or, 177 rue Saint-Honoré, between March and August 1806, to be decorated with diamonds, ciphers and portraits at 380,688 Fr, see Alphonse Maze-Sencier, *Les fournisseurs de Napoleon Ier et des deux Imperatrices d'apres des documents inedits* (Paris 1893), p.276.

For other boxes that are almost certainly formed part of this order see these rooms: 23 Nov 2011, ex-lot 14, with a script N cipher for Napoleon and 13 Nov 2013, ex-lot 31, for a box with a diamond set N and using similar bell husk and flower decoration. This latter example has a near negative pair in the collection of the Fondation Napoleon (inv 1097).

Bonhams are grateful for the assistance in compiling the description of the cameo set in the present lot to The Beazley Archive and Richard Falkiner.







67

**NAPOLEON: A 19TH CENTURY CARVED AGATE CAMEO**

*signed Teoli R*

Ovoid form, the lighter part of the agate carved with a profile bust of Napoleon as First Consul, on a dark ground, mounted in a gold frame with ring attachment, *height 8cm*.

**£15,000 - 20,000**

**€20,000 - 27,000**

The present lot has been attributed to Vincenzo Teoli, the engraved R being an abbreviation for Rome. See H. Rambach, "Teoli, graveur d'un portrait en camée de Napoléon Bonaparte Premier Consul," *Cahiers Numismatiques*, no.198, December 2013, p.43ff. The inspiration for the portrait, a bust by Canova ordered by Napoleon in the collection of the Duke of Devonshire at Chatsworth.



68

**A MID 19TH CENTURY GOLD AND ENAMELLED NAPOLEON BOX**

*indistinctly marked, almost certainly German*

Rectangular with scrolled front and sides, the cover with an enamel depiction of Napoleon on horseback on an engraved battlescene ground with a relief rocaille floral border the sides with relief flowerheads amongst scrolls, the base with linear engine-turning with a relief floral border, *length 7.8cm*, together with a gold watch winding key in the form of Napoleon standing, with arms folded, *height 3.7cm*, *weight all-in 85.4gms*. (2)

£6,000 - 8,000

€8,200 - 11,000





8th Duke and Duchess of Wellington, by kind permission of the family.

69

**MOULINIÉ, GENÈVE. A 19TH CENTURY 18CT GOLD KEY WIND OPEN FACE POCKET WATCH WITH TRIPLE ENAMEL PORTRAIT OF THE DUKE OF WELLINGTON**

Case & Cuvette No.26361, Circa 1830

Gilt Swiss cylinder 3-bar movement, 3-arm balance, white dial with black Roman numerals, black outer minute divisions, gilt spade hands, subsidiary dial at 6 for running seconds, polished case with reeded band, the back enamelled en grisaille with a triple portrait of the Duke of Wellington labelled within a gilt ribbon INDIA, WATERLOO, H<sup>SE</sup> OF LORDS flanked by laurel wreaths, *together with Albert chain and stone set winding key*, movement signed 45mm

**£15,000 - 25,000**

**€20,000 - 34,000**

**Provenance:** Arthur Valerian WELLESLEY, 8th Duke of WELLINGTON KG, LVO, OBE, MC (2 July 1915 – 31 December 2014) and Diana, 8th Duchess of WELLINGTON. Thence by descent.







70

#### 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)

£1,000 - 1,500

€1,400 - 2,000

Provenance: Arthur Valerian WELLESLEY, 8th Duke of WELLINGTON KG, LVO, OBE, MC (2 July 1915 – 31 December 2014) and Diana, 8th Duchess of WELLINGTON. Thence by descent.

A part of the collection of the 7th and 8th Dukes' collection of gold and hardstone boxes were sold these rooms, June 2013.

71 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*; together with 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 seaweed decoration, together with a gold-mounted sce bottle etui, *height 2cm*. (5)

£500 - 700

€680 - 960

#### Provenance

Arthur Valerian WELLESLEY, 8th Duke of WELLINGTON KG, LVO, OBE, MC (2 July 1915 – 31 December 2014) and Diana, 8th Duchess of WELLINGTON. Thence by descent.



#### OTHER PROPERTIES

72

#### A VICTORIAN GLASS SULPHIDE OF WELLINGTON

set in a later 9 carat gold ring, Birmingham 1992  
Rectangular with a profile portrait, *height 2cm*.

£600 - 800

€820 - 1,100

With a Corning Museum label 1988.



73



73

# **A PAIR OF WILLIAM IV SILVER SALVERS**

*by Robert Garrard, London 1835*

Applied rims embossed with guilloche band and embellished with alternating acanthus leaves and roses flanked by c-scrolls, the centres engraved with a crest, raised on four leaf-capped scroll feet, *diameter 23.2cm, weight 44.5oz. (2)*

£2,000 - 3,000

€2,700 - 4,100

Engraved with the crest of WELLESLEY, Duke of Wellington

74

# **A 19TH CENTURY SHELL COME OF THE DUKE OF WELLINGTON**

Oval, the half length Classical profile portrait of the First Duke of Wellington wearing a toga with lion's head clasp carved in the lighter part of the shell on a mottled brown ground, *length 5.8cm.*

£600 - 800

€820 - 1,100



74



**A MID-19TH CENTURY BRONZE EQUESTRIAN  
MONUMENT OF ARTHUR WELLESLEY, DUKE OF  
WELLINGTON**

the mounted figure looking slightly to dexter, on  
naturalistic base, raised on an integral moulded  
bronze base with applied gilt inscription *Arthur Duke of  
Wellington 18 June 1815*, dark brown patination, 65cm  
high overall.

£4,000 - 6,000

€5,500 - 8,200





76

**A VICTORIAN SILVER NOVELTY DUKE OF WELLINGTON INKWELL**

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

The fluted column raised on a circular stepped base, the hinged cover surmounted by a bust of the Duke of Wellington, opening to reveal a glass liner with silver collar, height 20cm, weight of weighable silver 12oz.

£800 - 1,200

€1,100 - 1,600



77

**MATTHEW NOBLE (1817-1876): ARTHUR WELLESLEY, FIRST DUKE OF WELLINGTON,**

A bronze bust of Wellington, inscribed to verso *WELLINGTON BY M. NOBLE 1852*, on socle base, brown patination, raised on a turned marble plinth, 13cm high.

£1,500 - 2,000

€2,000 - 2,700

Noble exhibited prolifically at the Royal Academy between 1845 and 1876. His first great success came when he won the commission to produce the Duke of Wellington monument in Manchester in 1856, beating off stiff competition from older, more experienced sculptors. The monument was received with great critical acclaim and helped him to win a further commission to design and produce the Albert Memorial of Manchester, which he completed between 1862 and 1865. He also produced numerous portraits of Queen Victoria, one of which was reproduced in Parian ware.

**Literature**

R. Gunnis Dictionary of British Sculptors 1660-1851, The Abbey Library, London, page 275.

D. Bilbey & M. Trusted British Sculpture 1470-2000 A Concise Catalogue of the Collection of the Victoria and Albert Museum, V&A Publications, London, 2002, page 347.



78 Y Φ

**A MID 19TH CENTURY GILT BRONZE AND CARVED IVORY  
COMMEMORATIVE WATCH STAND**

possibly attributable to Thomas Cole  
the rectangular plinth with floral bouquet and scrolling cartouche  
engraved decoration centred by a rope twist bezel, the whole  
surmounted by a glazed rectangular case containing a carved ivory  
figure of Arthur Wellesley, Duke of Wellington, on circular base, set  
within rope twist borders, on swept square base with conforming  
scrolling decoration centred by a crowned W monogram, the case  
containing a silver open faced pocket watch, the movement with  
jewelled cylinder escapement signed *HENRY YATES CHESTER*, the  
case hallmarked for Birmingham 1853, with engraved silvered dial,  
31cm high overall.

£4,000 - 5,000

€5,500 - 6,800







79

**ALFRED-GUILLAUME-GABRIEL, COMTE D'ORSAY, (FRENCH, 1801 - 1852) A BRONZE EQUESTRIAN PORTRAIT OF ARTHUR WELLESLEY, 1ST DUKE OF WELLINGTON (1769 - 1852) DEPICTED ON HIS FAVOURITE CHARGER 'HANOVER'**

on a rectangular naturalistic base, dark brown patination, signed to the base and the underside of the horse COMTE D'ORSAY SCULPT. 1848, 41cm high.

£2,000 - 3,000

€2,700 - 4,100



The Comte d'Orsay studied sculpture in Florence and Paris before arriving in London in 1823. He mixed in aristocratic circles and enjoyed success as a painter and sculptor in both Paris and London, exhibiting at the Royal Academy throughout the 1840's and also at the Paris Salon from 1845. He was nominated as the Director of the Beaux-Arts in 1852 by Louis-Napoleon and exhibited his bronze equestrian statue of Napoleon in 1849 at the Paris Salon.

The sculptor was particularly proud of the present equestrian statuette which caused a stir in London and greatly pleased the Duke. He also produced a bust of the Duke which was reproduced in Parian ware; as well as a painted a portrait of Wellington which was apparently one of his favourite depictions, and is now in the National Portrait Gallery.

A large example of this model inscribed PRESENTED TO LADY ELIZABETH MARCHIONESS OF DOURO ON THE 18TH JUNE 1852 BY FIELD MARSHAL ARTHUR DUKE OF WELLINGTON was sold at Sotheby's, London, May 29, 2008, lot 20.

**Literature**

This model is illustrated on page 526, P. Kjellberg Les Bronzes du XIX Siecle, Les Editions de L'Amateur, Paris



80

80  
**A WOVEN HORSEHAIR MEMORIAL BRACELET WITH ATTACHED GILT LOCKET AND OVAL PENDANT, CONTAINING A LOCK OF PLAITED HORSE HAIR**

together with a manuscript letter stating: *A hair bracelet given to me as a wedding present by John Mears Stud Groom to the late Duke of Wellington. The hair in the locket is taken from the horse which carried the Duke 16 hours on the battlefield of Waterloo. The bracelet is made from the hair of Copenhagen, the horse which followed the Duke at his funeral. Also 19th century mounted musket ball by repute from the battle of Waterloo.* (3)

£500 - 800  
 €680 - 1,100

*Copenhagen* was a dark chestnut part thoroughbred ex. racehorse, born in 1808 and named for the Victory at Copenhagen. An unsuccessful racer, she was sold to the Marquess of Londonderry and went with him to Spain for the Peninsula War. When the Marquess left for Germany, he was sold, along with another horse from the same stables to the Duke of Wellington. The Duke rode him for the remainder of the Napoleonic War and he famously carried him for over the 16 hours of the Battle of Waterloo.

He returned to England with the Duke and became something of a celebrity, both in London and at the Duke's country estate. Many commemorative items were made from his hair during his lifetime. *Copenhagen* died on February 12th 1836 of old age and was buried on the estate with full Military honours.

The Duke died at Walmer Castle on September 14th 1852 and was given a full State funeral in early November. The vast funeral procession included the late Duke's horse, led by his Chief Groom in full mourning, with boots reversed in the stirrups.

Some contemporary accounts state that this horse was also called *Copenhagen*, although this may just have been popular confusion.

Ref. Christies 15 May 1985, lot 94.

81  
**VARIOUS ARTISTS**

A collection of depictions of the Duke of Wellington  
 Fourteen prints in various media, seven in colours, 1817-1852, on various papers, artists include Richard Dighton, Augustus Butler, Louisa Corboux, John Atkinson, Henry Ryall and F. Alvery, each with margins, 405 x 330mm (16 x 13in)(and smaller)(l)(unframed)(14)

£600 - 800  
 €820 - 1,100



80



81



**A VERY FINE AND RARE PRESENTATION SABRE  
FROM EDWARD SOLLY TO THOMAS HARRIS IN  
COMMEMORATION OF THEIR FELLOWSHIP AT THE  
MEMORABLE BATTLE OF LEIPZIG**

**BY WEBB, PICCADILLY, LONDON, DATED 1813**

With curved pipe-back blade double-edged at the brightly polished point and richly etched, blued and gilt over nearly its entire length on one side with elaborate designs of foliage, a serpent, the figure of Justice and post-1801 royal arms, the latter between martial trophies, and on the other with foliage, the figure of Peace and the presentation inscription, the latter also between martial trophies, stirrup hilt of ormolu cast and chased with laurel and comprising scrolled rear quillon, knuckle-guard pierced 'LEIPZIG', langets cast with acanthus and each with a martial trophy against a recessed punched ground, eagle-head pommel and back-piece in one secured by a ferrule at the base, and partly chequered ivory grip (minor old repair), in original wooden scabbard covered in blackened fishskin (minor losses) with ormolu locket, chape and suspension mount each engraved with symmetrical foliage involving crosses, all against a finely punched ground and centred on applied medallions each chased with a Classical figure, on the locket with Hercules and the Nemean Lion, the suspension loops with the seated figure of Hercules within a martial wreath of laurel and oak, acanthus chape terminal and suspension mounts, the latter each supported by a demi-monster, and retaining nearly all its original etched, blued and gilt finish; together with its original gilt-brass service scabbard with two rings for suspension (a lot, see below) 78.7 cm. blade

£35,000 - 45,000

€48,000 - 61,000







## Literature

D.H. Tomback, 'The Sword Of Lieutenant Colonel Sir Thomas Noel Harris K.H.', *Journal Of The Society For Army Historical Research* (Spring 1987), Vol. LXV, No. 261, pp. 20-22

The presentation inscription reads: 'From Edward Solly To Thomas Noel Harris, In Commemoration Of Their Fellowship At The Memorable Battle Of Leipzig Of The 18th And 19th Of October 1813.'

The Battle of Leipzig, known also as the Battle of the Nations, was fought between the 16th and 19th of October 1813 between the French and the Allied Armies of Russia, Prussia, Austria and Sweden. Over 600,000 troops were involved, making it the largest battle in Europe prior to World War I. Napoleon was decisively beaten and retreated to France where he was forced to abdicate and exiled to Elba in May 1814.

Edward Solly (1776-1844) was a very wealthy non-conformist English merchant and highly cultured connoisseur, based in Germany. He acted as the Baltic agent for his family's London-based business which traded as Isaac Solly & Sons. The business was one of the main suppliers of hemp and timber to the Royal Dockyards and was engaged in the Baltic timber trade - the business suffered much during Napoleon's 'Continental Blockade'. Solly was acquainted with Lt. Gen. Sir Charles Stewart (1778-1854), later 3rd Marquis of Londonderry, and witnessed the Battle of Leipzig first-hand. Although not in the army, as he knew the Northern Lowlands so well, he volunteered to ride to London with the news of Napoleon's crushing defeat, travelling by the most direct but perilous route. Moving through enemy territory, the journey took him fifteen days eventually arriving in London with news of the victory twenty-four hours ahead of the King's messenger. He sailed to England across the North Sea on board a Dutch herring bus having paid the fishermen more for his passage than the entire value of the boat and all its tackle. A description of the mission, undertaken in 'the face of hostile forces and the disturbed state of the country', was written up by his son, also Edward, in 'News and Newspapers', *The Bibliographer*, (March 1884), vols. 5-6, p. 91

Most importantly the recipient of this amazing commemorative sword was the then Captain Thomas Noel Harris (1783-1860), later Colonel Sir Thomas Noel Harris KCH. Harris was a gifted soldier who was with Wellington in the Peninsula. By 1812 he was aide-de-camp to Lt. Gen. Sir Charles Stewart and in 1813 followed him to act with Crown Prince Bernadotte of Sweden and Prussian forces. During the Wars of Liberation he was attached to Blücher's staff and embedded with the Prussian cavalry and would have known Edward Solly from this time. Five months after the Battle of Leipzig, Harris was at the fall of Paris with Stewart, Blücher and the Army of Silesia. Captain Harris was despatched to take the news of the capitulation of Paris to London. Just as his friend Solly before him, he had to journey through enemy-held territory. Harris arrived in London on 5 April to deliver the news of the surrender of the French capital and was much feted, becoming quite a celebrity as the news that he brought was disseminated across the country.

The following year Harris fought at Quatre Bras and Waterloo and had two horses shot from under him. At Waterloo he was wounded by a musket ball in the chest and another which shattered his right arm, which was subsequently amputated. He was found lying in the mud by his cousin, John Clement Wallington, of the 10th Hussars (for an account of his uniform worn at Waterloo see Philip J. Haythornthwaite, 'The Waterloo Uniform of Lieutenant Colonel Sir Thomas Noel Harris, K.H.', *Journal of The Society For Army Historical Research* (Winter 1989), Vol. LXVIII, No. 272, pp. 207-210). He recovered and in 1817 was given an annual pension of £200 for his injuries. In 1814 he was made a Knight of the Royal Order of Military Merit of Prussia and of the Imperial Orders of St. Vladimir and of St. Anne of Russia. In 1830 he was made a Knight of the Royal Hanoverian Order. In 1832 he was appointed Assistant Adjutant General in Ireland and in 1834 he became the Chief Magistrate of Gibraltar. In 1840 he was made a Groom of the Privy Chamber to Queen Victoria and in 1841 he was knighted for a second time. Twice widowed, in 1847 he married for a third time (one of his step-sons by his third wife was killed in the Charge of the Light Brigade at Balaklava in 1854).







In 1855 he was appointed Deputy Lord Lieutenant of Kent. There is a memorial to him in the Church of St. Lawrence, Ramsgate which states that he 'served and bled for his country'. See Clement B.H. Harris, *A Brief Memoir of the Late Lt-Col Sir T.N. Harris, K.H., etc'*, London, 1893 (a copy is offered with the lot and includes a handwritten tipped-in letter from the author to Charles Dalton, author of the famous Waterloo Roll Call, published in 1890).

Edward Solly continued as a merchant until he returned to London in 1821. However, he is best remembered as a collector of and later, dealer in, paintings. He amassed a huge collection of 14th and 15th Century Italian works, selling around 3,000 pieces to the new art museum in Berlin in 1821. He continued to collect and deal, and paintings that passed through his hands can be seen in galleries throughout the world to this day.

The sword represents the great friendship formed by two men of vastly differing backgrounds, one a man of action and the other a connoisseur of fine art, who were thrown together by a war which transformed Europe.

Offered with two framed and glazed reproduction portraits of Lt.-Col. Sir Thomas Noel Harris, K.H., further research and printed biographical details

Bonhams gratefully acknowledge the assistance of Alexander Rich in the preparation of this footnote





83

### A GEORGE II SILVER PRESENTATION TEA KETTLE

by Benjamin Godfrey, London 1738

Of globular form, the flat hinged cover chased with a band of alternating scallop shells and 'C' scrolls on a stippled ground, with a turned wooden globe finial, the scroll raffia swing-handle with anthemion caps, the slender spout embellished with a leaf cap to tip and the junction encircled by a stylised anthemion flower, the plain body decorated with a similarly chased band as cover, the centre engraved with a presentation inscription "FROM EDWARD SOLLY TO CHARLIE WOOD IN COMMERMORATION OF THEIR FELLOWSHIP AT THE MEMORABLE BATTLE OF LEIPZIG OF THE 16<sup>TH</sup>, 18<sup>TH</sup> & 19<sup>TH</sup> OCT<sup>R</sup> 1813", the opposite side engraved with a coat of arms, raised on a circle collet band, height 16cm, weight total 35.5oz.

£3,000 - 5,000

€4,100 - 6,800



Edward SOLLY (1776-1844) was an English timber merchant and art collector living in Berlin during the Napoleonic wars. After the battle of Leipzig, he undertook a dangerous journey to deliver the first news of Napoleon's defeat to the English. On the 2nd of February 1819, Solly was voted a grant of £500 from Parliament for "bringing to England the intelligence of the Victory gained by the Allied armies at Leipzig." Two years later, Solly's the large art collection was acquired by the Prussian state. From over 3000 paintings, more than 1000 were chosen for the gallery of the future Art Museum now named The Gemäldegalerie, Berlin.

Charles William VANE, 3th Marquess of Londonderry, wrote of Solly's bravery in deliverint the news of victory at the battle of Leipzig " *I sent the account of this battle to England by my aide-de-camp and cousin, Mr. James, who most gratefully was everywhere in the hottest of the action... In order also to every measure to accomplish the transmission of this vitally important intelligence as speedily as possible, I was induced to avail myself of the services of Mr.Solly, a Prussian gentleman, largely connected in England; who with indefatigable zeal, and great personal risk and inconvenience, undertook to carry a copy of my communication direct to the English government through the midst of the French armies. He embarked in an open boat, and arrived in London with glorious intelligence in an incredibly short space of time* ".

Londonderry goes on to mention Major Charles Wood (1790-1877): " *I ought here to record the gallantry displayed, and the efficient assistance I received from my aide-de-camp, Captain Charles, now Major, Wood,.* " *Narrative of the War in Germany and France in 1813 and 1814*, Charles William Vane 3th Marquess of Londonderry, Colonel of the 10th Royal Hussar, (Philadelphia, 1831), p.130-31.

84

**A CONTINENTAL ARTILLERY OFFICER'S SWORD  
COMMEMORATING THE BATTLE OF LIEPZIG  
CIRCA 1820**

With curved pipe-back watered steel blade double-edged towards the point and etched with a gilt artilleryman firing a cannon before a slender serpent on both sides to the clip-backed point, the forte on one side etched and gilt with a battle scene labelled 'Leipzig', troops and cavalry in formation with Paris beyond, the former between the inscriptions 'Vivat F.W. Konig von Preusen' and 'Vivat Alexander Keyser V: Rusland', all against a dotted blued ground, and on the other with a martial trophy and a military encampment en suite, ormolu hilt with cast and chased decoration, comprising fluted down curved rear quillon and knuckle-guard, the former with monkey-head terminal, waisted pommel with button, ebony grip chequered on each side, and much original gilding, in original border-engraved brass scabbard retaining traces of gilding and embossed and chased on the outside with two panels of martial trophies, and with two rings for suspension

86 cm. blade

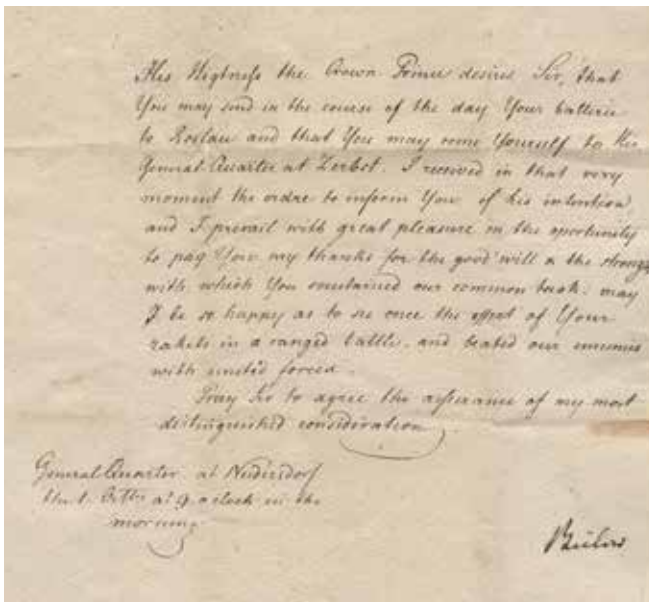
£2,500 - 2,800

€3,400 - 3,800

The Battle of Leipzig (or Battle of the Nations) was fought between France and the combined armies of Prussia, Austria and Russia in October 1813. Following the French defeat Napoleon retreated to France. The coalition invaded France the following year, forcing Napoleon to abdicate and exiling him to Elba in May 1814







© Stiftung Stadtmuseum Berlin

85

### VON BLÜCHER AND THE BATTLE OF LEIPZIG

Papers of Captain Richard Bogue, RHA, commander of the Congreve rocket brigade at the Battle of Leipzig, at which he was killed, and of his widow, the archive comprising: (i) Autograph campaign journal kept by Captain Bogue, commencing 7 June 1813 ("...Marched from Woolwich, with my Brigade of Rocket Horse Arts...") and breaking off on Monday 11 October, the final entries of the journal record the gathering of the allied armies on the eve of the battle and the first days of engagement ("...The firing of the French all the Night was directed against our Bats. which proved that we gave them more uneasiness than other people... The Brigade marched to Roslau & myself to Zerbst to see the Crown Prince by his order... Russian & Swedish troops marched through to the advanced Posts the Russian & Prussian Cavalry are beautiful... Dined with the Minister – We have now been joined by Gen.l Blücher... The Crown Prince had moved to another little miserable place called Lebitz... Sir Charles Stewart arrived..."), his last entry being: "rec.d a dreadful kick on the ankle yesterday from a troop horse, which gives me great pain -- & I am unable to put my foot to the ground"; further entries being made by his widow (extracted from letters etc.), tracing his career up until his death on 18 October (some 50 pages, in a leather-bound notebook, his card stuck to the upper cover, 8vo); (ii) Tribute signed by Field Marshal Prince Blücher (when visiting England with the allied sovereigns) to the memory "du brave Capitaine Bogue de l'artillerie Regiment des rockets qui est mort glorieusement à Leipzig", with a covering letter to his widow (London, 9 July 1814); (iii) Field order signed by Field Marshal von Bülow on behalf of Crown Prince Bernadotte of Sweden, to Bogue, desiring that "You may send in the course of the day Your batterie to Roslau and that You may come Yourself to His General-Quarter at Zerbst" ("...may I be so happy as to see once the effect of Your rakets in a ranged battle, and beated our ennemis with united forcere..."), issued at the head quarters, Needersdorf "the 1 Octbr at 9. o clock in the morning" (1813); (iv) Letter signed by Bernadotte ("Charles Jean"), to Mrs Bogue, presenting her with the order awarded to Bogue of the Cross of the Military Order of the Sword (6 January 1814; order not present); (v) Letter from the Office of the Ordnance, confirming that the Prince Regent is granting a pension to her and her children (22 July 1814); (vi) Correspondence concerning Bogue's memorial; (vii) Other material, comprising transcripts of letters by Bogue, including his unfinished letter before the battle, pamphlet on the Congreve rocket (1813), printed correspondence concerning his services and death, contemporary newspapers and reports, *usual wear, etc., some recent tape marks, but otherwise overall in good and attractive condition*, mostly 1813-14

£3,000 - 4,000

€4,100 - 5,500

'THE EFFECT OF YOUR RAKETS IN A RANGED BATTLE' – PAPERS OF THE ENGLISHMAN WHO COMMANDED THE ROCKET BRIGADE AT THE BATTLE OF LEIPZIG, fought on 16-19 October 1813, at which Napoleon was decisively defeated by the armies of Russia, Prussia, Austria, and Sweden, and which was the largest battle fought on European soil prior to the Great War.

In May 1813, a committee of Royal Artillery officers had inspected the detachment training in use of Congreve rockets at Woolwich under Second Captain Richard Bogue of the Royal Horse Artillery and recommended it be tried in combat. On 7 June 1813 Bogue's unit was designated the Rocket Brigade, and was ordered to be augmented and proceed on active service to join the Army of the North under Bernadotte, the Crown Prince of Sweden. The brigade was successful at the Battle of Gohrde and notably so at the Battle of Leipzig on 18 October 1813, the day Bogue was killed. His was the only British unit to have participated in the battle. A notice of his life and career is given by the *Oxford Dictionary of National Biography*: 'In June 1813 he went to north Germany with artillery detachments, which were united under his command as a rocket brigade (later the 2nd rocket troop, Royal Artillery), using Congreve rockets. The brigade, the only British unit there, while attached to the army of Bernadotte, the prince royal of Sweden, served at the battle around Leipzig on 16-19 October 1813. On 18 October, while supporting Bulow's corps, which formed the extreme left of Bernadotte's forces, the rocket brigade bombarded the French-held village of Paunsdorf and the enemy, confused, began to retreat. Bogue charged them with his brigade's cavalry escort, a squadron of dragoons. Over 2000 enemy soldiers surrendered. When the rocket brigade then attacked another village and came under heavy fire, Bogue was shot through the head. He was buried next day in the village of Taucha, about 4 miles north-east of Leipzig. He left a widow, the eldest daughter of John Hanson of Great Bromley Hall and of the Rookery, Woodford, Essex, and two infant children. He was awarded, posthumously, the Swedish order of the Sword. His memorial, erected in 1815, is still in Taucha cemetery' (H. M. Chichester, rev. Roger T. Stearn).

86

**VON BLÜCHER: A LATE 18TH/EARLY 19TH CENTURY  
CANTEEN OF SILVER RAT-TAIL VARIANT TABLE FLATWARE**

*by Friedrich Jacob Stoltz, Berlin circa 1800*

Placing for twelve: table spoons, table forks and table knives, engraved "A v C," contained within a black leather covered slope fronted canteen box, with brass carrying handles, *height of canteen box 31cm, weight 37oz.*

**£2,000 - 3,000**  
**€2,700 - 4,100**

Sold with a note, in German, dated June 1920: attesting to the fact that the canteen had belonged to Amalie von Colomb, second wife of Blücher written by her great nephew Oberst von Colomb. He gave it for sale to the court jeweller, Gadebank in Potsdam.

Amalie von Colomb (1772-1850) was the second wife of General Gebhard Leberecht von Blücher (1742-1819), the so-called Man of Waterloo. Blücher was a Prussian field marshal who most notably led his army against Napoleon I at the Battle of the Nations at Leipzig in 1813 and the Battle of Waterloo in 1815, in alliance with the Duke of Wellington. Arriving on the field of Waterloo in the late afternoon, with the battle hanging in the balance, Blücher's army intervened with decisive and crushing effect. His vanguard drew off Napoleon's badly needed reserves and his main body was instrumental in crushing French resistance.

87

**A MATTHEW BERGE 2-INCH REFRACTING TELESCOPE  
MADE FOR THE DUKE OF RICHMOND, ENGLISH, EARLY 19TH  
CENTURY,**

*signed Berge London late Ramsden, D. of Richmond, five brass draws, mahogany bound tube, in leather case (distressed, extended length 41in (104cm) long*

**£500 - 700**  
**€680 - 960**

Matthew Berge, optician and mathematical instrument maker, has premises at 199 Piccadilly from 1802-1817.

Charles Lennox became the 4th Duke of Richmond on 29 December 1806, after the death of his uncle, Charles Lennox, 3rd Duke of Richmond. In April 1807 he became Lord Lieutenant of Ireland. He remained in that post until 1813, with Arthur Wellesley as his secretary.

He participated in the Napoleonic Wars and in 1815 he was in command of a reserve force in Brussels, which was protecting that city in case Napoleon won the Battle of Waterloo. On 15 June, the night before the Battle of Quatre Bras, his wife held a ball for his fellow officers.

It was during this ball that the Duke of Wellington received confirmation that Bonaparte had crossed the frontier and rising from the supper-table "whispered to ask the Duke of Richmond if he had a good map. The Duke of Richmond said he had, and took Wellington into his dressing-room. Wellington shut the door and said, "Napoleon has humbugged me, by God; he has gained twenty-four hours' march on me. ... I have ordered the army to concentrate at Quatre Bras; but we shall not stop him there, and if so I must fight him there" (passing his thumb-nail over the position of Waterloo). The conversation was repeated to me by the Duke of Richmond two minutes after it occurred." (Archibald Forbes Camps, Quarters, and Casual Places, In the chapter The inner history of the Waterloo Campaign cites the Letters of the First Earl of Malmesbury) Although the Duke of Richmond observed the battle the next day, as well as Waterloo on 18 June, he did not participate in either.



86



87

**WELLINGTON'S HAIR**

Lock of the Duke of Wellington's hair, tied with thread, in a slip of paper inscribed "D. of Wellington's Hair for Captain Harris. Geor. G. Adams" and the date "1857 January 5", retained in the pocket of George Gammon Adams' pocket sketchbook; the sketchbook containing some forty pages of pencil drawings and notes, including a profile portrait of the Duke of Wellington, 31 leaves, contemporary calf with clasp and integral pocket, 78 x 123mm., 126 Sloane Street. London S.W., [1857]

£600 - 800

€820 - 1,100

**WELLINGTON'S HAIR FROM THE ARTIST WHO MADE HIS**

**DEATHMASK.** George Gammon Adams, a prolific portrait sculptor and medallist, was commissioned to make the death mask of the Duke of Wellington after his success in a competition to create a medal for the 1851 Great Exhibition. He was therefore ideally situated to obtain cuttings of the Duke's hair when the mould for the death mask was taken by him at Walmer Castle in September 1852. He subsequently executed a portrait bust of the Duke which was greatly admired by the Duke's son, who wrote to Adams that his portrait was 'considered by myself and those gentlemen who knew him best, as well as by his servants, as by far the best that has appeared, and we are obliged to you for thus making a likeness which hereafter will be considered as authentic'. Adams exhibited two busts of Wellington at the Royal Academy, one in 1854 and one in 1859, so he would have been working on the Duke's likeness at the time of our drawing.

The identity of Captain Harris, the intended recipient of the memento, has not been ascertained. He may have been a potential sitter or a friend, but in any case Adams was sure to establish the gift's provenance at a time when the country was awash with 'Wellington memorabilia'.

**Provenance**

Acquired from the artist's family. We understand that other material from the same source was presented to the Victoria and Albert Museum in 1980.

**WELLINGTON'S HAIR**

Cutting of the Duke of Wellington's hair, displayed with three autograph letters signed by Captain Vincent, R.N., one letter enclosing "a bit of the Dukes hair which I cut from his head when I took a farewell look of him as he lay in the hall at Walmer Castle", mourning the unexpected death of his "illustrious and beloved friend" and writing "[it] quite upset me. He was with me the day previous to his death...and cheerful", talking of "his constant kindness...more of a relation than an acquaintance" and going on to discuss the funeral arrangements ("...a miserable season for public processions..."); with one autograph letter signed by Wellington to Captain Vincent; framed with other ephemera including an invitation to dine in the presence of Catherine of Russia and her consort, the last Royal dinner held at Walmer, 11 pages, 8vo and smaller, in common mount, framed, Walmer and Stratfield Saye, October 1847, September [1852], May 1853

£600 - 800

€820 - 1,100

"A BIT OF THE DUKE'S HAIR". Captain Andrew Atkins Vincent, R.N., Knight of the Hanoverian Guelphic Order and a Gentleman of the Privy Chamber to Her Majesty Queen Adelaide lived in Walmer and was clearly a close acquaintance of the Duke's and a regular visitor to the Castle. His sadness at the Duke's death on 14 September 1852 as described in these letters reflected 'the general sense among his countrymen that they had lost a great man' (Norman Gash, *ODNB*). Nine thousand people were said to have visited the chamber of the late Duke to see him lying in state; "Along the beach, as far as the eye could reach towards Deal, a long train of visitors dressed in mourning passed and repassed throughout the day" (*Illustrated London News*, xxi, p.444).





90 •

## WELLINGTON AND WATERLOO

Set of extra-illustrated volumes, *Wellington and Waterloo*, assembled by the distinguished autograph collector A.M. Broadley: comprising seven volumes made up from expanded sets of Sir William Fraser, *Words on Wellington* (1900, one volume expanded to three) and Major Arthur Griffiths, *The Wellington Memorial: Wellington, His Comrades and Contemporaries* (1897, one of 100 large-paper copies, one volume expanded to two), with two further volumes; book-plates of Philip S. Henry [of Zealandia], seven volumes, half morocco, gilt panelled spines, top edges gilt, a number of items cut out and no longer present, others loose, dust-staining and off-setting, etc., 4to, Bridport: A.M. Broadley, 1902

£2,000 - 4,000

€2,700 - 5,500

Bound into these volumes are over 250 autograph letters and documents by the officers, British and foreign, who served in Wellington's campaigns, the political and social figures associated with him as a pillar of the state, members of his family, the authors who wrote of his battles, the artists and sculptors who portrayed him and the last survivors of Waterloo; added to which are some 75 coloured plates published by Bowyer, Jenkins, Kelly, Orme and others illustrating the campaigns, about 100 coloured caricatures featuring Wellington and his contemporaries, as well as a quantity of printed ephemera.

The compiler, Alexander Meyrick Broadley (1847-1916), had enjoyed a career as a lawyer in North Africa (defending among others Arabi Pasha against the British Government) before retiring to Dorset and devoting himself to collecting and the study of history, publishing works on Napoleon, Nelson, Ben Jonson, freemasonry, bookplates, and autographs. He was an enthusiastic grangeriser, and his library included 600 such volumes, dispersed in a series of five sales by Hodgson & Co between 1916 and 1918.

91

## WELLINGTON CALLIGRAPHY

"The Life of his grace the Duke of Wellington", a calligraphic display sheet written and drawn in pen and ink by W.S. Gardner, dated 12/ 8/ 48, illustrated with portraits of the Duke and of his military achievements, sepia ink on 'London board' card, lightly toned, laid down, framed and glazed, 442 x 342mm., 12 August 1848

£400 - 600

€550 - 820



90



91





92

92 •  
**THE TIMES**

The Times, nos. 9553, 9555, 9556, each 4pp., taped at centrefolds, red halfpenny excise stamp at upper right corners, broadsheet, the Office in Printing-house-square, June 21, 23 and 24, 1815 (3)

£1,000 - 1,500  
€1,400 - 2,000

June 21: "The first blow has been struck by Buonaparte, and has failed. Yesterday morning the town was filled with animation by intelligence that the campaign had been opened in a manner most glorious to the British and Allied Arms."

93  
**WATERLOO AND NAPOLEON**

Waterloo ou souvenirs de la campagne de 1815, 12 lithographed views on 3 sheets (joined), rolling into original wooden cylinder box, publisher's printed label, the sheet approximately 105 x 1500mm., Brussels, chez Dewasme-Pletinckx, [n.d.]--The Times, newspaper, with red tariff stamp, folio, [26 June 1815]; together with a miscellaneous collection of other material, including a cast bronze wall plaque busts of William II of Orange, Wellington, and Napoleon; leather plaque roundel portrait of Napoleon; a bronze bell surmounted by a figure of Napoleon, the body cast with scene of the Napoleon at Wagram; several prints and reference books relating to Waterloo, Napoleon, etc., sold as a collection not subject to return (small quantity)

£300 - 500  
€410 - 680



93



94

94 •  
**WATERLOO**

An Account of the Battle of Waterloo... by a British Officer on the Staff, third edition, hand-coloured folding engraved maps, laid on linen, James Ridgeway, 1815--The Battle of Waterloo, Containing a Series of Accounts, ninth edition "corrected and improved", hand-coloured folding engraved map (backed on linen), large folding engraved panorama "by a near observer" on 2 sheets, John Booth, 1816--CHESNEY (CHARLES C.) Waterloo Lectures. A Study of the Campaign of 1815, third edition, folding map, 1874--RUSH (EDWARD) Battle of Waterloo, hand-coloured folding engraved map, with moveable flap, descriptive text in margins, laid on line, overall sheet 410 x 485mm., S.J. Neele, 1816--PICKTON (G.W.) The Battle of Waterloo, title within decorative border, 6 hand-coloured aquatint plates, 3 engraved portraits, 4 engraved maps, R. Edwards, [c.1820]--BATTY (ROBERT) A Sketch of the Late Campaign in the Netherlands, Illustrated by Plans of the Battles of Quatre-Bras, 2 hand-coloured engraved plans, W. Clarke, 1815, red crushed morocco gilt by Hatchards, covers and spine with Napoleonic motifs (laurel wreathed 'N', Imperial eagle, bee), gilt dentelles, g.e., 8vo; and 7 others, all relating to the Battle of Waterloo (13)

£800 - 1,200  
€1,100 - 1,600

95 •

**BOWYER (ROBERT)**

An Illustrated Record of Important Events in the Annals of Europe, during the Years 1812, 1813, 1814, & 1815. Comprising a Series of Views of Paris, Moscow, the Kremlin, Dresden, Berlin, the Battles of Leipsic, etc., 18 hand-coloured aquatint plates (3 folding or double-page, one split repaired), 4 engraved plates and maps (one hand-coloured), some watermarked "J. Whatman 1811" [cf. *Abbey Scenery* 352], 1815; *The Campaign of Waterloo, Illustrated with Engravings of Les Quatres Bras, La Belle Alliance, Hougoumont, La Haye Sainte, and Other Principal Scenes of Action*, 6 views on 4 hand-coloured aquatint plates (one folding, 2 engraved plates, engraved plan of the battlefield (additional broadside hand-coloured engraved plan of the battle of Waterloo with letterpress text, priced "2.6d", pasted on verso), with 2 works bound in 1 vol., FIRST EDITIONS, red crushed morocco gilt by Hatchards, covers and spine with Napoleonic motifs (laurel wreathed 'N', Imperial eagle, bee), gilt dentelles, g.e. [Abbey Life 352, 354], folio (457 x 310mm.)

£2,000 - 4,000

€2,700 - 5,500

A finely bound copy of one of the most celebrated colour-plate books relating to the Battle of Waterloo, and the Napoleonic wars. Includes fine views of Moscow (2), Smolensk, Berlin, Hamburg, Dresden, Paris, Frankfurt, Leipzig, The Hague, Amsterdam, in addition to views of the battlefield.

96 •

**JENKINS (JOHN)**

The Martial Achievements of Great Britain and her Allies; from 1799 to 1815, LARGE PAPER COPY, engraved title with hand-coloured vignette, hand-coloured dedication to the Duke of Wellington, 52 hand-coloured aquatint plates, a few small tears/repairs to margins of 7 leaves, small light stain to one image, red crushed morocco gilt by Aquarius, yellow watered silk doublures, t.e.g., others uncut [Abbey Life 365; Tooley 281], 4to (358 x 280mm.), J. Jenkins, [1814-1815, plates watermarked 1825]

£1,000 - 1,500

€1,400 - 2,000

97 •

**ORME (EDWARD)**

Historic, Military, and Naval Anecdotes, of Personal Valour, Bravery, and Particular Incidents Which Occurred to the Armies of Great Britain and her Allies, in the Long-contested War, Terminating in the Battle of Waterloo, FIRST EDITION, 40 hand-coloured aquatints (tear to 3, one touching image neatly repaired), tissue guards, red crushed morocco gilt by Hatchards, gilt turn-ins, g.e., one spine band scuffed [Abbey Life 376; Tooley 353], 4to (351 x 280mm.), Edward Orme, 1819

£1,000 - 2,000

€1,400 - 2,700



95

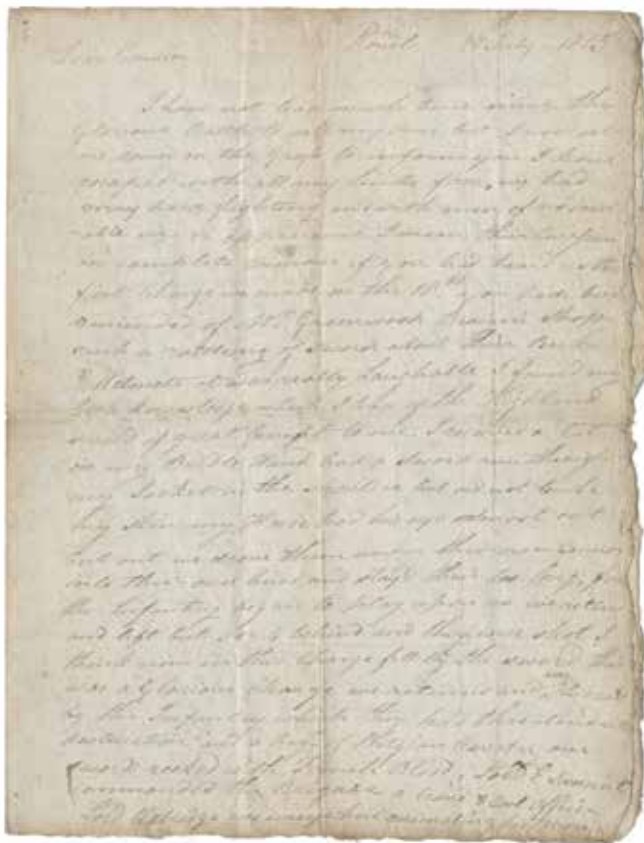


96



97





spent I up again and got clear off] to Waterloo a few hundred yards from where I fell; down the road was covered with dead men & dead Horses from one I got a Cloak which with my Sword & Pouch was all store having lost every thing but what I stood upright in by Pouch Belt and Sword Belt was all Blood what from the Horses & my own wound in the hand, during the time I lay amongst the Horses I received a dead ball against my left arm which made me believe it was broke but it only turn'd the Arm Black... I joined my Regt the next day it could not muster above 30 or 40 Men. Our Col was kill'd two Capt Kill'd 2 Quartermasters 5 or 6 Corp.ls & 20 Men that we know of and 70 Wounded, all the Officers was wounded"; then giving news of his present whereabouts ("...we are now within five miles of Paris...") and asks after his people at home; subscribing himself "Richd Coulter/ Corpl First Regt LGds"; with autograph address panel on verso of last leaf, franked by his commanding officer, Captain John Whale, postmarked, recipient's docket, 3 pages, some dust and dirt-staining especially where folded and exposed on the address panel, but nevertheless still in good sound condition, 4to, "Rouel" (Rueil), outside Paris, 20 July 1815

£2,000 - 3,000  
£2,700 - 4,100

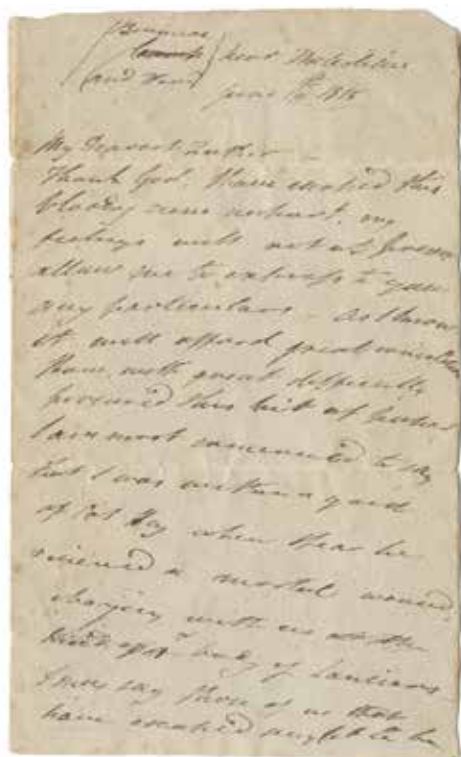
'THE FIRST CHARGE WE MADE ON THE 18TH YOU HAD BEEN REMINDED OF MR GREENWOODS BRAIZER'S SHOP SUCH A RATTLING OF SWORDS ABOUT THEIR BACKS & HELMETS' – a corporal of the Life Guards describes the Waterloo charge of the Household Brigade under Lord Edward Somerset. The brigade comprised the 1st and 2nd Life Guards, the Royal Horse Guards (Blue), and the 1st dragoon guards (totalling 1135 rank and file), their charge being directed against Dubois's brigade of Milhaud's cuirassiers, on d'Erlon's left, which had just ridden down a Hanoverian battalion sent forward to reinforce La Haye Sainte: 'The leading regiments of the two brigades "came to the shock like two walls." The French were more numerous, but the British were better trained, better mounted, and had the advantage of the descending slope. The French were broken, and were pursued into and across the valley. The blues had been told off to support, but they soon came up into first line. The brigade was attacked in its turn by lancers, and by a fresh brigade of cuirassiers, and lost heavily as it retired; especially the squadrons on the left which had become mixed up with the union brigade. But the results obtained well repaid the losses. Reduced as it was, it made other charges later in the day, against a large body of cavalry and a column of infantry, but with no decisive effect. It was afterwards joined by what remained of the union brigade, and guarded the part of the British line immediately to the west of La Haye Sainte. Here they suffered such further loss from the enemy's fire that the seven regiments ultimately formed only one squadron of about fifty files. The fire was so severe that at one time Uxbridge sent to Somerset to suggest that he should withdraw his men, who were extended in single rank to show a larger front; but Somerset replied that if he moved, the Dutch cavalry behind him would go off at once' (E. M. Lloyd, 'Lord Edward Somerset', *ODNB*).

The writer of this letter, Richard Coulter, enlisted in the First Regiment of Life Guards on 29 December 1809 at Beverley, described as twenty-four years-old, born in Howick, Northumberland, a cabinet maker by trade, height 6ft, complexion fair, eyes grey, and hair light brown. He served in the 1st Life Guards in the Peninsula and at Waterloo, where he was wounded in the hand whilst serving in Captain Kelly's troop. He was promoted Lance Corporal on 1 October 1812 and Corporal on 9 February 1813; marrying Elizabeth Warrie, widow, at St Martins in the Field, London, on 4 November 1816. He was discharged at Hyde Park Barracks on 27 July 1820 (as 'Ruptured'). He was awarded the General Service Medal with clasps for Vittoria and Toulouse, and the Waterloo Medal, these being held in the Household Cavalry Museum. Captain John Whale, who has franked the letter, served with the Regiment at Waterloo, where he was wounded, rejoining the Regiment the following day. (Information, courtesy the Household Cavalry Museum; their typed note included in the lot: see also Gareth Glover, *The Waterloo Archive*, 2014, vol. vi, doc. 21.)

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#### WATERLOO – CAMPAIGN LETTER

Autograph letter signed by Richard Coulter, corporal in the 1st Regiment, Life Guards, to "Dear Cousin", describing his experiences at Waterloo, where he took part in the cavalry charge of the household brigade under Uxbridge and Somerset, being wounded and having horse shot from underneath him: "we had very hard fighting and with men of no despicable size or appearance I mean their Curassiers in complete Armour if you had heard us the first Charge we made on the 18th you had been reminded of Mr Greenwood's Braizer's Shop such a rattling of swords about their Backs & Helmets it was really Laughable... I received a Cut on my Bridle Hand had a Sword run through my Jacket in the shoulder... my Horse had his eye almost cut Cut [sic] out we drove them under their own Cannon into their own lines and stay'd their too long, for the Infantry began to play upon us we retired and left but 3 or 4 behind and they were shot I think more in this Charge fell by the sword this was a Glorious Charge we returned and was Huzza'd by the Infantry which they had threatened with destruction and a Regt of Belgian Cavalry our swords reeked with French Blood... I had my Horse shot in a Charge against a solid Column of Infantry... before I had got him twenty yards he received another Ball he tumbled over another Horse... about 20 yards from the face of the Column of 15 hundred or 2 thousand men I struggled to get Clear, they saw me and sent some musket shot at me but they struck the Horses... I squatted down with my head but I was almost Breathless my poor Horse had a great many balls in him but struggled to extricate himself by this means I got my legs Clear looked over his neck, and saw more approaching to bayonet me I mustered all my strength and run off] faster than I ever Went to School in my life their flankers fired after me I tumbled down but not with their shot I was



99

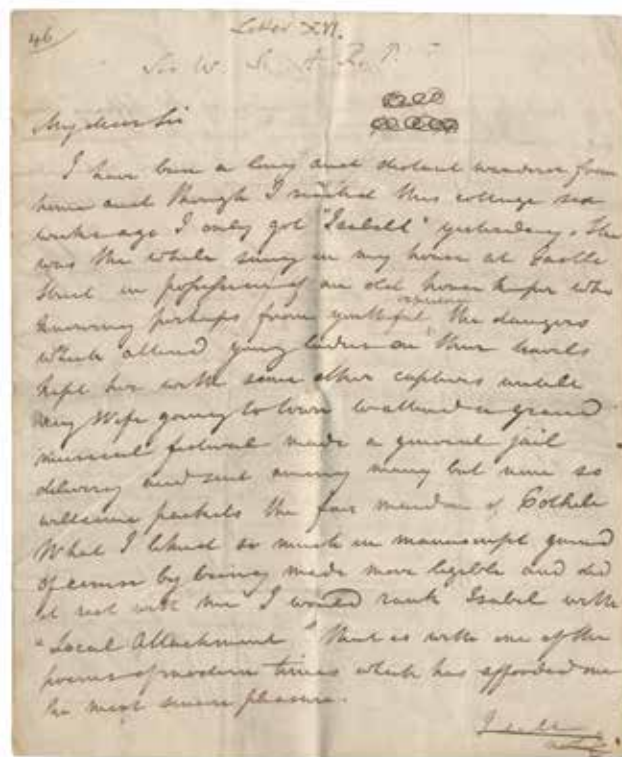
#### WATERLOO – CAMPAIGN LETTER

Autograph letter signed by Lieutenant William Harris ("W Harris"), to his father John at Radford, near Plymouth, Devon, written from his bivouac "near Waterlieu" the day after the battle on a bit of paper he has procured with great difficulty: "Thank God, I have escaped this bloody scene unhurt. my feelings will not at present allow me to express to you any particulars – As I know it will afford great consolation I have, with great difficulty procured this bit of paper. I am most concerned to say that I was within a yard of Col Hay when I fear he received a mortal wound, charging with us a body of Lanciers – I may say those of us that have escaped ought to be thankful to God Almighty. Our brigade suffered seriously, but our triumph was complete... We have been engaged 3 times. the 16th of this month we marched... and our brigade arrived on the lines in the evening about ½ past seven, trot for 17 Miles having made a brisk trot as more Cavalry was particularly wanted... The 17th Lord Wellington retreated to Wais le Hutte, a mile and half beyond which he took up his position; the cavalry covering the retreat – This bit of paper will not allow me to writ at greater length. Poor Lord Uxbridge is wounded in the thigh, scarcely any of our officers escaped", autograph address panel on verso of third page ("John Harris Esq./r/ Radford/ nr Plymouth/ Devon/ England", two postmarks (23 July) and manuscript charge mark, 3 pages, traces of wafer-seal, light spotting, split at centre fold, 8vo, "Bivouac and Wood [Camp deleted]/ near Waterlieu/ June 19th 1815"

£2,000 - 4,000  
£2,700 - 5,500

'THANK GOD, I HAVE ESCAPED THIS BLOODY SCENE UNHURT'  
– A LETTER WRITTEN THE DAY AFTER WATERLOO, from near the scene of battle: the writer was a member of the Harris family of Radford, Devon, descendants of Sir Christopher Harris, MP for Plymouth and friend of Sir Francis Drake. William Harris was commissioned cornet in the 16th Light Dragoons on 16 April 1812, and lieutenant on 21 January 1813 and 30 March 1815 (see Lionel S. Challis, *Peninsula Roll Call*, courtesy Napoleon-Series.org).

Included in the lot is what appears to be a transcript, in a contemporary (probably female) hand, of the first four pages describing the Corunna campaign, dated from Corunna, 12 December 1808.



100 •

#### SCOTT (WALTER)

Autograph letter signed ("Walter Scott"), to the Cornish antiquary and man of letters, Rev Richard Polwhele, sending his poem on Waterloo: "Allow me to enclose you a small poem on the greatest of all events which has dignified our eventful time. I was gradually induced to commit myself upon this very perilous ground first by wishing to give some thing to the fund more handsome than usual for the poor fellows & their relatives who suffered and then from a sort of pride which was unwilling to retreat from a peril once encountered. In you the verses will find a lenient critic for you can well appreciate the difficulty of a theme unmanageable in proportion to its magnificence and rendered still more difficult in proportion to its lateness. It is done & dated however & there let it pass cum caeteris erroribus" and affirming that his "stay in France which was pretty long for a flying visit" has further confirmed the opinion he holds of his country and "the manly rectitude of its morals & simplicity of its habits"; the rest of the letter acknowledging receipt of Polwhele's *The Fair Isabel of Cotehele, a Cornish Romance*, in *Six Cantos* which he promises to send on to Francis Jeffrey; autograph address panel on verso of last page; marked-up in ink for publication, 3 pages, some dust-staining, weakness at folds, 4to, Abbotsford, 4 November [1815]

£800 - 1,200  
£1,100 - 1,600

'A SMALL POEM ON THE GREATEST OF ALL EVENTS' – Sir Walter Scott commemorates Waterloo. The poem originally enclosed with this letter was inspired by Scott's visit to the battlefield that August together with interviews with those who had participated in the battle (including Wellington himself, who Scott met at Paris). Six thousand copies were published on 23 October, with proceeds going to a fund set up for the widows and orphans of soldiers. The poem was not deemed a conspicuous success; Lord Chancellor Erskine's squib gaining wide circulation: 'On Waterloo's ensanguined plain/ Lie tens of thousands of the slain;/ But none, by sabre or by shot,/ Fell half so flat as Walter Scott'. Extracts from our letter were published by Polwhele himself in *Traditions and Recollections* (1826), vol. ii, pp. 684-85. His letters to Scott are in the National Library of Scotland.

Waterloo (Camp near Paris 25<sup>th</sup> July 1815.

That your letter my Dearest Cousin Charlotte is still among the living. You will perhaps conclude from not finding my Name among those killed or wounded at the Affairs of the 16<sup>th</sup> and 18<sup>th</sup> June last. I ought to have given you an earlier notice of my Existence, but on the march from the field of battle at Waterloo to Paris or rather its vicinity, it was utterly impossible to find the means of sending off Letters; and since I have been here my time has generally been employed seeing all that is worth to be seen, in and about Paris.

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#### **WATERLOO AND QUATRE BRAS – CAMPAIGN LETTER**

Autograph letter signed ("Chas Best") by Colonel Charles Best, commander of the Fourth Hanoverian Brigade at Waterloo, to his "Dearest Cousin Charlotte", written in two sections, the first headed "Camp near Paris 25th July 1815", the continuation headed "28th July 1815", describing his service at Quatre Bras and at Waterloo, followed by an account of his time in Paris and the Allies' victory parade; docketed at head of first page in a contemporary hand "Waterloo", 14 pages, folded for despatch, light dust-staining but overall in fine and fresh condition, 4to, "Camp near Paris", 25 and 28 July 1815

£3,000 - 4,000  
€4,100 - 5,500

'HE LOOKD VERY COOLY TO WHERE THE BALL HAD STRUCK, SHOOK OFF THE EARTH, AND CONTINUED TO WRITE HIS ORDER' – an outstanding and extremely long letter describing Quatre Bras and Waterloo, including a first-hand account of the Duke of Wellington under fire and of Napoleon's ride through the Grande Armée on the morning of Waterloo; together with an evocative description of a night spent amidst the carnage of the battlefield, and the writer's discovery the following day of the stripped and blood-soaked corpse of General Sir William Ponsonby of the Heavy Brigade (whose death after being overtaken by French lancers as he was handing over his watch and miniature to his brigade major to pass on to his family is one of the most oft-told, and filmed, episodes of the battle).

This remarkable letter opens with Best's account of his experiences at the Battle of Quatre Bras, fought on 15 June, during which he encounters Wellington; meeting up with him again the following morning, shortly before the Allies fell back on Waterloo. There follows an account of the rain-soaked night before the battle, and Napoleon's ride through his army the following morning which Best watched from the Allied lines:

"Our brave Duke was every where and I had an opportunity of seeing how little he was concerned for his Safety, he was sitting on the brink of the Ditch I mentioned where I had placed a Batt. writing an Order with a pencil on his knee, when a Cannon ball struck the ground close by him, and covered him with earth, he lookd very cooly to where the ball had struck, shook off [f] the earth, and continued to write his order. We slept that night on the ground where we stood, and a very uncomfortable birth it was; till day break, when little Skirmishing again began – the Duke came to where I stood, and when we had destroy'd the Enemy's Cavalry – for both Men & horse were laying about us some not 3 yards from the Batt. he sat down on the ground, and took a bit of bread out of his Pocket, which he seemed to eat with great appetite. About 12 O'Clock at Noon he gave Orders to withdraw, and our Army retreated with great order... The Army bivouak'd towards Evening near Waterloo, and I never experienced so uncomfortable a night, having nothing to eat, and little to drink, it pouring heavy all the night, and we all got wet through, and no sleep as the ground was too wet to ly on./ Next morning I ordered some Men to make me a hut from bushes, and got some dry straw from a neighbouring farm, and when every thing was comfortably ready we received Orders to move forward – We were placed on the famous hights before Waterloo – the Enemy forming before us in front – Bonaparte passt their ranks, and was received with loud cries of – 'Vive l'Empereur' as some of the Enemy's Cavalry were forming opposite to me, when there was a Battery of about 8 Pieces of Han.n Artillery Commanded by Major Heise. I expected a Charge, and therefore formed a Solid Square with mine and Col. Vinck's Brigade".



There follows a description of the battle itself: "I ordered my Brigade to disengage from the Position of the Solid Square, and the Action became general but most severe on our right, and near the high road to Brussels... I never in my life experienced such a heavy firing and such obstinate firing, several times – I was afraid of our being obliged to give way, but thanks to the perseverance of our Commander, and steadiness of the troops --, we kept it up till 5 in the Evening, when I perceived the Prussian Artillery to advance on our left flank, and engage the Enemy... I was afraid the Enemy would attack our left, as he had done our right – luckily Mr Boney had lost his head, and made another furious – Attack on our Centre, but was again repulsed – the Prussians – now began to advance – we did the same, and the Day was ours".

Having observed that "We were engaged from 11 in the Morning till near 9 in the Evening and I never sustained such a thirst as that day", he provides a memorable description of the battle's aftermath and his discovery of Ponsonby's body:

"We again slept that night on the ground of the field of Battle amongst dead Horses and Men, and also wounded, whose cries – and lamentations prevented us sleeping very soundly – at day break I got up and ordered some of my Men removing the poor wounded, first our own and then those of the Enemy's --. Rambling about the field of Battle, I fell in with two nice hens and four Rabbits, which were tied together on the Knapsack of a dead frenchman, which I took possession of also a bag with rice, and having no Coffee or Tea, I made a hearty breakfast on Chicken broth. I also found M Gnl. Sir Wm. Ponsonby, who was struck through the Chest and body – he was strip'd except his Shirt which was entirely soaked in blood. I ordered some of my Men to remove him to a farm house, his poor Servant having recognised his Master, came to me to request this favour... among the miseries of such a Scene was the poor wounded horses – some still standing others lying – the British Dragoons had the humanity to ride about and make an end of the suffering animals by shooting them./ My Men were employed more than 8 hours in conveying the wounded from the field of Battle, which they did with their blankets. In the afternoon we removed from this Scene of Woe, to pass over the whole field of Battle on our right, which presented similar Scenes – at Night arrived near Nivelles were we bivouack'd that night".

Barely less remarkable are the latter stages of the letter, in which Best describes his entry into Paris where, as a senior officer, he was introduced to, among other, Gneisenau [Blücher's chief-of-staff, who not long before had urged Blücher to abandon Wellington to his fate] ("...whom You must remember was in England about 3 or 4 years ago – and whom I met there at Mortlake; he was very polite to me, but seemed to have a little more haughtiness than when in London..."), the Emperor of Austria ("...the Emperor made many a bow as we passed him, on being severally introduced, but said -- ? nothing!!..."), the King of Prussia ("...he said a great deal, and paid us many a flattering Compliment..."), the King of France ("...We then were introduced to Louis the 18th at the Thuilleries; who received us very polite and after being severally introduced, accosted us, saying in English 'Gentlemen I am very happy to see You here in Paris – I am much obliged to You for what You have done for Me, and the humanity you have shewn to my Subjects...')", the Emperor of Russia ("...who also received us very polite and paid us many a Compliment...") and finally the assembled sovereigns at the grand victory parade. The rest of the first section of the letter is devoted to an account of Best's sight-seeing in Paris, including a visit to Napoleon's apartments at St Cloud ("...I first went to St Cloud, where Blücher had his Headquarters, saw all the Departments both of Mr Boney as well as Maria Louisa her Bed Bath, Boudoir, Piano &c – which is all magnificent, I also saw his Bedroom, Library (which has been pretty well plundered by the Pr\*\*\*\*) his writing Table Dining room and all other rooms..."). The final leaf of the letter describes a visit to observe teaching methods at the Abbé Sicard's school for the deaf.

The author of this letter, Charles Best, had begun his career in 1781 and was appointed colonel in the Hanoverian Service in 1814. Details of his service are given by Philippart: 'In March, 1814, he was sent with a detachment to Hanover, and appointed Col. in the Hanoverian service, the 16th of that month. He received the command of a brigade, consisting of four battalions of Hanoverian Landwehr (militia) and marched for Brabant and Flanders in Aug. 1814, and was stationed at Bruges in Flanders until Buonaparte landed in France in 1815, when he was ordered with his brigade to Ypres, and took command of the troops in that place... until the beginning of May... and marched with his brigade, (the 4th Hanoverians) to Bruxelles; being brigaded to the 6th div. of the army under the Duke of Wellington. Having received, on the night of the 15th Jun, an order to march with the Scotch brigade, Col. B. left Bruxelles at day-break. Best was then ordered with his brigade to Ypres, and took the command of the troops in that place, as well as that of the fortress, until the beginning of May, when a Governor was appointed, to whom he delivered the command, and marched with his brigade, (the 4th Hanoverians) to Brussels; being brigaded to the 5th Division of the army under the Duke of Wellington. Having received, on the night of 15 June, an order to march with the Scotch brigade, Col. B. left Brussels at day-break on the 16th, and about three o'clock in the afternoon of that day was engaged with the enemy under Marshal Ney [in the Battle of Quatre Bras]. One of the battalions of Col. B.'s brigade was engaged the whole day, and had an opportunity of distinguishing itself: and another batt. destroyed, by its well-directed fire and steadiness, a charge of the French Cuirassiers. On the 18th of June [at the Battle of Waterloo] the brigade under Col. B.'s command was warmly engaged, and received M.-Gen. Sir J. Kempt's approbation, to whom the command of the div. was given, after its Gen., Sir T. Picton, was killed. Col. B. returned to Hanover with the brigade in Dec. 1815, and was nominated a Knight Commander of the Hanoverian Guelphic Order. On 14th Sept. 1816, he was appointed Col. and Proprietor of the Hanoverian Infantry reg. Celte, and on the 14 Sept. 1816, M.-Gen. in that service' (*The Royal Military Calendar, Or Army Service and Commission Book ...*, edited by John Philippart, third ed., vol.iv, 1820, pp.389-90). Best was to die in 1836 (see the *United Services Gazette* for 1837).

This letter has in the past been described as a contemporary transcript (Phillips, 7 June 1984, lot 750). But in fact there are several strong indications that it is in fact the original, written from France on 25 and 28 July, rather than a fair copy, as its neatness might at first glance suggest. It has clearly been folded for delivery in such a way as to indicate hand-delivery, which accords with its having originally contained an enclosure which the recipient is asked to forward. Added to which, it has been inscribed at the head in a contemporary, but different, hand "Waterloo"; and revisions made to the text seem to be authorial rather than scribal (for example, on page 2, "British Cavalry" has been altered to "British Infantry" and Wellington's writing implement is changed from pen to pencil). But in our view the clinching evidence is provided by Colonel Best's remark made near the end of the twelfth page and third bifolium that "I see my Dear Cousin that my third Sheet of paper goes to an end"; this being followed by a break in the writing. Any copy would, unless conscientiously made as a facsimile with size of script and size of paper exactly matching, have diverged from the original by this point.



General Sir George Cooke by Jan Willem Pieneman.  
© English Heritage

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**THE SWORD WORN BY LT. GENERAL SIR G. COOK K.C.B. AT THE BATTLE OF QUATRE BRAS AND WATERLOO BY R. JOHNSTON, LATE BLAND & FOSTER, SWORD CUTLER & BELT MAKER TO HIS MAJESTY, 68 ST. JAMES'S STREET, LONDON, EARLY 19TH CENTURY**

With brightly polished curved fullered blade double-edged at the point and etched with a panel on one side inscribed 'This Sword Worn By Lt. General Sir G. Cooke K.C.B. At The Battle Of Quatre Bras And Waterloo, 16th & 18th June 1815 Was Presented By His Executors To Colonel G. Disbrowne His Aide-De-Camp On Those Memorable Occasions', the inscription between scrolling foliage, the forte on one side etched 'Thos. Gill, Birmingham' on one side, and 'Warranted Never To Fail' (worn) on the other, regulation russet steel stirrup hilt with langets, lobed rear quillon, rounded pommel and back-piece in one, ribbed fishskin-covered grip bound with copper wire, and with its contemporary sword-knot (tip incomplete), in original russet steel scabbard signed in full within an oval on one side at the locket, and with two rings for suspension

68 cm.

£15,000 - 20,000

€20,000 - 27,000

**Provenance**

Butterfield & Butterfield, San Francisco, The Charles Bremner Hogg Jackson Collection bequest to the Smithsonian Institution's National Museum of American History, 15 October 1996, lot 3451

Sir George Cooke (1768-1837) was appointed ensign in the 10th Foot Guards in 1784, and Lieutenant and Captain in 1792. In March 1794 he joined the flank battalion of the Guards in Flanders, and in June was appointed aide-de-camp to Major-General Samuel Hulse. In 1795 he joined the Brigade of Guards at Darley camp and became aide-de-camp to Major-General Edmund Stevens. In 1798 he was promoted Captain and Lieutenant-Colonel in his regiment, and in August 1799 he went with it to the Netherlands. He was present in the action at the Zuype on 10 September, and in the battle on 19 September, when he was severely wounded.

From 1803 until the spring of 1805 Cooke was assistant Adjutant-General in the north-west district. In 1806 he went to Sicily, returning to England in December 1807. On 25 April 1808 he received the brevet rank of Colonel, and in July 1809 he was employed in the expedition to Schelde, from where he returned sick in September.

In April 1811 Cooke went to Cadiz, and on 4 June attained the rank of Major-General, and succeeded to the command of the troops stationed there, which he retained until his return to England in July 1813. In November he returned to the Netherlands with the Brigade of Guards. Cooke had a small but elite command at Waterloo - the 1st British (Guards) Division. Unlike other formations, it had not been mixed with different units but consisted entirely of Guards battalions which, although strong (1,000+ at the start of the campaign), were only four in number. Both brigade commanders were guardsmen and Cooke had been a guardsman since he was sixteen. At Quatre-Bras his division arrived at around 6.30 p.m. and were thrown in to recapture the Bois de Bossu. His guardsmen pushed through the woods only to be driven back by French lancers after they had exploited too far to the south.

Cooke's two brigades were posted on the right of Wellington's line to the north and north-east of Hougomont with its orchard and wood, for which the division supplied half the garrison. The men committed to its defence were to be engaged for the entire day in a 'battle within a battle'. Cooke had the misfortune to be severely wounded (losing his right arm) soon after La Haie Sainte fell in the early evening. He was appointed K.C.P. on 22 June 1815, and Colonel of the 77th foot on the following day. He also received for his share in the engagement the order of St. George of Russia (third class) and the order of Wilhelm of the Netherlands (third class).

On 20 October 1819 Cooke was appointed Lieutenant-Governor of Portsmouth, a post which he resigned a few years later. On 19 July 1821 he obtained the rank of Lieutenant-General, and on 23 December 1834 he was transferred to the command of the 40th regiment. His health was shattered by his military career, and he died at Harefield Park, Middlesex, on 3 February 1837.

George Disbrowe joined the 1st Foot Guards in 1809. He served in the Peninsula from March 1810 to July 1813. When he embarked with the Army under Lord Lynedock for Holland. He was wounded at Bergan-on-Zoom but remained there and in Flanders until after the Battle of Waterloo where he served as General Cooke's A.D.C. He attained the rank of Major/Lt. Colonel in 1821, was created a Knight of the Guelphic Order in 1835 and died in 1876. His memorial at the Royal Military Chapel at Wellington Barracks also stated that he was wounded at Waterloo although this is not recorded in the Waterloo Roll Call.

For information regarding the sword cutler see Leslie Southwick, London Silver-hilted Swords..., 2001, pp.153-154









103 (detail)



104 (detail)

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**A 1796 PATTERN LIGHT CAVALRY OFFICER'S SABRE TO LIEUT. HODGES  
BY OSBORN & GUNBY, SWORD CUTLERS TO HIS MAJESTY,  
AND HIS ROYAL HIGHNESS THE PRINCE REGENT, CIRCA 1810**

With curved pipe-back blade double-edged at the point, the forte on one side etched and gilt with foliage and the owner's name within an etched and gilt laurel wreath bound by a ribbon, and on the other with a martial trophy and foliage above the maker's details, 'Warranted' below, regulation steel stirrup hilt with faceted rounded pommel and back-piece in one, knuckle-guard retaining its buff-leather and silver bullion sword-knot, lobed rear quillon, and ribbed leather-covered grip bound with silver wire, in original steel scabbard (some light pitting and minor dents) with two rings for suspension

84 cm. blade

£4,000 - 5,000

€5,500 - 6,800

George Lloyd Hodges joined the Army as an Ensign in the 61st Regiment in 1806 and served in the Peninsula. In 1812 he transferred to the 3rd Dragoons and was with them at the Battles of Vittoria and the Pyrenees. With the declaration of peace he was put on half pay with the 13th Light Dragoons and served with them as a Volunteer at Quatro Bras and Waterloo. He later worked as Recruiting Adjutant and in 1832 was appointed Colonel of the Foreign Brigade with the expedition to Portugal when Dom Miguel proclaimed himself King. He was subsequently knighted and followed a career as a diplomat

Offered with biographical details of his career and further research

**A MAMELUKE-HILTED OFFICER'S SABRE OF BRIGADIER  
GENERAL HUGH HALKETT  
BY BRUNN, SWORD CUTLER TO THE PRINCE REGENT, 56  
CHARING CROSS, LONDON, CIRCA 1818**

With bright curved blade double-edge at the point in front of the yelman, faintly etched and gilt over half its length on one side with foliage and crowned 'GR' cypher over the standing figure of Britannia and a wreath of laurel, and on the other with a martial trophy and foliage representing the Union, steel-mounted hilt including guard with copper rose-head on each side, ivory grips secured by two brass rivets each with copper floret-shaped heads, and pommel with brass-lined piercing for a sword-knot, in original copper-mounted steel scabbard with two brass rings for suspension, the mouth on one side engraved 'Br. General Halkett' in script beneath the maker's details (minor scattered pitting)

80 cm. blade

£4,000 - 5,000

€5,500 - 6,800

General Baron Hugh Halkett, G.C.H., C.B. was born in Musselburgh, Scotland in 1783. He was second son of Major-General F.G. Halkett and brother of Lieutenant General Sir Colin Halkett

From 1798 to 1801, Halkett served in India in the Scottish Brigade, which his father had been instrumental in raising. In 1803, he joined the 2nd Light Infantry Battalion of the newly formed King's German Legion, which was under the command of his brother Colin. The 2nd Light were involved in the Cathcart's expeditions to Hanover, Rügen and Copenhagen. During this time he was promoted to major and his bold initiative on outpost duty won a commendation. From 1808 until 1813 Halkett fought in the Peninsular War, except in 1809 when he took part in the Walcheren Expedition. He fought at the Battle of Albuera in Charles Alten's independent KGL brigade. When his brother was promoted to lead the brigade, Halkett took over command of the 2nd Light Infantry Battalion, KGL. At the Battle of Salamanca, his battalion fought in John Hope's 7th Division. In the Siege of Burgos campaign, he distinguished himself at the Battle of Venta del Pozo. In 1813 he joined the new Hanoverian army and at the Battle of Göhrde he led a brigade of Hanoverian troops in Count Wallmoden's army. He captured a Danish standard at the action of Sehestedt.

At the Battle of Waterloo, Halkett commanded four battalions of Hanoverian landwehr (militia), which were sent to the front with the regulars. These units were organised into the 3rd Hanoverian Brigade of Lieutenant General Sir Henry Clinton's 2nd Division. Halkett's brigade was held in reserve on the right flank for most of the battle. After the defeat of Napoleon's Imperial Guard, the Duke of Wellington sent Halkett to pursue the disintegrating French forces. He is remembered for capturing General Cambronne while his Osnabrück Battalion engaged the French Imperial Guard.

After Waterloo, Halkett stayed in the Hanoverian service. He rose to be a general and inspector-general of infantry. He led a Federal Army Corps in the First War of Schleswig (also known as the Prussian-Danish War of 1848), and defeated the Danes at the Battle of Oeversee, a rear-guard action at Sankelmark. Halkett held many foreign orders, including the Prussian Order of the Black Eagle, the Pour le Mérite and the Russian St. Anne. In 1862, he was ennobled (heritable) to a Freiherr (Baron) by King George V of Hanover and died the following year. His brother served with considerable distinction during the Waterloo campaign, being wounded at Waterloo and having four horses shot from under him





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**ENGLISH SCHOOL, 19TH CENTURY, AFTER JOHN JACKSON RA**

Portrait of Arthur Wellesley, 1st Duke of Wellington, bust length, wearing the sash of the Order of the Garter and the Waterloo Medal

oil on canvas

76.2 x 63.5cm (30 x 25in).

**£2,000 - 3,000**

**€2,700 - 4,100**

**Provenance**

Private Collection, UK.

The present lot appears to be a copy of John Jackson's (1778-1831) portrait of the Duke of Wellington painted in 1830-31 and held in the collections of the National Portrait Gallery, London. The Waterloo Medal displayed on the Duke's tunic is an addition to Jackson's original painting.

106

**ENGLISH SCHOOL, 19TH CENTURY**

Portrait of John Siddall (1788-1856), Veterinary Surgeon for the Royal Horse Guards at Waterloo, seated, bust length wearing a blue military tunic and the Army General Service Medal and the Waterloo Medal

oil on canvas

61 x 50.8cm (24 x 20in).

Painted *circa* 1856

**£1,000 - 1,500**

**€1,400 - 2,000**

**Provenance**

Private Collection, UK.

John Siddall was born in Hitchin, Herts in 1788 and led a distinguished military career that lasted fifty three years in the same regiment, the Royal Horse Guards, as a veterinary surgeon. The two bars on Siddall's Military General Service Medal are for the battles of Vittoria (1813) and Toulouse (1814), both fought towards the end of the Peninsula campaign. The medal was awarded retrospectively after its introduction in 1847. The Waterloo Medal was awarded to any soldier of the British Army, including members of the King's German Legion, who took part in the battle of Waterloo, including the actions at Ligny and Quatre Bras.





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**ATTRIBUTED TO JOHN AUGUSTUS ATKINSON (BRITISH, 1775-1833), AND ARTHUR WILLIAM DEVIS (BRITISH, 1763-1822)**

The Battlefield of Waterloo

oil on canvas, unframed

58 x 103.5cm (22 13/16 x 40 3/4in).

Painted circa 1815.

£2,000 - 3,000

€2,700 - 4,100

The present lot appears to be an oil sketch worked up as a study for an intended engraving of Waterloo, proposed for publication almost immediately after the battle. The artist's John Augustus Atkinson and Arthur William Devis were engaged by Messrs Boydell & Co. under the patronage of the Prince Regent to create a large scale print of the battle for the purposes of national circulation with Atkinson as the main draughtsman and Devis employed to complete the faces of individuals featured. Atkinson was almost certainly one of the first British artists to visit and record the battlefield within a matter of weeks of the battle, whilst Devis was at the same time in Paris sketching many of the battle's protagonists.

Many of the figures and scenes depicted in the present lot appear in varying different or modified form in the final engraving after Atkinson and Devis which was eventually published in 1819, as well as in other engravings or paintings by Atkinson. It would appear therefore that this is likely a proposed composition for the engraving that was set aside in favor of the final published version.

The painting skilfully combines several key moments of the battle which would be in keeping with a design for an engraving intended to educate and illuminate the battle for the general public. Wellington can clearly be seen in the centre of the composition along with his staff, including Lord Fitzroy Somerset and the Spanish General Alava, ordering the general advance whilst riding by the elm tree that was such a distinctive landmark of his position. In the lower right hand corner the body of General Picton can be seen being carried from the field by his *Aide de Camp*, Captain John Tyler and a drummer boy. In the left hand side of the composition one can see the figure of Lord Uxbridge in his hussar uniform, directing the charge of the Union Brigade, with troopers of the 1st or 2nd Life Guards charging to Uxbridge's right. Further to the left, toward the middle background there is a figure of a mounted British dragoon carrying a French infantry Eagle and colour, this is presumably meant to be Captain A. K. Clark of the 1st Royal Dragoons with the captured eagle of the French 105th of the Line. Further to the left background one can see a charge of French cuirassiers attacking a square of British infantry.

The present lot seems to have been in the collection of a Dr Andrew Bogle Middleton from Shropshire who is recorded as having a number of works by Atkinson and one that would appear in terms of subject and size to correspond directly with this work. As an original work, created within a few months of the battle by two artists who were among the first to examine the actual battlefield this study represents an important and very early visual and pictorial record of the battle.



108



109

108

#### AFTER DANIEL MACLISE

Wellington and Blucher after the Battle of Waterloo  
Handcoloured engraving, 1872, engraved by Lumb Stocks, R.A.,  
on wove, published by the Art Union of London, with margins, 30 x  
114cm (11 3/4 x 45in)(PL)

£800 - 1,200  
€1,100 - 1,600

109

#### EDWARD ORME (PUBLISHER) (BRITISH, 1775-1848)

A collection of aquatints depicting scenes from the Napoleonic Wars  
Twelve aquatints with handcolouring, 1815-1819, each on wove,  
published by Edward Orme, London, each with margins, 195 x  
282mm (7 3/4 x 11in)(I)

£1,000 - 1,500  
€1,400 - 2,000





110



111

110

**AFTER RICHARD CATON WOODVILLE**

Scotland Yet! On to Victory!

Photogravure printed in colours, on wove paper, with margins, 53 x 81cm (21 x 31 7/8in)(l)

£800 - 1,200

€1,100 - 1,600

111

**AFTER DANIEL MACLISE**

Wellington and Blucher ; The Death of Nelson

Two handcoloured engravings, each on wove, published by the Art Reproduction Co. Ltd., London each with margins, 20 x 76cm (8 x 30in)(PL)(2)

£800 - 1,200

€1,100 - 1,600





112 Y Φ

**A RARE OFFICER'S SWORD OF THE ROYAL SCOTS  
CIRCA 1800**

With broad tapering double-edged blade of slightly hollowed flattened diamond section, the forte on both sides etched and gilt with crowned regimental badge and motto against a blued ground, ormolu hilt comprising boatshell guard, quillons of tapering circular section (one bent), knuckle-guard (minor fracture), lion-head pommel and faceted back-piece in one, ribbed ivory grip (chipped) bound with twisted copper wire, and retaining some original gilding

75 cm. blade

£1,000 - 1,500

€1,400 - 2,000

113

**A 1796 PATTERN INFANTRY OFFICER'S SWORD  
BY PROSSER, CHARING CROSS, LONDON, EARLY 19TH  
CENTURY**

With tapering fuller blade (rust patinated overall) bright over half its length and double-edged at the point, the forte etched and gilt against a blued ground along one side with post-1801 royal arms, foliage, a martial trophy and an agricultural trophy, and on the other with crowned 'GR' cypher, foliage and a further trophy, regulation ormolu hilt with double shell-guard, the inner one folding against a spring, rear quillon and faceted pommel cast and chased with foliage, and grip bound with twisted silver wire, in replacement black leather scabbard with original linear engraved ormolu mounts and two rings for suspension, the locket signed in full on one side and with frog-button on the other, and retaining most of its original gilding

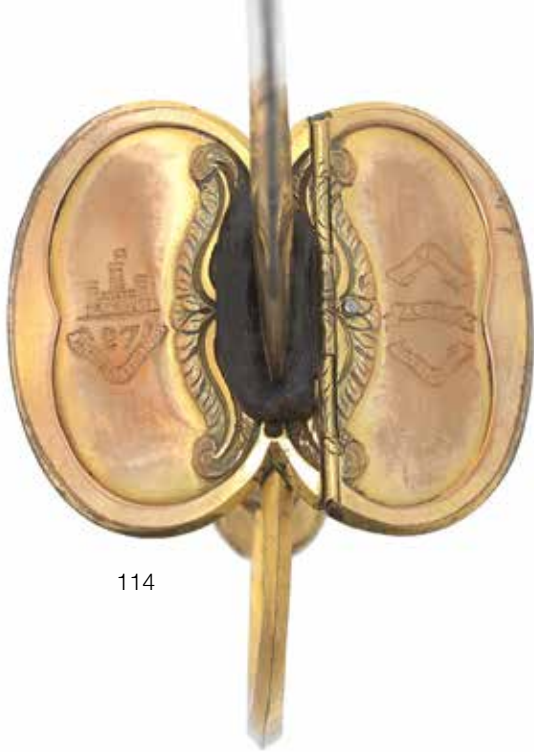
82.8 cm. blade

£600 - 800

€820 - 1,100

For the maker see Leslie Southwick, *London Silver-hilted Swords...*, 2001, pp. 199-201

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114

114

**A 1796 PATTERN INFANTRY OFFICER'S SWORD BELONGING TO JOHN MONTMORENCY TUCKER, CAPTAIN IN THE 27TH (INNISKILLING) REGIMENT OF FOOT EARLY 19TH CENTURY**

Similar to the last, the blade etched and gilt against a blued ground along one side of the forte with foliage framing a helmeted profile head, and on the other with foliage and crowned 'GR' cypher, the shell-guard (some wear to gilding) engraved with regimental badge and battle honours on the underside, the inner one folding against a spring and engraved with owner's name in script on the inside, and silver grip simulating wire binding (rear quillon missing), in original black leather scabbard (repaired, loss of finish) with shaped linear engraved ormlu mounts and two rings for suspension, the locket with frog-hook on one side, and retaining much original gilding

80.5 cm. blade

£2,000 - 2,500

€2,700 - 3,400

Captain John Montmorency Tucker was a member of the 1st Battalion of the 27th and served with that battalion throughout the Peninsular campaign in Eastern Spain where they were involved in the battles of Alcoy, Alfafara, Biar and Castalla. He was severely wounded at Waterloo. He transferred to the 8th Regiment of Foot in May 1816 and retired before 1824. He died at Haggan's asylum, Northfleet, Kent, in February 1852.

The 27th (Inniskilling) regiment of Foot were one of the backbone regiments of Wellington's Peninsular army. The 1st and 2nd Battalions saw action at the battles of Alcoy, Alfafara, Biar and Castalla. The 1st Battalion was sent to America but was recalled in time to fight at Waterloo where they suffered terribly. The Battalion was posted on the extreme right of the line (near La Haye Saint) without the benefit of the reverse slope. As a result they were exposed to French Artillery and musket fire all day but were forced to remain in square due to being constantly threatened by cavalry.

The 27th took fifteen Officers onto the field, by the end of the day only one was still standing and of six hundred and seventy other ranks four hundred and ninety three were killed or wounded



113 - 114



115

**A CAVALRY OFFICER'S SABRE  
CIRCA 1800**

With curved fullered blade polished bright over half its length to the point, the forte etched and gilt against a blued ground over both sides with designs of foliage and martial trophies, brass stirrup hilt comprising rounded largets, lobed rear quillon, bridled horse's head pommel and faceted back-piece in one, and later wooden grip (chipped), in original black leather scabbard (some crazing, chape missing) with linear engraved brass locket with suspension ring and frog-button

*75 cm. blade*

**£1,200 - 1,500**

**€1,600 - 2,000**



**AN UNUSUAL ORMOLU-MOUNTED OFFICER'S SABRE  
BY PITTER & FOX, BEDFORD STR.T, COVENT GARDEN, CIRCA  
1810**

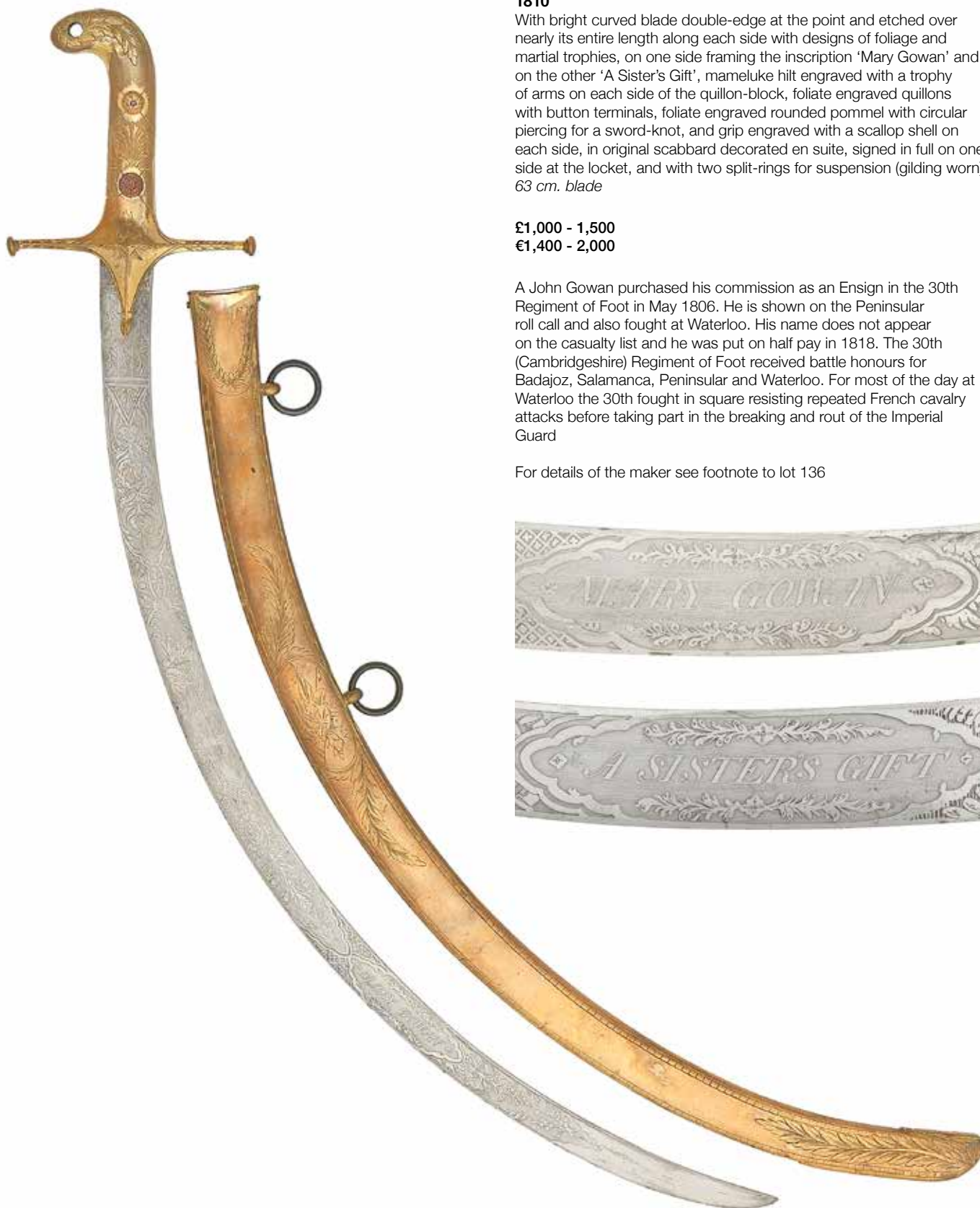
With bright curved blade double-edge at the point and etched over nearly its entire length along each side with designs of foliage and martial trophies, on one side framing the inscription 'Mary Gowan' and on the other 'A Sister's Gift', mameluke hilt engraved with a trophy of arms on each side of the quillon-block, foliate engraved quillons with button terminals, foliate engraved rounded pommel with circular piercing for a sword-knot, and grip engraved with a scallop shell on each side, in original scabbard decorated en suite, signed in full on one side at the locket, and with two split-rings for suspension (gilding worn) 63 cm. blade

£1,000 - 1,500

€1,400 - 2,000

A John Gowan purchased his commission as an Ensign in the 30th Regiment of Foot in May 1806. He is shown on the Peninsular roll call and also fought at Waterloo. His name does not appear on the casualty list and he was put on half pay in 1818. The 30th (Cambridgeshire) Regiment of Foot received battle honours for Badajoz, Salamanca, Peninsular and Waterloo. For most of the day at Waterloo the 30th fought in square resisting repeated French cavalry attacks before taking part in the breaking and rout of the Imperial Guard

For details of the maker see footnote to lot 136





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**AFTER ELIZABETH SOUTHERDEN (LADY BUTLER) THOMPSON**

Scotland Forever!

Photogravure printed in colours, on wove, with margins, 34.5 x 64cm (13 5/8 x 24 3/4in)(l)

£500 - 800

€680 - 1,100

118

**THE LIFE GUARD CHARGE AT WATERLOO: AN IMPRESSIVE WILLIAM IV SILVER SIDBOARD DISH**

*by Richard Atkins and William Somersall, London 1835, signed to reverse Saml Jones Fecit*

The centre mounted with a finely chased relief plaque depicting the Decisive Charge of the Life Guards at the Battle of Waterloo after Clennell, on a raised platform with stiff leaf band on a swirling lobed ground with raised border of military trophies, oak leaves and a shield cartouche engraved with a coat of arms, monogrammed A B below an Earl's coronet, diameter 63cm, weight 133oz.

£10,000 - 15,000

€14,000 - 20,000

By two o'clock in the afternoon Napoleon was winning the Battle of Waterloo. At this crucial juncture, Uxbridge ordered his two brigades of British heavy cavalry—formed unseen behind the ridge—to charge in support of the hard-pressed infantry. The Household Brigade crossed the crest of the Allied position and charged downhill. The cuirassiers guarding d'Erlon's left flank were still dispersed and were swept over the deeply sunken main road and then routed. The sunken lane acted as a trap, funnelling the flight of the French cavalry to their own right and away from the British cavalry.

Continuing their attack, the squadrons on the left of the Household Brigade then destroyed Aulard's brigade. Despite attempts to recall them, they continued past La Haye Sainte and found themselves at the bottom of the hill on blown horses facing Schmitz's brigade formed in squares and took heavy casualties in a countercharge of Milhaud's cuirassiers.

Luke Clennell (1781-1840) was one of the competitors for the prize of one thousand guineas awarded by the British Institution for the best finished sketches connected with the victories of the British Army in Spain, Portugal and France, the works to be submitted to the British Gallery in January 1816. Thirteen artists submitted works and Clennell received one of the premiums for this picture.

Atkins and Somersall were known for their fine chasing, an oval silver arm badge (brassard) won as a prize in the Deptford Regatta, 1830 can be seen at the Royal Museum Greenwich (RMG F6266). Samuel Jones of 78 Cheapside was a jeweller and declared bankrupt in November 1843.

The arms and cipher remain unidentified.





118





119

**A 1796 PATTERN HEAVY CAVALRY OFFICER'S SWORD TO THOMAS PATE HANKIN, ROYAL GREYS CIRCA 1800**

With fullered blade double-edged at the spear point and etched 'J.J. Runkel, Sohlingen' along the back at the forte, the forte along each side etched with martial trophies, crowned 'GR' cypher and 'JP Hankin Royal Greys', the etching retaining traces of original gilding, regulation steel hilt of ladder pattern pierced with symmetrical foliage, faceted rounded pommel and back-piece in one, and ribbed leather-covered grip (worn) bound with twisted silver wire, in original steel scabbard with two split-rings for suspension (hilt and scabbard with some light pitting)

86.9 cm. blade

**£5,000 - 7,000**

**€6,800 - 9,600**

Thomas Pate Hankin entered the Army in 1795 and served with the 2nd Dragoons (The Scots Greys) throughout his career. He took part in the famous charge at Waterloo where he was severely wounded in the knee. He was knighted by the Prince Regent in 1816 and promoted to Lieutenant-Colonel commanding the regiment in 1821. He subsequently died in 1825



120

**A 1796 HEAVY CAVALRY TROOPER'S SWORD  
BY OSBORN & GUNBY, BIRM.M, CIRCA 1815**

With fullered blade double-edged at the spear point, unmodified regulation russet steel hilt with oval piercings, the knuckle-guard now incised '2D' over original 'F/60', pommel and back-piece in one, and ribbed cord-bound leather-covered grip (worn), in original russet steel scabbard (some dents) with two split-rings for suspension, the locket stamped with maker's details on one side and now incised '2D' on the other, the back incised 'B/24' (some pitting overall)

86 cm. blade

£1,000 - 1,500

€1,400 - 2,000

For more information regarding this maker see Richard Dellar, *The British Cavalry Sword 1788-1912*, pp. 95-96





121

**AN 1803 PATTERN INFANTRY OFFICER'S SABRE  
EARLY 19TH CENTURY**

With curved fullered blade bright over half its length to the double-edged point, the forte etched and gilt against a blued ground along one side with foliage, a Classical trophy of arms, and post-1801 royal arms beneath a foliated baldachin, and on the other with foliage, crowned 'GR' cypher and the standing figure of a cavalryman above 'Warranted' on a foliated scroll, the back at the forte engraved in script 'Woolley & Deakin's Improved Steel', regulation ormolu hilt comprising oval guard pierced with scrolls, knuckle-guard with pierced crowned cypher, finely chased lion-head pommel and faceted back-piece, ribbed leather-covered grip bound with twisted copper-wire, and retaining much of its original gilding

*81.7 cm. blade*

**£800 - 1,200**

**€1,100 - 1,600**

122 Y Φ

**AN 1803 PATTERN INFANTRY OFFICER'S SABRE  
EARLY 19TH CENTURY**

With curved fullered blade bright towards the point and etched with foliage and a slung bugle horn above a lion on one side, and with further foliage, figure of Victory and a slung bugle horn above crossed sabres on the other, the remainder of the blade etched and gilt against a blued ground (some loss of finish) along one side with foliage, a wreath, a martial trophy, post-1801 royal arms and 'Gill's Warranted' within a foliated oval, and on the other with foliage, a wreath, and crowned 'GR' cypher above a Classical trophy of arms, regulation ormolu hilt comprising oval guard pierced with scrolls, knuckle-guard with pierced crowned cypher, a slung bugle horn above, sword-knot ring, lion-head pommel and faceted back-piece, partly chequered ivory grip, and some original gilding, in original black leather scabbard (some crazing) with shaped linear engraved brass (originally gilt) chape and suspension mount, the latter with suspension ring (locket replaced)

*73 cm. blade*

**£800 - 1,000**

**€1,100 - 1,400**





123

**AN 1803 PATTERN INFANTRY OFFICER'S SABRE  
EARLY 19TH CENTURY**

Similar to the last, the blade (some rust patination and light pitting) etched and gilt against a blued ground over half its length on one side with Union foliage, post-1801 royal arms and a martial trophy, and on the other with foliage, crowned 'GR' cypher and a martial trophy, in original black leather scabbard (some damage) with elaborately shaped linear engraved ormolu mounts and two rings for suspension (frog-hook missing)

85.4 cm. blade

£1,500 - 1,800

€2,000 - 2,500



**THE MEDALS AND ARCHIVE RELATING TO LIEUTENANT COLONEL A.G.SIDLEY, GOVERNOR OF THE MILITARY KNIGHTS OF WINDSOR, LATE 23RD FOOT, 45TH & 63RD FOOT,**

Military General Service 1793-1814, three bars, Salamanca, Vittoria, St. Sebastian (A.G. Sedley, Lieut 23rd Foot); Waterloo 1815, with steel clip and replacement silver suspension (Lieut. A.G. Sedley. 23rd. Reg. Foot. R.W.F.); Army of India 1799-1826, short hyphen reverse, one bar, Ava (Lieut A.G. Sedley, 45th Foot). With the Waterloo Medal to his father, Waterloo 1815, fitted with replacement suspension (Quar. Mast. Geo. Sidley, 23rd. Regiment Foot, R.W.F.). *Small minor correction on the first Waterloo changing the "I" to an "E" on Sedley, otherwise light contact marks very fine.* (Lot)

**£14,000 - 18,000**  
**€19,000 - 25,000**

The lot includes an original and detailed archive belonging to Lieutenant Colonel A.G. Sidley as follows:

Commission for Lieutenant of the 45th Regiment of Foot, dated 26th March 1825.

Commission for Lieutenant of the 45th Regiment of Foot, dated 1st December 1830.

Commission for Captain of the 45th Regiment of Foot, dated 14th February 1836. (water damaged)

Commission for Lieutenant Colonel of the 2nd West India Regiment dated 21st February 1851.

Letters Patent with Garter Seal to Lieutenant Colonel A.G. Sidley, Military Knight of Windsor on the Lower Foundation, dated 13th September 1862.

Letters Patent with Garter Seal to Lieutenant Colonel A.G. Sidley, Military Knight of Windsor on the Royal Foundation, dated 6th March 1865.

Appointment as Governor of the Military Knights of Windsor, dated 30th April 1875.

Photographs: In dress and undress uniform c.1862; In uniform wearing medals in later life with separate one of his wife; Miniature hand painted portraits of him and his wife done whilst in India.

Obituary from the Times dated 25th March 1876 (typed copy).

Obituary from the Windsor Gazette & Eton College Journal 25th March 1876.

Eton Express article from 1st April 1876. (modern photocopy)

Letter relating to his Military General Service Medal dated 23rd Feb 1849

Letter relating to his Army of India dated 23rd July 1851.

Letter from someone known as "R.N." regarding the 56th Anniversary of Salamanca.

Copy of letter from Lt Col G. Browne, C.B. dated 18th January 1858.

Letter to Quarternaster Sidley from Lieutennant Ellis re son's wound dated 8th July 1813 at Villaba.

Letter from Surgeon re condition of A.G.S. following wound.

Waterloo Subscription for £20 to A.G.S., numbered 1049 and dated 27th January 1819.

Copy of Testimonial letter re A.G.S. dated 5th July 1822 from Colonel Pearson commanding officer Royal Welsh Fusiliers.

General Court Martial and Honourable Acquittal documents, dated 8th May 1846.

Marriage Certificate at St. George Cathedral Madras, 22nd January 1837, Anthony Gardiner Sedley to Caroline Teed.

Return to the War Office from Moulmein dated 26th September 1838 advising of the above marriage.

Bond for a loan to AGS, the subject of the Court Martial, dated 7th October 1843.

Administration Document for the Effects of A.G.S., dated 8th May 1876.

A selection of buttons for the 63rd Foot and Military Knight's of Windsor, and a waist belt clasp for the 45th Foot.

Detailed History and genealogy of the Sidley family (modern).

13 carte de visites of Military Knights of Windsor.

Lieutenant Colonel Anthony Gardiner Sidley was born on 10th July 1794, he entered the Army, aged 16, as Second Lieutenant in the 23rd Royal Welsh Fusiliers on the 1st August 1811. He soon went with the Regiment to the Peninsula under the Duke of Wellington. He was present in all operations from March 1812 to December 1813. He was involved in the capture of the forts at Salamanca, the action on the heights of St. Christoval, the combat on the Guarena, the battle of Salamanca on the 22nd where he carried the King's Colour. He was involved in the advance upon Madrid, the taking of Retiro. In the campaign of 1813, he took part in the actions of Osma on the 18th June, and at Sabugana de Morillo on the 19th June in which he was severely wounded through the lungs. Furthermore the battles of Vittoria on the 21st June, the Pyrenees, the passage of the Bidassoa and the siege of St. Sebastian.

He served throughout the campaign in the Netherlands in 1815, and was so severely wounded at Waterloo that he had to retire on half-pay. In 1824 he joined the 45th Regiment and accompanied the Regiment to Burma, where he served throughout the Burmese War in 1826, and performed some very important services. He was employed in important operations to keep open the communication on the Irrawaddy between Rangoon and the Army under General Sir Archibald Campbell. He exchanged to the 63rd Regiment in 1836 and retired as Regimental Lieutenant-Colonel in 1845. He was placed on Half Pay on the 23rd October 1847.

He became a Military Knight of Windsor eventually becoming Governor on the 10th May 1875, after the death of Major Sir John Hopkins. He died on the 22nd March 1876 at the Governor's Tower, Lower Ward Windsor Castle, aged 81, his remains were interred at Upton Church.

The name Sedley and Sidley has been altered throughout time, originating from the County of Kent in the 14th Century.





125 \*

**PAIR TO SURGEON J. ALLARDYCE, 9TH FOOT LATE 19TH LIGHT DRAGOONS,**

Army of India 1799-1826, short hyphen reverse, one bar, Assye (Asst Surgn J. Allardyce, 19th Lt Drags); Military General Service 1793-1814, two bars, Vimiera, Corunna (J. Allardyce, M.D. Asst Surgn 9th Foot.). *Extremely fine.* (Lot)

£6,000 - 9,000

€8,200 - 12,000

Sold with letters which would have accompanied the Military General Service Medal (dated 27th Nov 1849), and the Army of India Medal (dated 23rd July 1851).

Surgeon James Allardyce was born on the 28th January 1782, he sees some service in the Honourable East India Company but begins his service as Assistant Surgeon with the 19th Dragoons on the 4th August 1801. He serves on the Staff from the 21st January 1808. He then joins the 62nd Foot as Surgeon on the 30th March 1809, he then transfers to 2nd Dragoon Guards on the 10th August 1809, and then on to the 34th Foot on the 17th March 1814. He retires on Half Pay on the 29th May 1823, having graduated as M.D. from Maris College Aberdeen in 1822. He lived in Cheltenham and was in practice for many years. He died on the 6th April 1866.

126

**MILITARY GENERAL SERVICE MEDAL 1793-1814,**  
two bars, Vittoria, Pyrenees (L.Pigou, Lieut 20th Foot). *Good very fine.*  
(1)

£2,000 - 2,500  
€2,700 - 3,400

Ensign 30.5.1811.

Confirmed on roll, noted as Pigon on Foster's roll.



126



127

127

**MILITARY GENERAL SERVICE MEDAL 1793-1814,**  
five bars, Fuentes D'Onor, Salamanca, Vittoria, Nivelle, Nive (J.Jones,  
3rd Foot Guards). *Good very fine.* (1)

£1,400 - 1,800  
€1,900 - 2,500

Confirmed on roll as John Jones, another John Jones on the roll with a  
four bar entitlement. With 5 John Jones's on the Waterloo roll.

128

**WATERLOO MEDAL 1815,**  
fitted with original steel clip and ring suspension (Serj. James  
Campbell, 1st Batt. 4th Reg. Foot.). *A couple of light contact marks,*  
*otherwise good very fine.* (1)

£1,500 - 2,000  
€2,000 - 2,700

A Sergeant John Campbell is confirmed on the roll as serving with  
Captain Craig's Company No.5.



128



129

129 \*

**A SERGINGAPATAM MEDAL 1799,**

a gilt metal example, housed in an attractive glazed display mount with loop and straight bar suspension. *A couple of light contact marks, otherwise good very fine.* (1)

£800 - 1,200

€1,100 - 1,600



130

130

**WATERLOO 1815,**

fitted with an unusual silver ball and heavy silver bar suspension (Lieut. Alex. Sword. 1st Batt. 91st Reg. Foot.). *Some light edge bruising and contact wear, otherwise nearly very fine.* (1)

£4,000 - 6,000

€5,500 - 8,200

(Lieut. Alex. Sword, 1st Batt. 91st Reg. Foot) fitted with an unusual silver ball and heavy silver suspension, some edge bruising and contact wear, otherwise nearly very fine.

Sold with an old news article on the 'Old Glasgow Business' of James Sword & Son. The following is an extract: 'There is a Waterloo Medal in the family of the founder of the firm which reposed in the safe at Hutcheson Street until recently. The honour was awarded to James Sword, jun's. brother, Alexander, "lately Lieutenant in His Majesty's 91st Regiment of Foot", so runs the document. This young officer carried the colours of his regiment at the attack on Bergen-op-Zoom on 8th March, 1814. An account of this action states, "The British, after forcing an entrance, had their retreat cut off and a dreadful slaughter ensued; nearly all were cut to pieces or made prisoners". Young Sword, However, saved his colours at "his imminent peril". He also suffered shipwreck on his way to join the "Royal African Colonial Corps."





131

**THE PAIR OF MEDALS TO TROOPER THOMAS WILKINSON,  
ROYAL HORSE GUARDS,**

Military General Service 1793-1814, two bars, Vittoria, Toulouse (Thomas Wilkinson, Royal Horse Guards.); Waterloo 1815, fitted with replacement steel clip and ring suspension (Thomas Wilkinson, Royal Horse Guards.). *Light contact marks to both, otherwise very fine. (2)*

£3,500 - 4,500

€4,800 - 6,100

Thomas Wilkinson is confirmed on the rolls for both medals he served in Captain Clayton's Troop during the Battle of Waterloo and was pensioned off on the 6th March 1816.



132

**A 1796 PATTERN LIGHT CAVALRY OFFICER'S SABRE**

**LATE 18TH CENTURY**

With curved fuller blade double-edged at the point, the forte on one side etched 'Tho.s Gills Warranted 1799', regulation steel hilt with variant rounded pommel and back-piece in one, and ribbed leather-covered grip (worn and repaired), in original steel scabbard with two rings for suspension (some wear and pitting overall)

83 cm. blade

£350 - 450

€480 - 610

For information on the Gill family of sword-cutlers see Richard Dellar, *The British Cavalry Sword 1788-1912...*, 2013, pp. 280-299

133

**A 1796 PATTERN LIGHT CAVALRY OFFICER'S SABRE**

**BY WOOLLEY & DEAKIN OF BIRMINGHAM, EARLY 19TH CENTURY**

With curved fuller blade polished bright over half its length to the double-edged point, the forte etched and gilt against a blued ground along one side with foliage, a Classical trophy of arms, and post 1801 royal arms beneath a foliated baldachin, and on the other with foliage, the standing figure of a cavalryman and crowned 'GR' cypher beneath a foliated wreath, the back of the forte engraved in script 'Wooley & Deakin's Improved Steel', regulation russet steel stirrup hilt, and ribbed leather-covered grip (some damage) bound with twisted silver wire, in associated steel scabbard (polished bright, some pitting) with two rings for suspension

81.6 cm. blade

£1,200 - 1,500

€1,600 - 2,000

134

**A 1796 PATTERN LIGHT CAVALRY TROOPER'S SABRE**

**EARLY 19TH CENTURY**

With fullered single-edged blade in fine condition retaining virtually all its original brightly polished finish, regulation russet steel stirrup hilt with langets, lobed rear quillon, rounded pommel and back-piece in one, and ribbed leather-covered grip, in original russet steel scabbard with two rings for suspension (hilt and scabbard with some light pitting)

83.5 cm. blade

£1,000 - 1,400

€1,400 - 1,900

135

**A 1796 PATTERN LIGHT CAVALRY OFFICER'S SABRE**

**BY WOOLLEY & CO., BIRMINGHAM, LATE 18TH CENTURY**

With curved fullered blade polished bright over half its length to the double-edged point, the forte etched and gilt against a blued ground along one side with foliage, pre-1801 royal arms, a martial trophy and an oval bearing the maker's name, and on the other with crowned 'GR' cypher beneath a foliated baldachin, a cavalryman and an oval inscribed 'Warranted', regulation russet steel stirrup hilt with pommel and back-piece in one, and ribbed leather-covered grip (some worming) bound with twisted silver wire (loose), in original steel scabbard signed in an oval on one side at the locket, and two split-rings for suspension each carrying an original sprung sling hook (hilt and scabbard with rust patination and light pitting)

83.8 cm. blade

£1,200 - 1,500

€1,600 - 2,000







136

**A MAMELUKE-HILTED OFFICER'S SABRE  
BY PITTER & FOX, BEDFORD ST., COVENT  
GARDEN, LONDON, CIRCA 1810**

With bright curved blade double-edged towards the point and etched over most of its length along one side with foliage, the figure of Victory, post-1801 royal arms, a female figure and lion, and a martial trophy above 'Warranted' in an oval, and on the other with foliage, a wreath above a crowned 'GR' cypher, the figure of Britannia and a further martial trophy, hilt comprising steel cross-guard with button terminals, gilt grip-strap chased with a running leaf pattern, and bevelled ebony grips (repairs), the pommel with gilt-mounted circular piercing for sword-knot, in original steel scabbard (some rust patination and light pitting) signed in full on one side at the locket, and with two rings for suspension  
72 cm. blade

**£2,000 - 2,500**

**€2,700 - 3,400**

John Pitter and Benjamin Fox were in partnership between 1808 and 1826, the same year they were appointed Gold Lacemen in Ordinary to George IV. For more information see Leslie Southwick, *London Silver-hilted Swords...*, 2001, p. 197



137 Y Φ

**AN ORMOLU-MOUNTED OFFICER'S SWORD  
PRESENTED TO CHRISTOPHER CRAWLEY  
ESQ. BY THE CREGGAN INFANTRY  
EARLY 19TH CENTURY**

With curved fullered blade (light rust patination) double-edged at the point and etched over most of its length along one side with designs of foliage, a trophy of arms, crowned 'GR' cypher, the figure of Justice and 'Osborns Warranted' on a foliated scroll, and on the other with foliage, post-1801 royal arms, a trophy of arms and the presentation inscription on foliated scrolls, cast and chased stirrup hilt (knuckle-guard replaced) comprising langets and lobed rear quillon with acanthus, lion-head pommel and back-piece in one, and ribbed ivory grip (chipped) bound with copper wire, in original tooled black leather scabbard (some crazing and loss of finish) with shaped linear engraved mounts (frog-button missing, some loss of gilding) and two rings for suspension

76.5 cm. blade

**£1,200 - 1,500**

**€1,600 - 2,000**

The presentation inscription reads: 'This Sword Was Presented By The Non Commissioned Officers And Privates Of The Creggan Infantry To Their Commanding Officer Christopher Crawley Esq.re As A Small But Genuine Testimony Of Their Esteem'

The Creggan Infantry was a volunteer militia unit formed in 1796 in County Armagh, Ireland. Christopher Crawley appears in the War Office list of Officers of the Militia. He received his Commission as Captain in 1796 and was the Senior Officer in the unit at that time

138 Y Φ

**AN IRISH ORMOLU-MOUNTED OFFICER'S SABRE PRESENTED  
TO CAPTAIN RICHARD PALMER BY THE MOUNTRATH  
CAVALRY**

**BY READ, 4 PARLIAMENT ST., DUBLIN, CIRCA 1800**

With broad curved fullered blade double-edged at the point and etched over most of its length along one side with a trophy of arms surmounted by a wreath, the figure of Britannia, a cherub seated amid foliage, pre-1801 royal arms and a cavalryman on horseback, and on the other with foliage, crowned 'GR' cypher, the figure of Justice, a trophy of arms and a further cavalryman on horseback within a garland, some of the decoration gilt against blued grounds, stirrup hilt comprising targets each with applied silver crowned Irish harp, lobed rear quillon, open side-guard and knuckle-guard cast and chased with foliage, the last set with oval silver medallion chased with recipient's monogram against a punched ground, pommel formed as a cavalryman's plumed helmet and with faceted back-piece in one, and swelling chequered ivory grip (old splits and minor damage), in original scabbard lined in wood covered in red morocco leather and pierced along each side with border engraved openwork decoration, the locket signed within an oval on one side and engraved with the presentation inscription on the other, two rings for suspension, and drag-wheel (repaired) at the chape (some wear and loss of gilding overall)

*82.5 cm. blade*

**£3,000 - 4,000**

**€4,100 - 5,500**

The presentation inscription reads: 'The Gift of the Non-Commissioned Officers & Privates of the Mt. Rath Cavalry to Rich.d Palmer Esq. re their Captain as a Mark of Esteem & respect for his unremitting attention in Promoting The Discipline of the Corps.'

Captain Richard Palmer was a member of a prominent Anglo-Irish family from Queen's County, central Ireland. He appears on the Militia list as a Captain of the Mountrath Infantry militia in 1803 indicating his transfer subsequent to the presentation of this sabre







William II by John Singleton Copley. ©English Heritage



139

**A RARE ORMOLU-MOUNTED PRESENTATION SABRE IN EASTERN TASTE TO HIS ROYAL HIGHNESS THE HEREDITARY PRINCE OF ORANGE  
DATED 1814**

With watered curved single-edged blade, the forte on one side with gold-inlaid cartouche inscribed 'Work of Asadullah Isfahanie' in *na'staliq*, a gold-inlaid amulet (*beduh*) above, hilt cast and chased in the round with foliate targets, quillons framed as tiger's paws, bejewelled tiger-head pommel with circular piercing through its jaws for a sword-knot, and grip chased with fur, in original wooden scabbard covered in blackened fishskin with locket, chape and rounded suspension mounts all engraved with flowers and foliage against stippled grounds, the first engraved 'Wilhelm von Oranien London 1814' within a rectangular cartouche on one side, the last each with ring for suspension, and retaining virtually all its original gilding  
81 cm. blade

£15,000 - 20,000

€20,000 - 27,000

**Provenance**

Hermann Historica, Munich, 26 April 1993, lot 2837

Born in 1792, Willem Frederik George Lodewijk was the eldest son of King William I of the Netherlands and Wilhelmine of Prussia. Under threat from the anti-orangist Patriots, the family were forced to flee the Netherlands in 1795 and as a result William spent most of his childhood at the Prussian court, where he followed a military education and served in the Prussian army. He later entered the British Army, and in 1811, as aide-de-camp to Arthur Wellesley, 1st Duke of Wellington, took part in several campaigns of the Peninsular War. He was made Lieutenant-Colonel in the British Army on 11 June 1811 and Colonel on 21 October that year. On 8 September 1812 he was made an aide-de-camp to the Prince Regent and on 14 December 1813 promoted to Major-General. His courage and good nature made him very popular with the British, who nicknamed him "Slender Billy".

He returned to the Netherlands in 1813 when his father became sovereign prince. In 1815, he took service in the Allied army when Napoleon escaped from Elba. He fought as commander of the Allied Corps at the Battle of Quatre Bras and the Battle of Waterloo, where he was knocked from his horse by a musket ball to the shoulder. The location where the young prince was wounded is marked by the Lion's Mound, an artificial hill surmounted by a statue of a lion, which was commissioned by King William I in 1820. As a sign of gratitude for his victory in Waterloo, William was offered Soestdijk Palace by the Dutch people.

In 1814, William became briefly engaged to Princess Charlotte of Wales, the only daughter of the Prince Regent and his estranged wife Caroline of Brunswick. Although arranged by the Prince Regent, the engagement was soon called off as both Charlotte and her mother disagreed with the match. He later married the Grand Duchess Anna Pavlovna of Russia, youngest sister to Czar Alexander I.

William enjoyed considerable popularity in the Netherlands and was known for his affability and moderation. Following his father's abdication, he acceded to the throne as William II in 1840. In 1848, revolutions broke out all over Europe, and in Paris the Bourbon-Orleans monarchy fell. Fearful that revolution would spread to Amsterdam next, William decided to institute a more liberal regime, believing it was better to grant reforms instead of having them imposed on him. A new constitution was created and royal power decreased sharply. He swore in the first parliamentary cabinet a few months before his death in 1849.





140

**THOMAS JONES BARKER (BRITISH, 1815-1882)**

The Battle of Waterloo

signed 'T.Jones.Barker/pinx' (lower left)

oil on canvas

102 x 135cm (40 3/16 x 53 1/8in).

£20,000 - 30,000

€27,000 - 41,000

**Provenance**

with Vicars Brothers, London.

with The Parker Gallery, London.

Sale, Sotheby's London, 8 June 1993, lot 188.

Private collection, UK.

The tablet reads:

'The Imperial guards has approached to within twenty yards when Wellington at last said 'Now Maitland! Now's your time!' - the guards, lowering their bayonets, rushed forward hurling their enemies before them'.

The present lot depicts one of the decisive and climactic moments in the battle of Waterloo and indeed one of the most celebrated junctures in the narrative of British military history.

At approximately 7.30 in the evening on the 18 June 1815 Napoleon launched a last attack on the British and Dutch held ridge in an attempt to break the allied lines before the arrival of Marshall Blucher's Prussian troops could make a decisive impact on the battlefield. This attack was spearheaded by eight battalions of the hitherto undefeated

Imperial Guard, the most battle hardened and fanatical of Napoleon's troops. Five battalions of the Middle guard led the advance, supported by a number of French line regiments and various cavalry and artillery units, three battalions of the Old Guard, the *grognards*, were held in reserve. The weight of this attack was directed towards the middle of Wellington's line where General Halkett's 5th Brigade and Colonel Maitland's 1st Brigade of Foot Guards lay on the reverse slope of the ridge sheltered from the fire of French artillery. Wellington himself, mounted on his charger Copenhagen, took direct command and waited until the French advance was within fifty or sixty paces before commanding 'Now, Maitland! Now's your time! Up Guards!' The Brigade rose and shook themselves into line before unleashing a devastating hail of musket fire. After absorbing a great deal of punishment and some attempts to return fire the advance faltered and then turned in full scale retreat.

Right in the centre of Barker's composition Wellington is instantly identifiable giving his famous order with an authoritative wave of his cockade whilst Maitland, pictured to the Duke's left, is echoing the order with an upward slash of his sword. It's a dramatic scene that captures the swirling maelstrom of battle whilst at the same depicting with utter clarity the moment when the decisive command was issued, the artist offering the viewer an opportunity to witness this significant moment first hand. Waterloo is a battle remembered in popular consciousness for a number of significant moments, the charge of the Union Brigade, the defence of Hougoumont and the repeated attacks of the French cavalry all of which have been celebrated in famous paintings of national importance. Barker's monumental work can be adjudged to be in the same class and is certainly the most significant artistic depiction of one of Waterloo's most significant moments.





141

**CONTINENTAL SCHOOL, EARLY 19TH CENTURY**

The farms of Hougoumont and Le Haye Sainte, a pair  
ink and watercolour  
each 17.1 x 24.8cm (6 3/4 x 9 3/4in).(2)

£600 - 800

€820 - 1,100





142

**A VERY RARE WATERLOO PERIOD CEREMONIAL BASE-DRUM  
OF THE COLDSTREAM REGIMENT OF FOOT GUARDS  
CIRCA 1810**

The barrel secured by dome-headed brass nails along one side and painted in polychrome with the royal arms, title scroll 'Coldstream Regt. of Foot Guards' above, and a garter star below flanked by a red and white English rose, rims with painted decoration, later vellum skins and rope tensioners, the latter with leather adjusters, three brass ball feet, and ring for suspension (minor restoration and professionally revarnished by Potters)

66.5 cm. high, 56 cm. diam.

£6,000 - 8,000

€8,200 - 11,000

**Provenance**

Possibly carried by the Regiment at the Battle of Waterloo whilst under the Command of Alexander George Woodford, who was present at the famous defense of the Hougoumont Farm  
George Potter & Company, Aldershot  
Bosley's, Marlow, 17 June 1999, lot 273

The regimental title 'Coldstream Regt. of Foot Guards' was changed in 1817 to 'Coldstream Guards'. The Chateau of Hougoumont was in a vital position during the Battle of Waterloo. It was held by men of the Scots and Coldstream Guards. After constant attack and bombardment 6,000 men were to lose their lives. The Guards stood firm and no Frenchman got inside the buildings



143

**AN HISTORIC FRENCH ANXI CUIRASSIER'S SWORD BROUGHT FROM THE FIELD OF WATERLOO**

**CIRCA 1802-3**

With tapering fullered blade (etched manufacturer's details polished off) with contemporary modified point, one side towards the forte etched with a panel inscribed 'The Sword of a French Cuirassier engaged at Waterloo, brought from the field of battle and presented to John Barnard Esqr. by W. Wickens', regulation brass hilt of three bars swept-up to join the knuckle-guard, brass pommel-cap, and ribbed leather-covered grip bound with twisted brass wire, in original steel scabbard with two rings for suspension (some pitting)

96.2 cm. blade

£2,000 - 3,000

€2,700 - 4,100

No details regarding John Barnard or W. Wickens appear to be available, however W. Wickens was presumably one of a number of spectators present at Waterloo

144 \*

**AN HISTORIC FRENCH 14-BORE MODEL AN XIII FLINTLOCK MILITARY PISTOL TAKEN AT WATERLOO**

**DATED 1813**

With plain barrel stamped with inspector's marks and dated '1813' at the breech, and retained by a brass band, tang engraved 'Me. an 13' and with extension down the back of the butt, flat bevelled lock stamped with inspector's mark and engraved 'Manufr. Imp de Charleville' beneath the brass pan, figured half-stock inlaid with a pinned silver plaque engraved in script 'This Pistol was taken from the body of a French Cuirassier who fell at the ever Memorable Battle when the British Army under the Command of the Duke of Wellington totally defeated the whole French Army under the Command of Buonaparte in person on the plains brought from Waterloo by B. Sugden, 12 Aug.t, 1815', regulation brass mounts each struck with inspector's mark including slightly beaked pommel, and original steel ramrod

20 cm. barrel

£8,000 - 10,000

€11,000 - 14,000

**Provenance**

Bonhams San Francisco, Antique Arms..., 10 June 2013, lot 3429

A Benj.(amin) Sugden is listed in the Waterloo Medal Roll as having served in the Light Company, 2nd Battalion, 1st Foot Guards. The 1st Regiment of Foot Guards served with great distinction at the Battle of Waterloo and for their part in the defeat of the Foot Grenadiers of the Imperial Guard were retitled the Grenadier Guards and awarded the distinction of wearing the bearskin chapeau as a souvenir of victory. The Light Company spent the morning of the battle defending the farm at Hougoumont and were later withdrawn to join their regiment for the final defeat of the French

143









145<sup>W</sup>

**RICHARD CATON WOODVILLE (BRITISH, 1856-1927)**

The defence of Hougoumont  
signed and dated 'R.Caton.Woodville./01.' (lower left)  
oil on canvas  
76.2 x 50.8cm (30 x 20in).

**£8,000 - 12,000**  
**€11,000 - 16,000**

**Provenance**

Private Collection, UK.

The assault on Hougoumont, a key position on the battlefield, commenced at 11:00 hrs on 18th June 1815 when the French artillery began pounding the Chateau and farm. The British artillery, ranged on the ridge behind, replied and fired on the French infantry arrayed in their columns preparing to advance. The Chateau and farm complex was defended by Guardsmen of the Light Companies of the British 2nd (Coldstream) and 3rd Foot (now Scots) Guards. Wellington had ordered Lieutenant Colonel MacDonnell to 'defend the post to the last extremity'.

As the French (1st Brigade of the 6th Division) came charging through the main gate the British guardsmen counterattacked to drive them back. In the struggle the gates were damaged, but Lieutenant Colonel MacDonnell's men forced it shut and Sergeant Graham of the Coldstreams dropped the bar in place. The first French attack at Hougoumont had been repelled.

What had begun as a diversionary attack by the French on Hougoumont escalated into a pitched battle that drew in more and more French troops as the day wore on. Napoleon had hoped that the assault would draw in Wellington's reserves, but just a handful of those were committed. By the end of the day the two British Guards Battalions that had defended Hougoumont suffered roughly 500 dead and wounded out of the strength of nearly 2,000. The French had been unable to capture Hougoumont and their casualties filled the woods and fields.

Some years later an English clergyman bequeathed £500 to be given to the bravest Briton from the Battle of Waterloo. The selection was referred to the Duke of Wellington who nominated Lieutenant Colonel MacDonnell, who gave half the award to Sergeant Graham. Annually the Coldstream Guards celebrate the action with a ceremony of the 'hanging of the brick'.



146<sup>W</sup>

**AFTER RICHARD ANSDELL, RA**

The Fight for the Standard

oil on canvas

131.5 x 100.4cm (51 3/4 x 39 1/2in).

**£10,000 - 15,000**

**€14,000 - 20,000**

The present lot is after Richard Ansdell's (British, 1815-1855) original painting of the same title which is hanging in the Great Hall, Edinburgh Castle.

This painting depicts Sergeant Charles Ewart of the Royal North British Dragoons, more commonly known as the Scots Greys, defending the captured eagle of the French 45th Regiment of the Line from a French lancer during the Battle of Waterloo, 18 June 1815. The capture of the eagle is one of the most prized honours of the modern incarnation of the Scots Greys, the Royal Scots Dragoon Guards and in commemoration of this brave action their cap badge shows the eagle and reads 'Waterloo.' The actual captured eagle is now on display in the Royal Scots Dragoon Guards museum, Edinburgh Castle.

For his part in the capture of the eagle Ewart was hailed a hero and travelled the country recounting the action and he was commissioned as an ensign in 1816. When he died in 1846 Ewart was buried in Salford but his grave was later paved over and forgotten for many years until uncovered in the 1930s when Ewart was reburied by the Royal Scots Greys (as they were then titled) on the esplanade of Edinburgh Castle in 1938.

Today, Sergeant Ewart is perhaps most known amongst the general population for the pub in Edinburgh which bears his name, the Ensign Ewart. It is located next to the Castle esplanade, where a monument marks his burial place.





147<sup>W</sup>

**ATTRIBUTED TO ARTHUR STOCKS (BRITISH, 1846-1889),  
AFTER DANIEL MACLISE (IRISH, 1806-1870)**

The Meeting of Wellington and Blücher after the Battle of Waterloo  
oil on canvas

86.4 x 348cm (34 x 137in).

£10,000 - 15,000

€14,000 - 20,000

**Provenance**

The Art Union of London.

Sir Richard Biddulph Martin, 1st Baronet, Overbury Court,  
Gloucestershire, Member of Parliament for Tewkesbury.

The Waterloo Hotel, Crowthorne, Berkshire.

**Exhibited**

Toronto, *Canadian National Exhibition of Toronto, Fine Art Section*,  
1910, no. 1, lent by the Art Union of London and listed as Daniel  
Maclise, R.A.

London, *Exhibition of Naval & Military Works*, Guildhall, Corporation of  
London, 1915, no. 233, lent by Sir Richard Biddulph Martin.

The present lot is likely a copy after Daniel Maclise's (1806-1870) impressive work of the same title in the Royal Gallery, Parliament, painted by Arthur Stocks. Maclise's original work was commissioned in 1858 and finished in 1861 and can be viewed opposite the Royal Gallery from Maclise's other notable commission the 'Death of Nelson'. Shortly after Maclise had completed his masterpiece the renowned print maker Lumb Stocks (1812-1892) created an engraving after the original work with assistance from his son Arthur Stocks (1846-1889), himself a very capable engraver and draughtsman. The engraving was first exhibited at the Royal Academy in 1874 no. 1260 and it is possible that Arthur Stocks painted this large copy of the original around this time.

The detail of the work is remarkable with nearly every element of Maclise's original composition recorded. Wellington is mounted on his famous charger Copenhagen, immediately beside him to the right are Lord Arthur Hill, General Somerset and the Hon Henry Percy, with various Life Guards and Horse Guards. Blücher is accompanied by Marshalls Gneisenau, Nostitz and Blülow. Mounted on the white horse, with drawn sword at his shoulder, is an Englishman, Sir Hussey Vivian, who was attached to Blücher's staff.

The tone of the work is notably sombre and clearly conveys the grim and tragic aftermath of the battle with little hint of triumphalism or jingoism.







**GEORGE JONES, RA (BRITISH, 1786-1869)**

The Final Defeat of the French at Waterloo  
signed 'Geo Jones' (lower left) and indistinctly  
inscribed 'This memorable battle was fought/June  
18th 1815' (on the reverse)

oil on panel

47 x 68.6cm (18 1/2 x 27in).

£10,000 - 15,000

€14,000 - 20,000

**Provenance**

with The Parker Gallery, London.

Purchased from the above by the current owner's  
father *circa* 1947.

Thence by descent.

**Exhibited**

London, Royal Academy, 1816, no. 23.

George Jones is an artist invariably connected with the Battle of Waterloo. Jones himself was a Captain in the Royal Montgomery Regiment of Militia and whilst he did not fight at Waterloo, he was part of the army of occupation that subsequently occupied Paris. This gave Jones ample opportunity to travel to the battlefield where he made numerous sketches of its topography and landscape. A number of these sketches were published in a book of engravings entitled 'The Battle of Waterloo [...] by a Near Observer', (London, 1817).

Jones exhibited a series of oils showing the closing stages of the battle at the Royal Academy from 1816 onwards, of which the present lot was significantly the first to be displayed. The depiction of the battle so skilfully painted and rendered would for many people of the period have been their first visual experience of the famous battle and thus must be considered one of the most important depictions of the battle of Waterloo to come on to the market in recent decades. Following on from his series of Waterloo related works Jones quickly acquired the popular nickname of 'Waterloo Jones' a tag which was proliferated by his remarkable physical resemblance to the Duke of Wellington himself. George Jones was elected a full Royal Academician in 1822 and in 1840 was made the Keeper of the Royal Academy, he died at his home in Regent's Park in 1869.

For further reference on the works of George Jones please see Harrington, Peter, 'The Battle Paintings of George Jones, R.A. (1786-1869)', *Journal of the Society for Army Historical Research*, vol. LXVII, no. 272, Winter 1989, pp. 239-252.









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**A RARE WINE GLASS BY WILLIAM COLLINS CELEBRATING THE VICTORY AT WATERLOO, CIRCA 1815-17**

The bucket shaped bowl cut with heavy pineapple cutting, three shield-shaped panels painted in transparent enamels with bouquets of coloured flowers and a border of palmettes in grey, on a facet-cut stem and scalloped foot, the foot engraved 'Wellington June 18th 1815', 11.4cm high

£1,000 - 1,200

€1,400 - 1,600

This set may have been used during the celebrations on 18 June 1817 when the Duke of Wellington attended the opening of Waterloo Bridge, close to William Collins' workshop at 227 The Strand. It was here that William Collins produced cut glass with painted enamels for Queen Charlotte, Prince Augustus Frederick, Duke of Sussex and other royal and aristocratic patrons between circa 1810 and 1820. In 1815 Collins is recorded as 'Glass manufacturer to Her Majesty and the Royal Family'.

A number of fine glass tablewares can be attributed to Collins, some signed 'Patent Enamel', a reference perhaps to Samuel Anness who in 1805 had registered a patent for 'Certain improved methods of preparing various enamel colours and applying the same, so prepared, to the ornamenting of useful vessels of glass'. Anness worked with the painter Charles Muss who in 1807 joined William Collins and they worked in business together until Muss's death in 1824. Muss had previously painted at Coalport. The similarity of the flower painting on the present lot to porcelain decoration suggests that Charles Muss was probably responsible for this hitherto unrecorded set made to commemorate the Duke of Wellington's victory at Waterloo.

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**TWO ENGLISH GLASS BALUSTER GOBLETs, CIRCA 1760, USED TO TOAST THE VICTORY AT WATERLOO**

Both with a round funnel bowl set on a tall slender multi-knopped stem and conical foot, one with fine Dutch engraving of a formal lambrequin border ornamented with foliate scrolls and incorporating stars, palmettes and stylised baskets of flowers and fruit, two crowned cartouches depicting cormorants with wings outstretched holding fronds in their beaks (otherwise known as Liver Birds), 20.6cm high, the other glass decorated with a formal leaf-scroll border incorporating pairs of lovebirds, 19.6cm high (2)

£1,000 - 1,500

€1,400 - 2,000

Provenance:

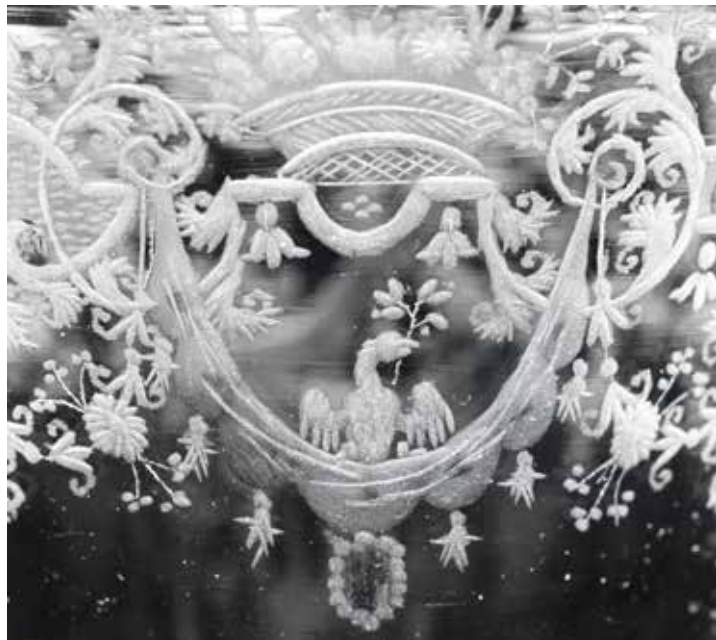
Dudley Ryder, 1st Earl of Harrowby and Viscount Sandon  
by family descent to the present owner

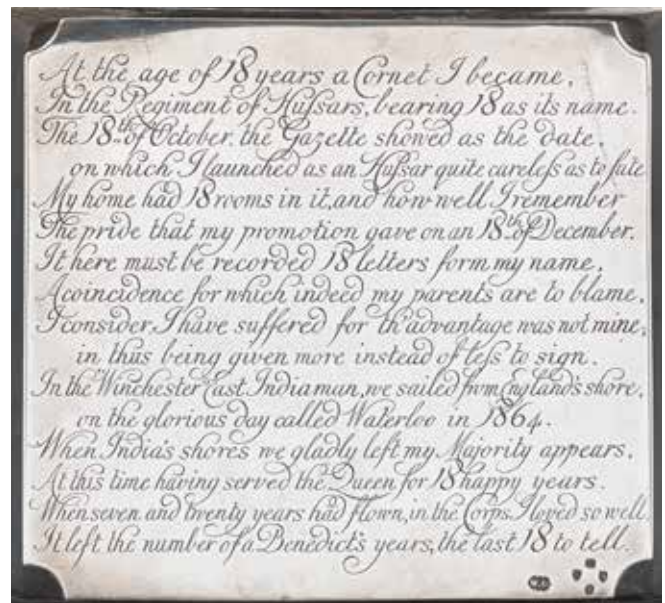
By family repute these glasses were used by the Prime Minister, Lord Liverpool, and his host Lord Harrowby, to toast the news of the victory at Waterloo on 21 June 1815. The Waterloo dispatch was carried from Brussels to Lord Bathurst by Major Henry Percy, the Duke of Wellington's *aide-de-camp*, reaching London that evening. Most of the Cabinet was dining with Lord Harrowby at 44 Grosvenor Square. The dispatch was later read aloud by the Prime Minister to the Prince Regent (the future King George IV) at Mrs Boehm's house in St. James's Square, where the Prince himself had been dining.

Lord Harrowby (1762-1847) served in Lord Liverpool's Cabinet as Lord President of the Council from 1812-1827. On the evening after Waterloo, Lord Liverpool purportedly drank from the glass engraved with the stars and cormorants, while Lord Harrowby used the goblet with lovebirds. Harrowby was no doubt aware that the Liver Birds were the important symbol of the city of Liverpool and that this was an appropriate glass to offer the Prime Minister as he and his Cabinet toasted the historic news.



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## A VICTORIAN WATERLOO AND 18TH HUSSARS COMMEMORATIVE SILVER PUNCH BOWL SET WITH MEDALS

by Charles Stuart Harris, London 1887

Typical hemispherical form with reeded rim and embossed laurel swags, engraved "Melted remains of an 18th Hussar's Uniform," with eight apertures for clasp-mounted medals, five for Waterloo and three for Military General Service, raised on an octagonal ebonised plinth, the front with a cipher and motto, the badge of the 18th Hussars 1859-1886, two plaques, by William Comyns, London 1888, one with a list of promotions, the other with a poem:

'At the age of 18 years a Cornet I became,  
In the regiment of Hussars, bearing 18 as its name.  
The 18th of October the Gazette showed as the date,  
on which I launched as an Hussar quite careless as to fate.  
My home had 18 rooms in it, and how well I remember  
The pride that my promotion gave me on an 18th of December.  
It here must be recorded 18 letters form my name,  
A coincidence for which indeed my parents are to blame,  
I consider I have suffered for the advantage was not mine,  
in this being given more instead of less to sign.  
In the "Winchester" East Indiaman, we sailed from England's shore,  
on the glorious day called Waterloo in 1864.  
When India's shore we gladly left my majority appears,  
At this time having served the Queen for 18 happy years.  
When seven and twenty years had flown, in the corps I loved so well,  
It left the number of a Benedict's years, the last 18 to tell.'

All contained in a baize-lined wooden carrying case.

£12,000 - 18,000

€16,000 - 25,000

The Waterloo Medals were all awarded to soldiers of the 18th Hussars as follows:

James PENNINGTON  
J HAZELDINE (renamed)  
Sgt Michael DONNOLLY  
Charles ROOTS  
Corporal Thomas JONES (and with MGS)

The Military General Service Medals, also all awarded to soldiers of the 18th Hussars as follows:

Sgt Thomas JONES (see above), with bars for Sahagun & Benevente, Vittoria, Orthes and Toulouse.  
J ARMSTRONG with bars for Vittoria, Nivelle, Orthes and Toulouse.  
W MILISON, with bar for Sahagun & Benevente

The cipher and motto are that of Lieutenant Colonel Harold Esdaille MALET (1841-1918). Malet joined the 18th Hussars as cornet in 1859, was posted lieutenant in 1860, captain in 1864, brevet major in 1877, major in 1877 and lieutenant colonel in 1881. He held the office of Justice of the Peace (J.P.) for Kent. and was the author of *Historical records of the Eighteenth Hussars* (London 1869)







1st MARQUESS OF Anglesey, Wales, HENRY WILLIAM PAGET, KG (1768-1854) by Sir Thomas Lawrence, PRA (1769-1830).  
©National Trust Images/John Hammond

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**LORD UXBRIDGE (1ST MARQUESS OF ANGELESEY): A  
GEORGE IV 18 CARAT GOLD IRISH FREEDOM BOX**

*by Edward Murray, Dublin 1827*

Rectangular, the cover set with a finely embossed and chased coat of arms on a matted ground within a frame of rocaille shells and foliage, convex plain sides, the base set with another coat of arms on a plain ground with similar border, *length 8.6cm, weight 174.6gms.*

**£50,000 - 70,000**

**€68,000 - 96,000**

The arms on the cover are those of Field Marshal Henry William PAGET, 1st Marquess of Anglesey, Bt, KG, GCB, GCH, PC (17 May 1768 – 29 April 1854), styled Lord Paget between 1784 and 1812 and known as The Earl of Uxbridge between 1812 and 1815.

The arms on the base are those of Trinity College Dublin.

After serving as a Member of Parliament for Carnarvon and then for Milborne Port, Paget took part in the Flanders Campaign and then commanded the cavalry for Sir John Moore's army in Spain during the Peninsular War; his cavalry showed distinct superiority over their French counterparts at the Battle of Sahagún, where his men captured two French lieutenant colonels and so mauled the French chasseurs that they ceased to exist as a viable regiment. He also commanded the cavalry at the Battle of Benavente, where he defeated the elite chasseurs of the French Imperial Guard.

During the Hundred Days he led the charge of the heavy cavalry against Comte d'Erlon's column at the Battle of Waterloo. At the end of the battle he lost part of one of his legs to a cannonball, leading to a famous brief exchange of words: he was close to Wellington when his leg was hit, and exclaimed, "By God, sir, I've lost my leg!" — to which Wellington replied, "By God, sir, so you have!" The leg was buried near the battlefield but later dug up and used as a tourist attraction.

In later life, he served twice as Master-General of the Ordnance and twice as Lord Lieutenant of Ireland; 1828-29 and 1830-33. It was during the first appointment in Ireland that Lord Anglesey received an honorary doctorate from the University, March 1828, recorded in the minute books of the Board of Trinity College (MUN V/S VI page 412).



(base)



**WELLINGTON: A GEORGE III SILVER TOBACCO BOX**

by William Parker, London 1818

Circular, the cover engraved with a half length portrait of the first Duke of Wellington within a scalloped and patera border, with reeded edges, the underside with engraved a coat of arms and presentation inscription: "*To MAJOR GENERAL SIR JOHN BYNG in small token of my friendship & in testimony of the loyalty & high esteem shown, From ARTHUR WELLESLEY, DUKE OF WELLINGTON, 20th December 1818,*" diameter 8.5cm, weight 6oz.

**£3,000 - 5,000**

**€4,100 - 6,800**

John BYNG, first earl of Strafford (1772–1860) entered the army in September 1793 as ensign in the 33rd foot and was promoted lieutenant in December 1793 and captain in May 1794. He served with the 33rd during the disastrous campaigns in Flanders and throughout the retreat to Bremen (1793–5), being wounded in the skirmish at Geldermalsen. Aide-de-camp to Major-General Richard Vyse in 1797, he then commanded the southern district of Ireland and was again wounded while suppressing the Irish uprising of 1798. On 20 June 1799 he became major in the 60th foot and in March 1800 lieutenant-colonel of the 29th.

On 25 July 1810, Byng was promoted colonel, and the following year he joined Viscount Wellington's army in Portugal. Warmly recommended to Wellington by the duke of York, in September 1811 he was appointed to command a brigade under Lieutenant-General Rowland Hill, retaining that post until the end of the Peninsular War. Byng was wounded during subsequent operations near Pamplona, and yet once more after crossing the River Nive to attack a fortified camp, where two horses were shot from under him. He subsequently fought to secure passage of the Nive, notably at Cambo, and lost another horse in a further encounter.

Major-General Byng (as he had been promoted on 4 June 1813) continued to lead his brigade on the right of the army throughout the advance across southern France. He commanded the 2nd brigade of the first (or guards) division under Lieutenant-General Sir George Cooke at the battle of Waterloo, where he was prominent in the defence of Hougoumont.

Following withdrawal of the army of occupation from France, Byng saw no more active service. He was colonel of the York infantry volunteers (1815–16) and then, until its disbandment, of the 4th West India regiment (1816–19). In 1819 he received the command of the northern district. On 26 July 1822 he became colonel of the 2nd West India regiment, on 27 May 1825 was promoted lieutenant-general, and on 23 January 1828 received the colonelcy of the 29th foot. In 1828 he became commander-in-chief of the forces in Ireland and that year was also sworn of the Irish privy council (thereafter appearing in the Army List as 'Rt Hon.'). As one of the few distinguished generals who supported the Reform Bill of 1832 and was looked upon with favour by Lord Melbourne, he was created Baron Strafford of Hamondsworth on 12 May 1835, and earl of Strafford and Viscount Enfield on 18 September 1847. On 23 November 1841 Lord Strafford was promoted general, on 15 August 1850 he succeeded the duke of Cambridge as colonel of the Coldstream Guards, and on 2 October 1855 he became a field marshal. He died on 3 June 1860, succeeded by son George Stevens Byng.



(base)



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**AN EDWARD ORME BRONZE DUKE OF WELLINGTON MEDAL PUBLISHED 1815,**

the end papers printed "The Battles of the British Army in Portugal, Spain and France from the Year 1808-1814. Under the command of England's Great Captain Arthur Duke of Wellington, Edited published and sold by Edwd. Orme Bond Street London 1815", the bronze picture medal with bust of the Duke of Wellington in relief, containing thirteen circular coloured engravings of the battles with printed descriptions to each reverse, *3ins. (7.5cm) diameter*.

£500 - 700

€680 - 960

155

**HENRY MARTENS (BRITISH, ?-1860)**

Troopers of the 17th Lancers and Royal Horse Guards, The Blues

watercolour

*12.1 x 17.8cm (4 3/4 x 7in).*

£500 - 800

€680 - 1,100



HENRY MARTENS, DIED 1860.  
17th LANCERS & ROYAL HORSE GUARDS, CIRCA 1835.

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**A RARE FRENCH INFANTRY OFFICER'S SHAKO  
CIRCA 1830-48**

With tall tapering body faced with 'French plush' and retaining its paper lining and adjustable leather sweat-band (other linings missing), patent leather bracing band around the bottom, patent leather peak with steel trim, sunken patent leather top encircled by a silver-gilt lace band, die-stamped frontal plate showing Gallic cockerel on a martial trophy and crossed laurel and oak branches, all above a crescent-shaped cartouche bearing a fused grenade, a circular tricolour cockade above, scaled copper chin-scales each with circular supporters embossed with a coiled bugle horn (leather strap broken), and red, white and blue woollen plume (some wear and damage overall)

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**AN EXTREMELY RARE 1822-26 PATTERN FULL  
DRESS SHAKO OF A LIGHT COMPANY OFFICER  
OF THE GRENADIER GUARDS**

The body of black beaver with sunken black leather top (rim with minor damage), unbound black leather peak, the top of the body encircled by a broad silver-gilt lace band and with a slender black crepe lace band around the base, two-piece gilt-metal star frontal plate, the central mount with Garter motto framing a double 'GR' cypher, black cord boss with small gilt-metal slung bugle horn and carrying black cords for the gilt-metal chin-scales, the latter each with lion-mask supporter, internal sweat-band of soft black leather (lining missing), the crown retaining the original trade label of 'W. Moore Late Bicknells & Moore, Bond Street', complete with its original green-dyed feather plume with corded gilt-metal plume-holder (beaver nap worn except under the frontal plate, leather with some crazing) (2)

£5,000 - 7,000

€6,800 - 9,600

As there were only two officers in the Light Company at any one time it is therefore very probable that this is the only one of its type to survive



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# **BELLASIS (GEORGE HUTCHINS)**

*Views of Saint Helena, FIRST EDITION, letterpress of the Duke of Wellington, 3pp. list of subscribers, 6 hand-coloured aquatint plates by Robert Havell after Bellasis (some watermarked "J. Whatman 1811", text "180"), an ink copy of the celebrated outline sketch of Napoleon on St. Helena (probably after Major R.P. Boys) pasted on verso of dedication leaf, short tear repaired to blank margin of plate 5, light offsetting from plate to text, later red half morocco gilt, t.e.g. [Abbey Travel 309; Tooley 87], folio (315 x 450mm.), John Tyler, 1815*

£1,500 - 2,000

€2,000 - 2,700

Bellasis' fine aquatint views of Saint Helena, dedicated to Wellington, and issued shortly after Napoleon's arrival on the island, thus making it "at this time an object of interest to the whole world" (Dedication). This copy has pasted-in a good copy of Boys' celebrated profile portrait of Napoleon on the island.

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# **A SILVER MEDAL DEPICTING NAPOLEON IN EXILE,**

the medal dating from 1815, 26.24g, 41 mm diam., signed by George Mills (c.1792/93-1824) and Thomas Webb. The obverse has the bust of Napoleon facing right. The reverse depicts Napoleon in exile in St-Helena, resting his head on his right hand, with History kneeling in front of him and presenting him with a feather. *A scarce piece in extremely fine condition.* (1)

£1,800 - 2,200

€2,500 - 3,000

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# **ST. HELENA TURF CLUB**

*St. Helena Turf Club Second Meeting, letterpress broadside, woodcut vignette at head of horse and jockey, folds and light dust-soiling, 440 x 275mm., St. Helena, for the Proprietor by J. Boyd, [September 1817]*

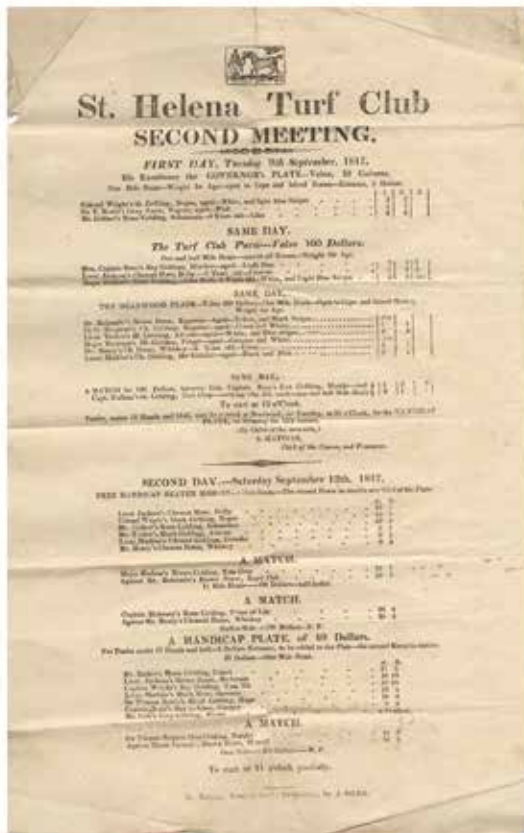
£500 - 700

€680 - 960

The first race meeting was in April of 1817 on Deadwood Plain, and was observed by Napoleon from Longwood. He may have seen one of the runners, a brown horse belonging to Mr Balcombe, named "Emperor." The first printing press in St. Helena arrived in 1806.



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#### NAPOLEON IN EXILE

Ornamental imperial star, attached to a certificate stating that "the imperial Crown now delivered to Michael Conal Esq. re was part of an Ornament Worn by the Ex Emperor of France on the Star Worn in General by him", dated from Jamestown, St Helena, 26 March 1818 and signed by Louis G. Solomon, James Ramsey and Patrick Cunningham; the crown attached on a red ribbon fixed and sealed in red wax, the certificate 1 page, browned and weak where folded, framed and glazed (unexamined out of frame), with aquatint of Napoleon on St Helena on verso; together with framed drawing of Napoleon on St Helena after Major Boys, 4to

£600 - 800  
€820 - 1,100

A Lieutenant Patrick Cunningham is listed as being on the St Helena Establishment during Hudson Lowe's governorship, retiring in 1830. The third digit of the date of the certificate has been smudged but can be confirmed as being intended as a '1' (as opposed to '2' or '3') since Thursday fell upon 26 March that year.

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#### NAPOLEON ON ST. HELENA

A collection of watercolours, sketches, prints, medallions and books relating to Napoleon's exile on St. Helena including; JACKSON (Lt. Col. BASIL) "Longwood, St. Helena", watercolour, image to view 355 x 482mm., [n.d.]--"Maldivia, St. Helena" [the residence of Captain James Bennett during and after the imprisonment of Napoleon on the Island], watercolour, image to view 133 x 208mm., [n.d.]--"Napoleon's regrets at St. Helena", black silhouette, sheet 120 x 162mm., [n.d.]--"Napoleon Bonaparte - on Board the Bellerophon, July 24th 1815. In Tor-bay, drawn by his chamberlain", ink head and shoulder portrait attributed to Lt. Col. de Planat on verso, image to view 90 x 80mm., [c.1824]--HAYDON (BENJAMIN ROBERT) "Napoleon Musing at St. Helena", engraving by J.B. Coombs after Haydon, image 255 x 225mm., [n.d.]--"Le Prométhée de l'Isle Ste.-Hélène...", hand-coloured engraved caricature, trimmed, page size 198 x 235mm., [c.1820]--BALCOMBE (WILLIAM) Autograph letter signed ('W. Balcombe'), to Major Correquer, discussing the "Memorandums of the expences of the Establishment [of Napoleon] private Account...", one page, folio, [St. Helena], 13 March 1818--LAS CASES (EMMANUEL) Mémorial de Sainte-Hélène. Journal of the Private Life and Conversations of the Emperor Napoleon at Saint Helena, 4 vol., Henry Colburn, 1823--O'MEARA (BARRY EDWARD) Napoleon at St. Helena, 2 vol., light dampstaining, Richard Bentley, 1888, engraved plates, contemporary half calf gilt, 8vo (215 x 135mm.)--; and others, including 8 further framed prints of Napoleon on St. Helena; 9 assorted bronze medallions, mostly relating to his exile, together with a St. Helena veterans medal of 1857 and a composite box, lid with the raised bust of Napoleon and a note of Provenance (collection)

£1,500 - 2,000  
€2,000 - 2,700





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**A 19TH CENTURY STRAW WORK PICTURE OF NAPOLEON ON ELBA**

depicting a rocky island surmounted by a castle flying a Tricolor and a figure in uniform (Napoleon?) standing on the fore shore. A cutter and an English warship are shown offshore. In an octagonal cartouche and surrounded by a decorative straw work pattern, with the title *ELBE* at the bottom. In a contemporary beaded frame. The picture, 18x27ins. (46x68.5cm)

£1,000 - 1,500

€1,400 - 2,000

164 Y Φ

**NAPOLEON: A 19TH CENTURY CHINESE EXPORT CARVED IVORY CARD CASE**

Rectangular, carved on one side with a relief depiction on one side of Napoleon's House on St Helena, the other with Napoleon's Tomb within borders of carved trees and foliage, length 9.5cm.

£1,500 - 2,000

€2,000 - 2,700



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**A POLISHED OAK GENTLEMAN'S DRESSING BOX, HMS BELLEROPHON 1786**

the lid inset with a gilded 5 Francs of Napoleon under a glazed cover and the front bearing an engraved silver plaque reading *This box was made from part of HM Ship "Bellerophon" on board which Napoleon Bonaparte surrendered himself to Capt. Maitland.* with velvet lined interior, the inner lid fitted with mirror glass and with contemporary lock and key. 10x6.5x4ins.(25x16.5x10cm)

£1,500 - 2,000

€2,000 - 2,700

Despite a service career as illustrious as any fighting ship in the Royal Navy, HMS *Bellerophon* is principally remembered as the vessel to whose captain Emperor Napoleon surrendered after Waterloo and which conveyed him to Plymouth, via Torbay, on the first stage of his long journey into exile.

Laid down in 1782, launched in 1786 and completed in 1787, *Bellerophon's* first taste of action came at the "Glorious First of June" 1794 from which she emerged triumphant but seriously damaged. In the event, the same fate awaited her at the battle of the Nile (1st August 1798) but, following extensive repairs at Plymouth, she returned to sea and, by the war end, it was said that "during the period 1793-1815, she saw more action than any other ship." Her enduring claim to fame came when, after fleeing the field at Waterloo, the defeated Emperor Napoleon made his way to Rochefort where, on 15th July [1815], he surrendered to Captain Maitland of the *Bellerophon*. Maitland had been sent to Rochefort when intelligence reached the Admiralty that Napoleon was planning to embark there for America; in the event, the Emperor chose to place himself under the protection of British law, whereupon Maitland sailed for England, Napoleon catching his final glimpse of the French coast (off Ushant) on 23rd July. The English coast was sighted the same evening and, early the next morning, *Bellerophon* anchored in Torbay where Maitland awaited his orders. Two days later, on the 26th, Maitland weighed anchor for Plymouth where he and his celebrated passenger arrived within hours; Napoleon remained aboard *Bellerophon* for twelve days whilst the government decided what to do with him and, on 7th August, he transferred into HMS *Northumberland* and embarked for St Helena and exile. With the war over and the need for warships sharply decreased, *Bellerophon* was afterwards fitted out as a convict hulk and served thus for the remainder of her career, being renamed *Captivity* in 1824, until broken up in 1836.

As was common practice in times past, former officers were often able to obtain material from ships being broken up from which to make a *memento mori*. It seems very probable that one such officer had this box made for his own use, and it is interesting to note that, amongst similar items once owned by Captain Maitland, there was a small table inset with the coin "which Napoleon tossed the cabin boy for carrying his baggage".

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**EUGÈNE BAZIN (FRENCH, 1799-1866)**

Napoleon's funeral procession; Napoleon with his troops; Two Napoleonic soldiers, a set of four, framed as three one signed 'Bazin' (lower left) watercolour and gouache one 7.5 x 4cm (2 15/16 x 1 9/16in), another 3.8 x 2.6cm (1 1/2 x 1in), the other two each 2.6 x 1.9cm (1 x 3/4in).(3)

£600 - 800

€820 - 1,100



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**HENRY ALKEN AND GEORGE AUGUSTUS SALA**

The Funeral Procession of Arthur, Duke of Wellington  
Panoramic aquatint with handcolouring, 1852, on 46 sheets of  
paper, in thirty frames, published by Ackermann and Co., London,  
approximately 130 x 16240mm (5 x 639 3/8in)(PL)(30)

£2,000 - 3,000

€2,700 - 4,100

**END OF SALE**



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**Closing date for entries**

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LONDON

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

### 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

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 £50,000 of the *Hammer Price*  
20% from £50,001 to £1,000,000 of the *Hammer Price*  
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *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 licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the " of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of *Catalogue* Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we 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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, 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 <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
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			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.	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.	10.12	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.	<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.
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.	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.
			12.12	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.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<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.
		12.1 You may not assign either the benefit or burden of 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 Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.
		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>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.
		12.3 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>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> .
		12.4 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.		
		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* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

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

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

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

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

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

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

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

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

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

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

**"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."

# Bonhams Specialist Departments

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A.  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A.  
Hadji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

UK  
+44 20 7393 3844  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## Furniture & Works of Art

UK  
Fergus Lyons  
+44 20 7468 8221  
U.S.A.  
Jeffrey Smith  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A.  
Tanya Wells  
+1 917 206 1685

## Islamic & Indian Art

Claire Penhallurick  
+44 20 7468 8249

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A.  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A.  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A.  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
U.S.A.  
Kurt Forry  
+1 415 391 4000

## Motorcycles

Ben Walker  
+44 8700 273616  
Automobilia  
Adrian Pipiros  
+44 8700 273621

## Musical Instruments

Philip Scott  
+44 20 7393 3855

## Native American Art

Jim Haas  
+1 415 503 3294

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew McKenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A.  
Judith Eurich  
+1 415 503 3259

## Portrait Miniatures

UK  
+44 20 7393 3986

## Prints and Multiples

UK  
Rupert Worrall  
+44 20 7468 8262  
U.S.A.  
Judith Eurich  
+1 415 503 3259

## Russian Art

UK  
Sophie Law  
+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Michael Moorcroft  
+44 20 7468 8241  
U.S.A.  
Aileen Ward  
+1 800 223 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Toys & Dolls

Leigh Gotch  
+44 20 8963 2839

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Nick Biebuyck  
+852 2918 4321

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A.  
Joseph Hyman  
+1 917 206 1661  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A.  
Doug Davidson  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004



UNITED KINGDOM

**London**  
101 New Bond Street ●  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street ●  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

**South East  
England**

**Brighton & Hove**  
19 Palmeira Square  
Hove, East Sussex  
BN3 2JN  
+44 1273 220 000  
+44 1273 220 335 fax

**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Isle of Wight**  
+44 1273 220 000

Representative:  
**Kent**  
George Dawes  
+44 1483 504 030

**West Sussex**  
+44 (0) 1273 220 000

**South West  
England**

**Bath**  
Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Truro**  
36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

**Exeter**  
The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Winchester**  
The Red House  
Hyde Street  
Winchester  
Hants SO23 7DX  
+44 1962 862 515  
+44 1962 865 166 fax

**Tetbury**  
22a Long Street  
Tetbury  
Gloucestershire  
GL8 8AQ  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

**East Anglia**

**Bury St. Edmunds**  
21 Churchgate Street  
Bury St Edmunds  
Suffolk IP33 1RG  
+44 1284 716 190  
+44 1284 755 844 fax

**Norfolk**  
The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

**Midlands**

**Knowle**  
The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford ●**  
Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

**Yorkshire & North East  
England**

**Leeds**  
30 Park Square West  
Leeds LS1 2PF  
+44 113 234 5755  
+44 113 244 3910 fax

**North West England**

**Chester**  
New House  
150 Christleton Road  
Chester, Cheshire  
CH3 5TD  
+44 1244 313 936  
+44 1244 340 028 fax

**Carlisle**  
48 Cecil Street  
Carlisle, Cumbria  
CA1 1NT  
+44 1228 542 422  
+44 1228 590 106 fax

**Manchester**  
The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

**Channel Islands**

**Jersey**  
39 Don Street  
St. Helier  
JE2 4TR  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:  
**Guernsey**  
+44 1481 722 448

**Scotland**

**Edinburgh ●**  
22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Glasgow**  
176 St. Vincent Street,  
Glasgow  
G2 5SG  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:  
**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

**Wales**

**Cardiff**  
7-8 Park Place,  
Cardiff CF10 3DP  
+44 2920 727 980  
+44 2920 727 989 fax

EUROPE

**Austria - Vienna**  
Tuchlauben 8  
1010 Vienna  
Austria  
+43 (0)1 403 00 01  
vienna@bonhams.com

**Belgium - Brussels**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0)2 736 5076  
+32 (0)2 732 5501 fax  
belgium@bonhams.com

**France - Paris**  
4 rue de la Paix  
75002 Paris  
+33 (0)1 42 61 1010  
+33 (0)1 42 61 1015 fax  
paris@bonhams.com

**Germany - Cologne**  
Albertusstrasse 26  
50667 Cologne  
+49 (0)221 2779 9650  
+49 (0)221 2779 9652 fax  
cologne@bonhams.com

**Germany - Munich**  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
+49 (0) 89 2420 7523 fax  
munich@bonhams.com

**Greece - Athens**  
7 Neofytou Vamva Street  
10674 Athens  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland - Dublin**  
31 Molesworth Street  
Dublin 2  
+353 (0)1 602 0990  
ireland@bonhams.com

**Italy - Milan**  
Via Boccaccio 22  
20123 Milano  
+39 02 4953 9020  
+39 02 4953 9021 fax  
milan@bonhams.com

**Italy - Rome**  
Via Sicilia 50  
00187 Roma  
+39 06 485 900  
+39 06 482 0479 fax  
rome@bonhams.com

**Netherlands - Amsterdam**  
De Lairesestraat 154  
1075 HL Amsterdam  
+31 20 67 09 701  
+31 20 67 09 702 fax  
amsterdam@bonhams.com

**Spain - Madrid**  
Nuñez de Balboa no.4 - 1A  
Madrid  
28001  
+34 91 578 17 27  
madrid@bonhams.com

**Switzerland - Geneva**  
Rue Etienne-Dumont 10  
1204 Geneva  
Switzerland  
+41 (0) 22 300 3160  
+41 (0) 22 300 3174 fax  
geneva@bonhams.com

Representatives:  
**Denmark**  
Henning Thomsen  
+45 4178 4799  
denmark@bonhams.com

**Portugal**  
Filipa Rebelo de Andrade  
+351 91 921 4778  
portugal@bonhams.com

**Russia - Moscow**  
Anastasia Vinokurova  
+7 964 562 3845  
russia@bonhams.com

**Russia - St Petersburg**  
Marina Jacobson  
+7 921 555 2302  
russia@bonhams.com

**Spain – Barcelona**  
Teresa Ybarra  
+34 680 347 606  
barcelona@bonhams.com

**Spain - Marbella**  
James Roberts  
+34 952 90 62 50  
marbella@bonhams.com

MIDDLE EAST

**Dubai**  
Deborah Najar  
+971 (0)56 113 4146  
deborah.najar@bonhams.com

**Israel**  
Joslynnne Halibard  
+972 (0)54 553 5337  
joslynnne.halibard@  
bonhams.com

NORTH AMERICA

USA

**San Francisco ●**  
220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles ●**  
7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York ●**  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:  
**Arizona**  
Terri Adrian-Hardy  
+1 (480) 994 5362

**California**  
**Central Valley**  
David Daniel  
+1 (916) 364 1645

**Southern California**  
Christine Eisenberg  
+1 (949) 646 6560

**Colorado**  
Julie Segraves  
+1 (720) 355 3737

**Florida**  
Palm Beach  
+1 (561) 651 7876  
Miami  
+1 (305) 228 6600  
Ft. Lauderdale  
+1 (954) 566 1630

**Georgia**  
Mary Moore Bethea  
+1 (404) 842 1500

**Illinois**  
Ricki Blumberg Harris  
+1 (312) 475 3922  
+1 (773) 267 3300

**Massachusetts**  
**Boston/New England**  
Amy Corcoran  
+1 (617) 742 0909

**Nevada**  
David Daniel  
+1 (775) 831 0330

**New Mexico**  
Leslie Trilling  
+1 (505) 820 0701

**Oregon**  
Sheryl Acheson  
+1(503) 312 6023

**Pennsylvania**  
Margaret Tierney  
+1 (610) 644 1199

**Texas**  
Amy Lawch  
+1 (713) 621 5988

**Washington**  
Heather O'Mahony  
+1 (206) 218 5011

**Washington DC**  
**Mid-Atlantic Region**  
Martin Gammon  
+1 (202) 333 1696

CANADA

**Toronto, Ontario ●**  
Jack Kerr-Wilson  
20 Hazelton Avenue  
Toronto, ONT  
M5R 2E2  
+1 (416) 462 9004  
info.ca@bonhams.com

**Montreal, Quebec**  
David Kelsey  
+1 (514) 341 9238  
info.ca@bonhams.com

SOUTH AMERICA

**Argentina**  
Daniel Claramunt  
+54 11 479 37600

**Brazil**  
+55 11 3031 4444  
+55 11 3031 4444 fax

ASIA

**Hong Kong ●**  
Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

**Beijing**  
Hongyu Yu  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

**Japan**  
Akiko Tsuchida  
Level 14 Hibiya Central  
Building  
1-2-9 Nishi-Shimbashi  
Minato-ku  
Tokyo 105-0003  
+81 (0) 3 5532 8636  
+81 (0) 3 5532 8637 fax  
akiko@bonhams.com

**Singapore**  
Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

**Taiwan**  
Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8757 2897 fax  
summer.fang@  
bonhams.com

AUSTRALIA

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

**Melbourne**  
Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

AFRICA

**Nigeria**  
Neil Coventry  
+234 (0)7065 888 666  
neil.coventry@bonhams.com

**South Africa - Johannesburg**  
Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

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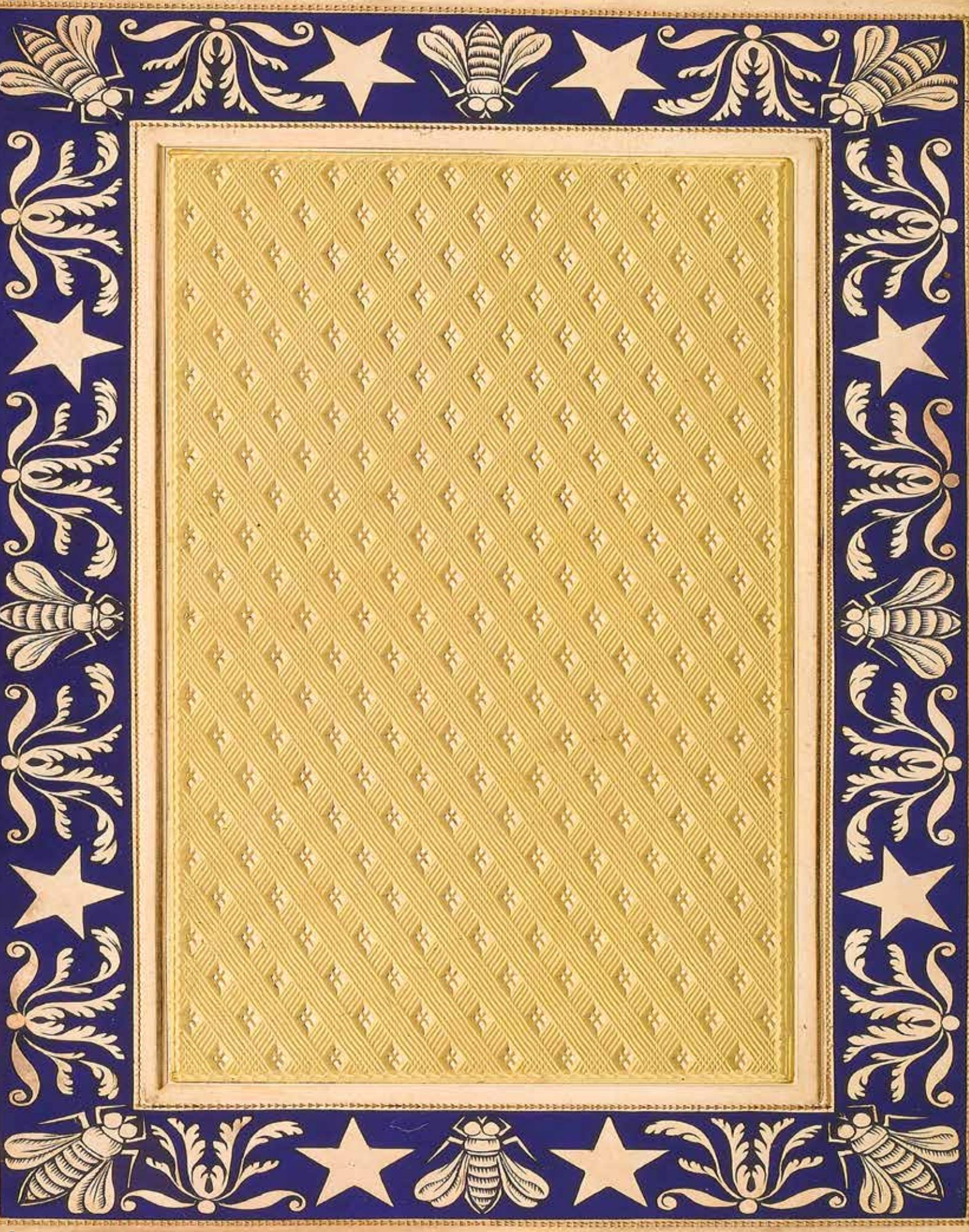
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**Bonhams**

101 New Bond Street  
London  
W1S 1SR

+44 (0) 20 7447 7447

+44 (0) 20 7447 7400 fax

