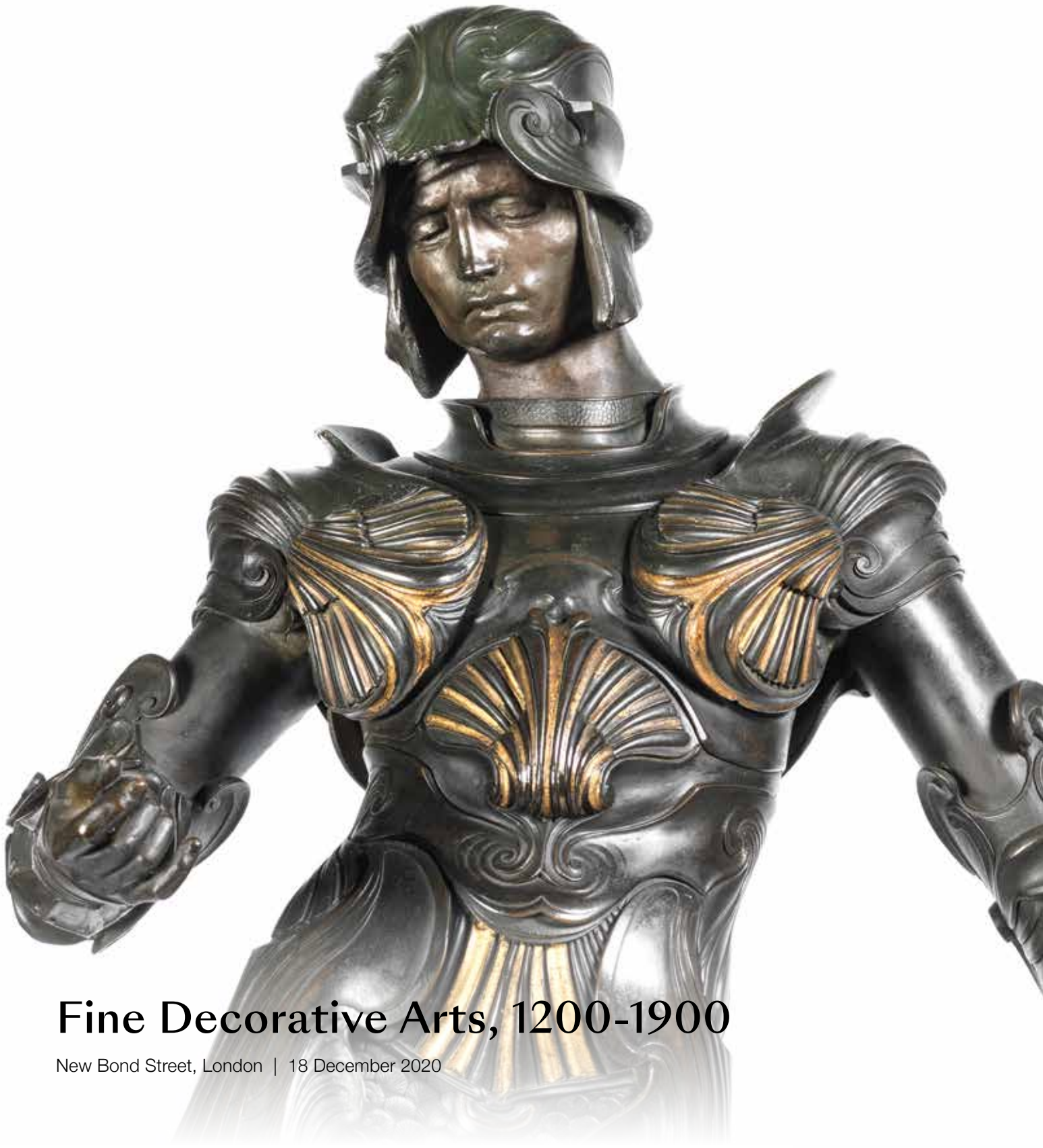


Bonhams



Fine Decorative Arts, 1200-1900

New Bond Street, London | 18 December 2020



Fine Decorative Arts, 1200-1900

New Bond Street, London | Friday 18 December 2020 at 2pm

VIEWING

Please refer to department for up-to-date viewing information.

SALE NUMBER

25946

ILLUSTRATIONS

Front cover: lot 85
Back cover: lot 67
Inside Front cover: lot 70
Inside Back cover: lot 13

ENQUIRIES

Astrid Goettsch
Senior Sale Coordinator
+44 (0) 20 7393 3975
astrid.goettsch@bonhams.com

Michael Lake MRICS
Sculpture & Works of Art
+44 (0) 207 393 3890
michael.lake@bonhams.com

Thomas Moore
Furniture
+44 20 8963 2816
thomas.moore@bonhams.com

Helena Gumley-Mason
Carpets & Tapestries
+44 20 8963 2845
helena.gumley@bonhams.com

Ellis Finch
Silver
+44 (0) 7393 3973
ellis.finch@bonhams.com

Miles Harrison
Silver
+44 (0) 20 7393 3974
miles.harrison@bonhams.com

Michael Moorcroft
Gold Boxes & Vertu
+44 (0) 20 7393 3835
michael.moorcroft@bonhams.com

REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email or post to the specialist department or to the bids department at bids@bonhams.com

To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/25946 and click on the Register to bid link at the top left of the page.

BIDS

+44 (0) 20 7447 7447
To bid via the internet please visit www.bonhams.com

CUSTOMER SERVICES

Monday to Friday 8.30am-6pm
+44 (0) 20 7447 7447
Please see page 6 for bidder information including after-sale collection and shipment.

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOT AS SPECIFIED IN CLAUSE 14 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

TELEPHONE BIDDING

Bidding on telephone will only be accepted on lots with a lower estimate in excess of £1,000.

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

Live online bidding is available for this sale

Please email bids@bonhams.com with 'live bidding' in the subject line 48 hours before the auction to register for this service.



Bonhams 1793 Limited
Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Sale Information

BIDS

+44 (0) 20 7447 7447
To bid via the internet please visit
www.bonhams.com

PAYMENTS

Buyers
+44 (0) 20 7447 7447

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447

VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams catalogue or to take out an annual subscription: Subscriptions Department
+44 (0) 1666 502 200
+44 (0) 1666 505 107 fax
subscriptions@bonhams.com

SHIPPING

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

BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked TP will be removed to Cadogan Tate, 241 Acton Lane, London NW10 7NP Monday 21st December 2020 & will be available for collection from 12pm Tuesday 22nd December 2020 and then every working day between 9.30am and 4.30pm by appointment only.

A booking email or phone call is required in advance to ensure lots are ready at time of collection. Photographic ID will be required at time of collection. If a third party is collecting on your behalf written authorisation is required in advance from you and photographic ID of the third party is requested at the time of collection.

To arrange a collection time please send a booking email to collections@cadogantate.com or telephone call to +44 (0) 800 988 6100 to ensure lots are ready at time of collection.

All other sold lots will remain in the Collections room at New Bond Street free of charge until 5.30pm Thursday 14th January 2020. Lots not collected by this time will be returned to their departments. Storage charges may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS TRANSFERRED TO CADOGAN TATE

Storage
Storage will be free of charge for the first 14 calendar days from & including the sale date Friday 18th December 2020.

Charges will apply from 9 am Wednesday 13th January 2020.

Storage Charges

Furniture, Large Pictures & Large Objects:
£6.05 per day + VAT
(Please note that charges apply every day including weekend & public holidays)

Handling

After the first 14 calendar days following the sale, the following handling charges apply:
£45.00 +VAT per lot for Furniture, Large Pictures & Large Objects

Loss and Damage

Extended Liability cover for the value of the Hammer Price will be charged at 0.6% but will not exceed the total value of all other transfer and storage charges. (Please note that charges apply everyday including weekend & public holidays)

VAT

The following symbols are used to denote that VAT is due on the hammer price and buyer's premium.

† VAT 20% 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

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

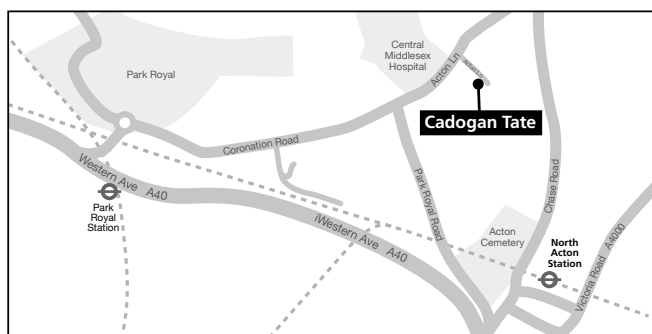
Payment in Advance

(Telephone to ascertain amount due) by: cash, cheque with banker's card, credit or debit card.

Payment at time of collection by:

cash, cheque with banker's card, credit or debit card.

Please note that Bonhams will be closed from 1.00pm Thursday 24th December 2020 until 9.00am Monday 4th January.



CADOGAN TATE, 241 ACTON LANE, LONDON, NW10 7NP

Fine Decorative Arts Specialists

London

Astrid Goettsch
Senior Sale Coordinator

Michael Lake MRICS
Sculpture, Clocks & Works of Art

Thomas Moore
Furniture



Helena Gumley – Mason
Carpets & Tapestries

Ellis Finch
Silver

Miles Harrison
Silver



Michael Moorcroft
Gold Boxes & Vertu





1

AN 18TH CENTURY GERMAN GOLD AND AMETHYSTINE QUARTZ PUG DOG BOX

Dresden circa 1750, with later Swedish 18 carat gold marks
Carved in the form of an alert pug dog reclining with finely detailed fur and curled tail, the darker purple veins in the stone used to highlight the head and a patch on the back, with paste-set eyes and an amethyst-set collar, the hinged base with wavy gold mount and asymmetrical scrolling thumb-piece, *length 8.8cm.*

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

Provenance

A private Swedish collection.

For a very similar pug box with turned alert head and curled tail, see Grandjean et al, *The James A de Rothschild Collection at Waddesdon Manor, Gold Boxes and Miniatures of the Eighteenth Century*, cat. 10, p. 38, inv. W1/34/5**, where the natural colours within the stone have similarly been used to great effect to highlight the head and the fur; it also has a very similar wavy gold hinge mount.

There are other boxes with similarly carved alert reclining pugs with curled tails, though here the cushion bases are the more dominant features; the Royal Collection, RCIN 4048, and the Rijksmuseum, see plate 649, p.314, Snowman, *Eighteenth Century Gold Boxes of Europe* (Woodbridge 1990).

The present lot forms part of a select group of carved hardstone animal and figural snuff boxes where the colours and textures within the stone are used to great effect. See these rooms, Burton Collection, 18th June 2014, lot 7, a horse's head.

Charlie Truman points out in his note to Cat.67, *The Gilbert Collection of Gold Boxes*, p.195 (LA 1991), that these boxes are attributed to Dresden because of the similarity to the models produced at the Meissen factory. Furthermore, Dresden was a centre for skilled hardstone carving.

A fine collection of similar boxes was sold by Baron de Redé and Baron Guy de Rothschild, Sotheby's 25th May 1975, lots 10-27, including ram dudlesacks, a figure of Polichinelle, a cow, a goat, cats, lambs, a tortoise, a chicken, a squirrel, a horse's head and various dogs. The Hermitage in St Petersburg holds several German agate snuff boxes, including mocha agate twin lions, Inv Θ-4035 and a striped agate lion, Inv Θ-4146.

2

AN 18TH CENTURY STRIATED AGATE AND GOLD-MOUNTED BOX

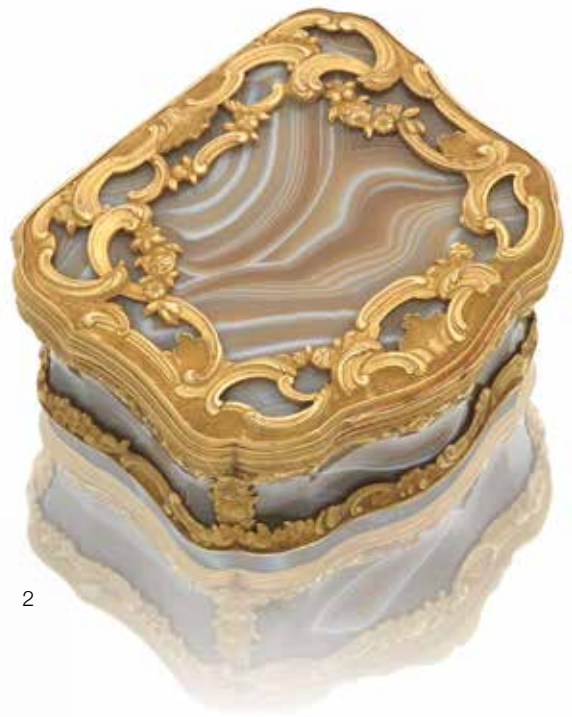
with later French eagle's head gold mark

Cartouche form, the caramel-toned striated agate with volute-scroll cagework, with reeded scroll hinge mount, the sides with floral and scroll mounts, *height 3.4cm, length 6cm.*

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



2



3

3

A 19TH CENTURY GOLD AND ENAMEL BOX

unmarked, possibly Italian

Shaped-rectangular, the lid engraved with an image of St Mark's Square in Venice, surrounded by scrolls of blue and white enamel on an engine-turned ground, the sides with floral chasing, *length 7.8cm, weight total 66gms.*

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

4

AN EARLY 19TH CENTURY FRENCH GOLD BOX

C Petschler, with unofficial post-revolutionary Paris marks for 18 carat gold 1798 - 1838, and Paris 3rd standard marks 1819 - 1838

Truncated torpedo-shaped, deeply chased with foliate scrolls on a matte ground, *length 8cm, weight 74gms.*

£2,500 - 3,500

€2,800 - 3,900

US\$3,200 - 4,500



4

5

A FRENCH PARCEL-GILT SILVER BOX

the panel possibly by Jacques Frédéric Kirstien, the box with Paris mark for 1818 - 1838

Rectangular, the lid and base with guilloché niello borders and chased scroll corners, centred with a panel (surrounded by turquoise cabochons) of a stag hunt scene with multi-layered elements giving a three-dimensional effect, *length 8.2cm, weight 136gms.*

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



5



6

6

A 19TH CENTURY GOLD AND ENAMEL BOX

with Hanau town mark and '14', also engraved 'No. 728'

Cushion-shaped, engraved with flowers and scrolls on an engine-turned ground, with white and translucent blue enamel, *length 8cm, weight total 73gms.*

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



7

7

AN EARLY 19TH CENTURY SWISS GOLD MUSICAL SNUFF BOX

Henri Neisser, Geneva 1809 - 1814

Modelled as a purse, the interior with a small compartment for the musical movement with an enamelled cover depicting a pansy on a pale green ground, *length 6.6cm.*

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



(detail)

Property of a Gentleman

8YΦ

A GEORGE III GOLD-MOUNTED TORTOISESHELL PORTRAIT BOX

Circular, the tortoiseshell and gold-lined cover with a central portrait miniature on ivory portraying John Chetwynd, 1st Earl Talbot (attributed to Henry Edridge, 1769-1821), surrounded by glazed braided hair compartments of the wife and children of his son, Charles Chetwynd Chetwynd-Talbot, 2nd Earl Talbot, 2nd Viscount of Ingestre, 2nd Baron Dynevor (1777-1849) as follows:

Frances Thomasina, married Aug 28 1800 (died December 1819)
 Frances Charlotte May 17th 1801
 Charles Tho^s Vis Ingestre July 11th 1802
 Henry John Nov 8th 1803
 Arthur Jan 10th 1805
 John May 31st 1806
 Cecil April 17th 1808
 George Gustavus March 19th 1810
 Walter Sep^r 29th 1812
 William Whitworth Jan^y 17th 1814
 Gilbert April 17th 1816
 Wellington Patrick Manvers Dec 11 1818 and Gerald Oct 13 1819.

£5,000 - 8,000

€5,500 - 8,900

US\$6,500 - 10,000

Born Charles Talbot, he was the eldest son of Hon. John Talbot of Ingestre Hall and his wife, Charlotte, Countess Talbot a daughter of Wills Hill, 1st Marquess of Downshire. When Talbot's father was created Earl Talbot and Viscount Ingestre in 1784, Talbot assumed the latter as a courtesy title. His father also added Chetwynd to the family name in 1786. Talbot inherited his father's earldom and the Ingestre estate in 1793. After leaving Oxford, Lord Talbot joined the British embassy in Russia under Lord Whitworth, with whom he formed a lasting friendship. In 1803, Lord Talbot organised a volunteer force in Staffordshire to oppose a planned invasion by Napoleon.

In 1817, Talbot was appointed Lord Lieutenant of Ireland and admitted to the Privy Council. In recognition of his services to the agriculture of Ireland, he was awarded the Freedom of Drogheda, and during George IV's visit to the country in 1821, he was appointed a Knight of St Patrick. Although an opponent of Catholic emancipation, Daniel O'Connell gave Talbot credit for his impartiality and Lord Cloncurry called him 'an honourable, high-minded gentleman'. However, the growing discontent in Ireland under Talbot's administration forced the Prime Minister, Lord Liverpool, to have him replaced with Lord Wellesley in December 1821.

Charles Thomas, styled Viscount Ingestre (1802-1826) predeceased his father so his brother, Henry John, assumed the title Viscount Ingestre and, later 3rd Earl Talbot and 18th Earl of Shrewsbury.

9

A MID-18TH CENTURY GERMAN HARDSTONE, GOLD-MOUNTED AND 'BURGAUTÉ' BOX

possibly from the workshop of Heinrich Taddel, Dresden circa 1750

Oval, the quartz cover and base with reeded hinge mount and rocaille thumb-piece, the base decorated with a basket of flowers in inlaid gold wirework and flaked abalone shell, height 2.9cm, length 6.2cm.

£2,500 - 3,000

€2,800 - 3,300

US\$3,200 - 3,900



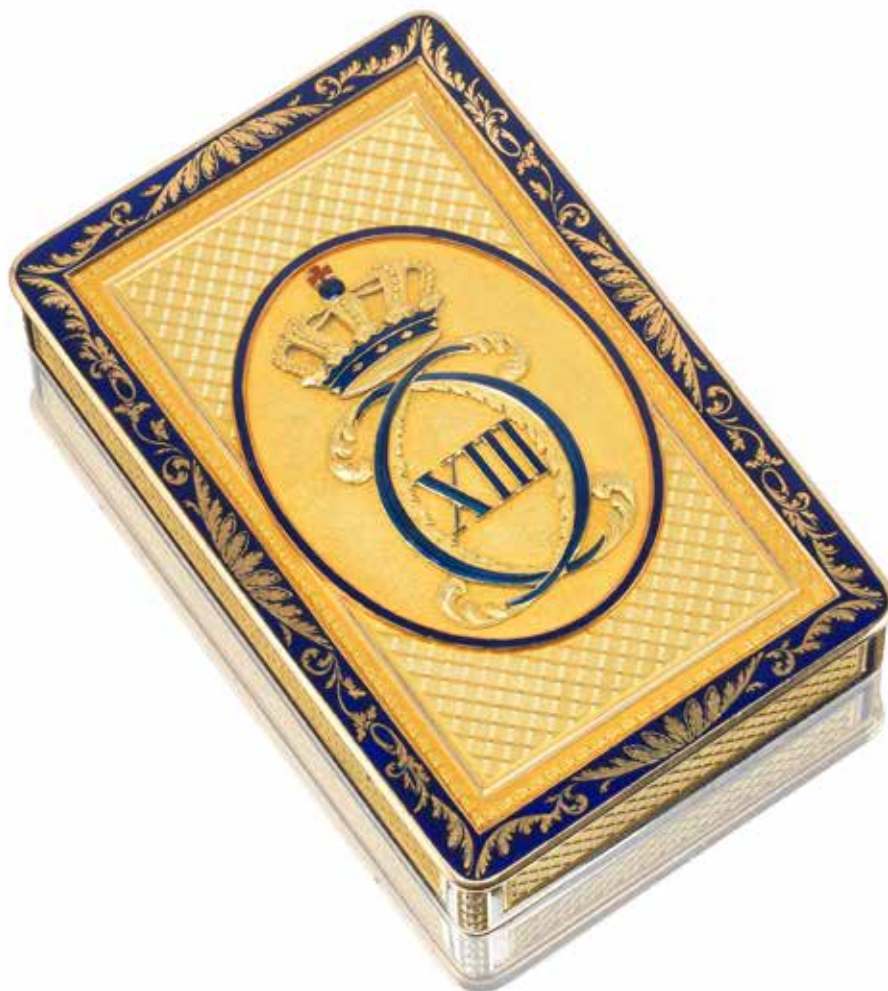
8



9



9 (detail)



10*

AN EARLY 19TH CENTURY GERMAN GOLD AND ENAMEL ROYAL PRESENTATION BOX

Hanau, circa 1805, stamped '18K', the flange incuse stamped '1153'

Rectangular form, with a foliate blue *taille d'épargne* enamel border surrounding the cypher and coronet of Charles XIII of Sweden (1748-1818) on a matted ground within lattice engine-turning, the underside with the same ground bordered by foliate chasing, *length 8.5cm, weight total 127gms.*

£18,000 - 22,000

€20,000 - 24,000

US\$23,000 - 29,000



Charles XIII, by Carl Frederick Von Breda

Charles XIII (1748 – 5th February 1818), was King of Sweden from 1809 and King of Norway from 1814 to his death. He was the second son of King Adolf Frederick of Sweden and Louisa Ulrika of Prussia, sister of Frederick the Great.

Though known as King Charles XIII in Sweden, he was actually the seventh Swedish king by that name, as Charles IX (reigned 1604–1611) had adopted his numeral after studying a fictitious history of Sweden.

On the assassination of Gustav III in 1792, Charles acted as regent of Sweden till 1796 on behalf of his nephew, King Gustav IV, who was a minor when his father was shot in the Stockholm opera. Gustav III designated him regent in his will, later adding a restriction of a government consisting of the supporters of Gustav III. After the death of the monarch, however, Charles successfully contested the will and was given unlimited power as sole regent.

On 13 March 1809, those who had dethroned Gustav IV, appointed Charles regent, and he was finally elected king by the Riksdag of the Estates. By the time he became king, he was 60 years old and prematurely decrepit. In November 1809, he had a heart attack and was not able to participate in government. A new constitution also made his involvement in politics difficult. A planned attempt to enlarge the royal power in 1809–10 was not put into effect because of his indecisiveness and health condition.

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



11

11*

AN AUSTRO-HUNGARIAN SILVER-GILT AND ROCK CRYSTAL CUP AND COVER

Hermann Ratzersdorfer, post-1867 Vienna mark, maker's mark unclear

The cover finial modelled as a young satyr holding grapes, the rim enamelled with Classical and mythological figures, the body with similarly enamelled rim and supported by an Atlas stem, the rock crystal cover, body and foot carved with Mannerist scrolls, *height 30.5cm.*

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800



12

12*

AN AUSTRO-HUNGARIAN SILVER AND ROCK CRYSTAL CUP AND COVER

seemingly unmarked, late 19th century

The cover finial modelled as George and the Dragon, the rim with champlévé enamel Mannerist scrolls, similar decoration to the body lip, base rim and stem, the rock crystal elements carved with a lattice pattern, with a 19th century fitted case, *height 28cm.*

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800



13

A SET OF FOUR FRENCH SILVER-GILT AND CUT-GLASS DISHES

Jean-Charles Cahier, Paris 1819 - 1838

Oval, with palmette borders, the inner support with guilloché patterning, resting on four winged horse head and hoof feet, length 27.5cm, weight without glass dishes 100oz. (4)

£5,000 - 8,000

€5,500 - 8,900

US\$6,500 - 10,000

A pair of dishes in the same design by Cahier was sold by Christie's, Geneva, 17th November 1998, lot 156.

14 No Lot





15



(reverse)

15

**A 16TH CENTURY LIMOGES ENAMEL PLAQUE
DEPICTING THE WEDDING FEAST AT CANA**

of rectangular form painted in colours with gilt detailing, the five guests including Christ and Mary seated before a table set with a draped white cloth, a female servant standing before them, the background as a barrel vaulted room, 29.5cm x 20cm

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,300

Provenance

Property of a private Italian collector

See <https://www.bonhams.com/> for further footnote on this lot

16

**PIERRE COURTEYS (FRENCH, 1520-1602): A
LIMOGES EN-GRISAILLE ENAMELLED BOWL
DEPICTING THE LAOCOON AND HIS CHILDREN**

the centre painted with the figure of the Laocoon flanked by his sons, writhing serpents entwined around the group, a harbour scene with temple to the background, the plinth beneath the group inscribed in gilt *LAOCHOON* and bearing indistinct date 1552?, within a gilt foliate interlaced border, the underside with four male maskheads within formalised paper scrolls and further gilt foliate scrolls, the bowl originally part of a pedestal cup or tazza, 20cm diameter, 5cm high

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

Property of a private Italian collector but

See <https://www.bonhams.com/> for further footnote on this lot



16



(reverse)

17

**A 19TH CENTURY LIMOGES ENAMEL CHARGER
DECORATED WITH A SCENE OF ARTEMIS AND
APOLLO KILLING THE CHILDREN OF NIOBE,
PROBABLY SAMSON IN THE MANNER OF AN
ORIGINAL BY THE WORKSHOP OF PIERRE REYMOND,
THE DESIGN AFTER PHILIPPE GALLE**

the vengeful god and goddess borne aloft by a cloud, smiting the figures below as they cower in fear, Apollo with his bow and arrow and Artemis with her spear, set against a verdant landscape with a city beyond, possibly the city of Tantalus located at the foot of Mount Sipylus, visible in the background, the reverse showing a Romanesque profile in the centre with a putto below wearing the diadem of Artemis, 39cm diameter

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

Provenance

Property of a private Italian lady collector

See <https://www.bonhams.com/> for further footnote on this lot



17



(reverse)



(reverse)

18

**CIRCLE OF JEAN LIMOUSIN (FRENCH, 1505-1575):
TWO LIMOGES ENAMEL CALENDAR PLATES PROBABLY
SYMBOLISING MAY AND JULY FROM THE TWELVE MONTHS
OF THE YEAR**

probably second half 16th century

each painted in colours with gilt details, the central reserves depicting landscapes, one depicting a raised dais with a seated classical maiden playing a mandolin flanked by two female attendants, with five male figures around a circular table to the background, the other depicting a harvesting scene with three agricultural workers, two figures bathing in a river to the background, the foreground marked *IVIN*, both within faux sapphire and emerald cabochon and faux peal borders to the rims, the rear of each with a profile portrait of a Roman emperor within similar sparser faux 'jewelled' borders, 24cm and 24.5cm diameter approximately (2)

£8,000 - 12,000

€8,900 - 13,000

US\$10,000 - 16,000

See <https://www.bonhams.com/> for further footnote on this lot

Provenance

Property of a private Italian collector

Limoges in the south west region of France, has been world-famous for producing enamels for centuries. Originating in the 12th century, the industry of decorating metal objects, usually in bronze and brass (and mostly made for ecclesiastical purposes) in champeve coloured enamels, thrived until circa 1370 when a swift decline meant that these precious manufacturing skills were almost lost. However, in the late 15th century the production of enamel returned to the region but with a move to producing more secular objects. With this revival came new techniques including painting the decoration directly onto the enamel rather than gouging out designs then flooding them with enamel. Several notable French workshops emerged with their own distinctive styles who would, in some cases, also sign or punch mark their work. Usually depicting mythological or religious narratives, these wares, often plates, chargers or plaques, became highly prized objects.

Jean Limousin was a painter from the family of famous French 16th century enamellists and painters, the most noted being Leonard Limousin.

Literature

Suzanne Higgot, with contributions from Isabell Biron, Susan La Neice, Juanita Navarro and Stefan Rohrs, *The Wallace Collection Catalogue of Glass and Limoges Painted Enamels*, The Trustees of the Wallace Collection, 2011.

We would like to thank Suzanne Higgot, curator of Glass, Limoges and painted enamels at The Wallace Collection, London for her kind and generous assistance with cataloguing this lot.



19

19

**AFTER FRANCESCO FANELLI (ITALIAN, 1590–1653):
A PAIR OF PATINATED BRONZE HORSES**

one horse early 17th century, the other probably English later 17th century

one horse pacing, the other rearing, each raised on later shaped rectangular ebonised wood plinth bases fitted to one side with circular gilt-bronze medallions centred by flaming shield inscribed 'QUIS UT DEUS', 32.7cm and 32.3cm high (2)

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

Property of a private collector

These galloping horses in the current lot are almost certainly inspired by the model executed by Florentine sculptor Francesco Fanelli. He worked in Genoa from 1609-10, before moving to England, where he was patronised by Henry, Prince of Wales and Charles I. In 1642, Fanelli left England for Paris, where he died in 1668. Fanelli appears to have specialised in small scale, darkly patinated bronzes, primarily of equestrian subjects.



20

20^{TP}

**A MATCHED PAIR OF 17TH CENTURY LOADED
BRONZE AND IRON FIGURES OF MARS AND JUNO**

probably Flemish and in the manner of Tiziano Aspetti (Italian, 1557/9-1606)

the male figure turned to sinister, his right hand on the hilt of his sheathed sword, his left hand resting on the top of his medusa mask shield, the semi-clad female wearing a lightly draped robe, her head turned slightly to dexter, her right hand resting on her bare chest, her left hand holding a plume from the top of her peacock, both later mounted on waisted socle and square shallow plinth alabaster bases, 37.5cm high and 35.2cm high approximately (2)

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200



21

**21
WORKSHOP OF SEVERO CALZETTA DA RAVENNA (ACTIVE 1496-1543): A PADUAN PATINATED BRONZE FIGURAL INKSTAND**

probably early 16th century
formed as a kneeling satyr, his head upturned to dexter, the palm of his right hand also upturned, the whole mounted on an associated tripod stand with lion supports, 33cm high overall

£5,000 - 7,000
€5,500 - 7,800
US\$6,500 - 9,100

Provenance

Property of a private collector

Severo Da Ravenna (sometimes referred to as Severo di Domenico Calzetta) is thought to be one of the few sculptors of the period who was capable of executing his own casts. His workshop developed a widespread reputation for small bronzes, including domestic objects such as candlesticks or inkwells. Many important figures from the period could be counted among his patrons including Isabella d'Este, Marchioness of Mantua.

The present lot exists in a number of versions with subtle and varying differences in the upturned raised hand, employed either as a support for a shell or a candle nozzle.



22

**22
A PADUAN PATINATED BRONZE WRITING CASKET**

probably late 15th/early 16th century
the lid cast with central motif depicting a Medusa head surrounded by a laurel wreath and flanked by two putti holding ribbons aloft, the body with similar classical scenes depicting centaurs and further Medusa heads, raised on winged lion's paw feet, with compartmented interior 8.5cm high x 21.6cm long, 11.8cm wide

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,500

Provenance

Property of a private collector



23^{TP}

A PAIR OF GEORGE II MAHOGANY HALL CHAIRS

Circa 1750, each with a shell back centred by an oval tablet painted with a crest depicting a cockerel, above a scroll carved scallop shell seat, on scroll eared cabriole front legs, with a splayed and shaped rear end support and waved stretchers, *each chair approximately: 50cm wide x 57cm deep x 99cm high, (19 1/2in wide x 22in deep x 38 1/2in high) (2)*

£6,000 - 8,000

€6,700 - 8,900

US\$7,800 - 10,000

An almost identical pair of hall chairs to the present lot sold Christie's, London, 13th November 2018, The Collector, lot 20. Other closely related examples include; a pair of virtually identical chairs, possibly even from the same set as the above, previously from the collection of the Earls of Guildford; a pair of chairs made for Francis Basset, Esq. (d. 1769) at Tehidy Park, Cornwall (sold Christie's, New York, 18 October 2005, lot 450 and again Christie's, London, 18 June 2008, Simon Sainsbury, "The Creation of an English Arcadia", lot 75); a set of eight supplied to St Giles's House, Dorset (illustrated in A. Coleridge, *Chippendale Furniture*, London, 1968, fig. 366); and finally two pairs of chairs from the Rovensky collection sold Sotheby's, New York, 5-6 April 2006, lots 419 and 420.

The offered chairs follow a hall chair design, with a similarly naturalistic carved back, originally published by Matthias Daryl (d. 1780) between 1750 and 1751. Evidently, due to the popularity of the form, this drawing was later re-published in the 1766 *Chair Maker's Guide* by 'Robert Mainwaring Cabinet-Maker and Others', see C. Gilbert, *The Early Furniture Designs of Matthias Daryl*, Furniture History, 1975, p.





37 and pl.'s 39 & 69. In 1753 Chippendale, who was at the time in the process of compiling the first edition of *The Gentleman and Cabinet-Maker's Director*, (1754), chose Dary, who quipped about himself as being 'Professor of Ornament to the Academy of Great Britain', to engrave ninety-eight of the total one hundred and forty-seven plates to be ultimately included therein. And it seems very likely that Chippendale imitated or rather adapted his own garden seat pattern, plate XXIV in the third edition (1762), directly from Dary's model.

Both designs derive from the Italian Renaissance *sgabello* chair. Although such hall chairs are often associated with painted grotto chairs since they share a related organic design that, as in this instance, incorporates the scallop-shell form which is representative of the goddess Venus's birth, these hall chairs were never intended to be used outdoors. Hall chairs were usually part of a large set of eight or more intended for the entrance hall and with their coats-of-arms or crests (as in this case) they were as much about dynastic display as for practical use. Chippendale's description of such chairs states: 'They may be made either of Mahogany, of any other Wood, and painted,

and have commonly wooden Seats. If the Carving of the Chairs in Plate XVIII was thought superfluous, the Outlines may be preserved, and they will look very well... Arms, if required, may be put to those Chairs'.

Among the numerous families documented as having a cockerel for their crest or charge appear the following surnames: Sinclair, Crow, Rigg, Williams, Cockridge, King, Cox, Allcock and Ingram. However, unfortunately the only distinguishing feature of the particular depiction of a cockerel on the offered lot is that he is armed and most likely represented in his proper tinctures. Nonetheless it has not proven possible to discover which specific historic family commissioned this pair of hall chairs nor in fact to which family these directly relate.



24^{TP}

A TABRIZ CARPET OF ARDABIL DESIGN

North West Persia

the rich madder field of flowering vines and spiralling tendrils centred by an ivory medallion with hanging lamp pendants, framed by a dark blue border containing pistachio and madder cartouches,
716cm x 440cm

£6,000 - 8,000

€6,700 - 8,900

US\$7,800 - 10,000

See <https://www.bonhams.com/> for further footnote on this lot

The Ardabil carpet

The original carpet (now on display at the Victoria and Albert Museum) was made in the town of Ardabil in north-west Iran. It was here that Sufi leader, Shaykh Safi al-Din Ardabili, (ancestor of Shah Ismail, founder of the powerful Safavid dynasty) was buried. Edward Stebbing, a British carpet dealer, bought the carpet then resold the piece to the Victoria and Albert Museum in 1893 for £2000. Designer William Morris advised the museum in the acquisition and said that the carpet was of "singular perfection ... logically and consistently beautiful."

The central medallion is said to resemble the interior of the dome of the Sheikh Lottollah Mosque in Isfahan. The two differently sized lamp motifs are now seen as an early use of graphical perspective. Some have suggested that when viewed from the end with the smaller lamp the two appear to be the same size. However there are some historians who argue that that there is no clear proof that graphical perspective was used in Iran during that period. Other historians and critics suggest that the carpet acted as reflection of the mosque ceiling above.

Today in the Victoria and Albert Museum the carpet is displayed in the Jameel Gallery. The lights above the carpet are turned on for only ten minutes on the hour and half hour. This not only highlights the fragility of such a piece but adds to the drama and sense of theatre when viewing it.

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



25^{TP}

A VERY LARGE MAHAL CARPET

North West Persia

late 19th century, on rich dark blue ground with interlacing palmettes, lotus flowers and spiralling tendrils, the border filled with madder, ivory and light green/blue geometric foliate detail,
638cm x 533cm

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

See <https://www.bonhams.com/> for further footnote on this lot

26^{TP}

A CHARLES II OYSTER VENEERED OLIVEWOOD, ROSEWOOD, EBONY, STAINED BONE AND MARQUETRY CABINET ON A LATER STAND

the cabinet circa 1685, the frieze of the stand possibly 18th century but the legs later

Inlaid with urns of assorted flowers within oval and arched tablets, with further foliage and flowers within shaped reserves and spandrels, the ogee moulded cornice above a pair of doors, enclosing nine drawers of various proportions encompassing a central door inlaid with the standing figure of Mars within an oval floral wreath surround, enclosing three drawers flanked by mirror panels over one drawer, the stand comprising one frieze drawer, on ring turned baluster cup-and-cover legs, with a shaped X-stretcher, 106cm wide x 51cm deep x 135cm high, (41 1/2in wide x 20in deep x 53in high)

£6,000 - 8,000

€6,700 - 8,900

US\$7,800 - 10,000

Provenance

The offered lot was formerly housed at Elston Hall, Nottinghamshire, which was the Darwin family home from the beginning of the 18th century until just after the Second World War.

Thence by descent the present cabinet on stand was passed down to descendants of the Darwin family.

Also it appears in an early 20th century photograph illustrating a seated female figure, referred to as 'Marnie' Darwin, who is evidently reading in the sitting room or drawing room at Elston.

The Darwins at Elston Hall

Although the Darwins of Cleatham, Lincolnshire, had close connections to Elston Hall primarily through William Darwin from 1680 onwards, they did not in fact own the estate themselves until 1708, when Robert Darwin purchased it from the Lascelles family. Later on, another Robert Darwin (1724-1816) inherited the Elston estate in 1754. Robert, an avid lifelong botanist, is perhaps best known for his book entitled *Principia Botanica*, which was dedicated to his nephew, Robert Waring Darwin M.D., F.R.S., who would become the father of arguably the most famous and widely celebrated naturalist of all time, Charles Darwin.



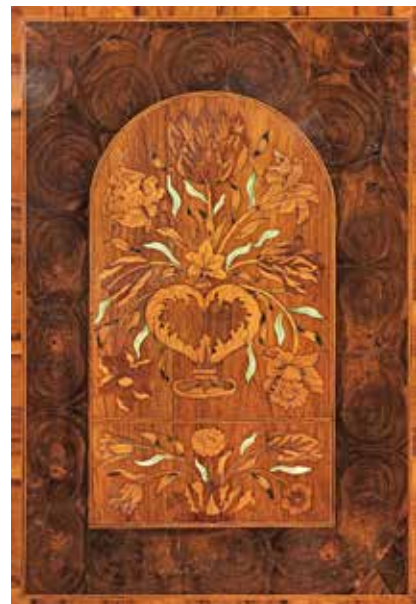


Erasmus Darwin (1731-1802), also born at Elston and ultimately the grandfather of Charles, was one of the founding members of the important Lunar Society. He became a renowned doctor and physician noted for his various inventions, brilliant observations and natural propensity for kindness towards the poor and less fortunate in society than himself. It is clear that Charles, in writing his magnum opus *The Origin of Species* which was published in 1859, must have been directly influenced by the radical opinions regarding evolution previously espoused by Erasmus. Despite the powerful effect that Erasmus evidently had upon Charles it appears that the latter never actually resided at Elston Hall, but he would have almost certainly visited the estate nonetheless.

During the 20th century Charles John Wharton Darwin D.S.O. (1894-1941) - known simply as John by the family - joined the armed forces as a young man in 1912, transferring for active service to the newly established Royal Flying Corps (which later became the Royal Air Force) from 1916 onwards. John even went on to travel as part of Sir Winston Churchill's retinue to the Paris peace talks which immediately followed the end of the First World War. Although officially resigning his commission in 1928, John was in fact retained in a new role by the Secret Intelligence Service (SIS). And, following a period of extensive travel in this capacity, he went on to be a key figure in the foundation of the Bletchley Park SIS operations during the early years of the Second World War.

Despite only just escaping with his life following a flying accident in 1940, Christopher Darwin - one of Charles John Wharton's three children born to him by his wife Sybil Rose - still went on to fight in the Second World War. Christopher tragically died at El Alamein in August 1942 and although his body lies buried there, a memorial for him can be found alongside one for his more widely known ancestor Charles Darwin in All Saints Church, which is located in Elston village nearby to the Hall.

With compliments to: Elstonheritage.org.uk





27

A RARE LATE 18TH CENTURY RELIEF-CARVED LIMWOOD PANEL DEPICTING A VASE OF FLOWERS, SIGNED AND DATED PUTMAN 1790

possibly an allegory relating to the Declaration of the Rights of Man the finely carved flowers including roses, ranunculus, narcissus, poppies and lilacs, the vase decorated with a frieze depicting Britannia and Plenty flanking two oval pendants - one with a brazier on a plinth, the other with a cockerel standing on a reeded plinth with a laurel wreath to the base, the pedestal foot resting on a platform scattered with four coins or medallions, three decorated with portrait bust, the last vacant, two busts bearing striking resemblances to Benjamin Franklin & the Marquis de Lafayette, the whole supported by four recumbent lions and centred by a sea serpent, signed and dated to the left hand bottom corner *fecit . putman . Sculp . 1790*, later mounted in a glazed and carved and parcel gilt rectangular box frame, the panel, 55cm x 38cm, the frame, 71cm x 53cm

£4,000 - 6,000
€4,400 - 6,700
US\$5,200 - 7,800

The Declaration of the Rights of Man

The Declaration of the Rights of Man and of the Citizen (Déclaration des droits de l'homme et du citoyen de 1789) is a human rights document which originated from the French Revolution and was enacted by France's National Constituent Assembly in 1789.

Inspired by the philosophers of the Enlightenment, the Declaration was the fundamental statement of the values of the French Revolution and had a major impact on the development of popular conceptions of individual liberty and democracy in Europe and worldwide. Drafted by the Abbé Sieyès, the Marquis de Lafayette, and Thomas Jefferson it was subsequently included in the beginning of the constitutions of both the Fourth French Republic (1946) and the Fifth Republic (1958).

The Declaration, the Magna Carta, the 1689 English Bill of Rights, the 1776 United States Declaration of Independence, and the 1789 United States Bill of Rights, hugely influenced part of the 1948 United Nations Universal Declaration of Human Rights.



28^{TP}

A GOOD PAIR OF LATE 17TH CENTURY ITALIAN CARVED AND POLYCHROME WOOD FIGURES OF COURTLY GENTLEMEN

each wearing a flowing curling wig and elaborate costume and posed with outstretched arms and one foot before the other, their tight jackets with frilled and puffed lower sleeves and lace jabots, their voluminous breeches with slashed and puffed waist bands, their feet shod in high-heeled court shoes, on floral carved and foliate spreading plinth bases, together with a pair of modern grey painted rectangular pedestals, *the shoes originally with buckles, now lacking 115cm high approximately, the pedestals 94cm high, 50cm wide and 39cm deep* (4)

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000



29^{TP}

A FLEMISH 17TH CENTURY HISTORICAL TAPESTRY

possibly Van Maelsack Atelier Bruxelles

depicting the impressive figure of Alexander the Great astride his horse Bucephalus, a battle scene in the middle distance, the elaborate border on brown ground with intricate floral wreaths supported by four putti, signature visible to left hand side,

342cm x 318cm

£8,000 - 12,000

€8,900 - 13,000

US\$10,000 - 16,000

Provenance

Previously forming part of a collection at an historic French property

AN IMPRESSIVE FLEMISH, 18TH CENTURY ARMORIAL TAPESTRY

de Vos Workshop, Brussels, manufactured by d'Aubusson Royal Tapisserie, France

the whole woven with bright blue, red and golden wool, depicting four putti raising a rich red canopy aloft, bearing a crown on top and an emblem beneath, possibly showing the Insignia of a knight of the Order of the Golden Fleece, stitched in bottom right border 'DEVOS' stitched in bottom centre border 'B' heart symbol 'B' -the symbol of Brussels,
319cm x 243cm

£7,000 - 10,000

€7,800 - 11,000

US\$9,100 - 13,000

Provenance

Previously forming part of a collection at an historic French property

De Vos Workshop

The workshop of de Vos (specifically under Judocus de Vos) was the largest Flemish tapestry workshop at the start of the 18th century. The workshop had 12 looms and approximately 35 tapestry weavers (put into context the second largest workshop at the time only had eight looms).

Judocus de Vos produced many tapestries commissioned to depict events from the War of the Spanish Succession -which would make sense of the iconography in this particular armorial tapestry.

The Distinguished order of the Golden Fleece

This Catholic order of chivalry was founded in Bruges by Philip the Good, Duke of Burgandy, in 1430 to commemorate his marriage to Isabella of Portugal. The order now exists under two different strands - the Spanish branch and the Austrian branch. The separation took place after the Spanish War of Succession. The Spanish branch of the order in particular has often been referred to as the highest historic order of Chivalry in the world.

Literature

Brussels Tapestry Producer Judocus de Vos (1661/62-1734)—New Data and Design Attributions, KOENRAAD BROSENS, Studies in the Decorative Arts, Vol. 9, No. 2 (SPRING-SUMMER 2002), University of Chicago Press





31^{TP}

A PAIR OF GEORGE III MAHOGANY URNS AND PEDESTALS

Circa 1785, each urn with a fluted and oak-leaf carved lid surmounted by a pineapple finial, above a reeded, beaded and berried stiff-leaf clasped body with a Vitruvian scroll and honeysuckle frieze, over a *guilloche* collar, enclosing a lead-lined interior, the pedestal with a gadrooned edge above an acanthus frieze, with a door below surmounted by scrolled flowers and foliage centred by a palmette, one pedestal enclosing a lead-lined interior and the other enclosing one lead-lined drawer, one shelf and a door, 48cm wide x 48cm deep x 175cm high, (18 1/2in wide x 18 1/2in deep x 68 1/2in high) (2)

£8,000 - 12,000

€8,900 - 13,000

US\$10,000 - 16,000

Some designs for closely comparable Neoclassical urns and pedestals to the offered lot, which were first published posthumously in 1787, are illustrated in G. Hepplewhite, *The Cabinet-Maker and Upholsterer's Guide*, pl.'s 35 & 36, New York, 1969.

Between 1775 and 1785 a pair of urns and pedestals with similarly carved ornament, including almost identical Vitruvian scroll friezes and gadrooned pedestal top edges, were provided by the Gillows firm for Lulworth Castle, Dorset. The latter being the family home of the Welds, who also resided at Stoneyhurst in Lancashire. These examples feature in S. Stuart, *Gillows of Lancaster and London, 1730-1840*, Vol. I, pl.'s 346 & 347, p. 310.

A pair of mahogany knife urns, dating to circa 1790, which also share many characteristics in common with the present urns were bequeathed to the Victoria and Albert Museum by Dr T.R.C. Whipham through Barclays Bank Ltd. in 1945. One appears in M. Tomlin, *Catalogue of Adam Period Furniture, Victoria and Albert Museum*, 1972, London, W/2, p. 190.

See bonhams.com for additional images of this lot





32

AN 18TH CENTURY SWEDISH SILVER TANKARD

Friedrich Heinrich Klinck, Stockholm 1732

The lid with a band of gilded strap-work and set with a 1627 medallion of Gustavus Adolphus, the fruiting ball feet with putti-adorned brackets, gilt interior, height 20cm, weight 40oz.

£2,500 - 3,500

€2,800 - 3,900

US\$3,200 - 4,500

33

AN 18TH CENTURY GERMAN SILVER-GILT KIDDUSH CUP

Franz Christoph Mederle, Augsburg 1761 - 1763

The octagonal bowl chased with scroll decoration and a Hebrew inscription ('The Day of the Sabbath to Sanctify'), on a quilted rosette bowl, height 13cm, weight 4oz.

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800



(detail)

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



A LARGE 17TH CENTURY DUTCH SILVER BEAKER

Pieter Groen, Delft 1667

With a flaring lip, the sides engraved with strap-work and presentation inscriptions relating to the Delft educational system, the underside of the base engraved with a teacher and his pupils, *height 20.5cm, weight 15.5oz.*

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

The inscription around the lip reads:

Der Ordenen der Schoolen der Stadt Delft is gepubliceerd den 29 Julius Ao 1663.

'The School Orders in the City of Delft were published on 29 July A[nn]o 1663.'

The inscription on the lower half begins with a list of six names:

Matthijs de Roo, Jan de Weert, Pr. v Lindern, Wr van Grisschijn [?], S. van der Maas, A. van den Tak.

The inscriptions continues:

Dees Seyn Promoteurs van ons Prouf (...) en Orde Teneind'men in dees Stadt mocht goede Meesters Vor'dern Onder het wijs bestier van ons Magistraet Die Sy soo vonden goet tot Burgersnut in Laat

'These are the promoters of our exams and orders whereby this city will create good school teachers, under the wise guidance of our Magistrate who are good enough to enter into their new job for the benefit of society.'

The engraving ends with what is presumably the engraver's monogram: 'PVL'.

The 'orders' mentioned in the inscription refer to the increased secularisation of the education system taking place.

Pieter Groen became a master of the Delft silversmiths' guild in 1646, and was four times appointed assayer, the last time in 1668.



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

(detail)

35

A LATE 17TH CENTURY SILVER-GILT TANKARD

maker's mark only: 'AH' with mullet above and below stamped four times

Straight-sided form, the lid with entwined dolphin thumb-piece, the handle with a cartouche junction, the body with acanthus leaf ornament, height 19.5cm, weight 38.5oz.

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800



36

A CHARLES II SILVER TANKARD

maker's mark 'TC' conjoined, probably Thomas Cory (see Mitchell page 513), London 1684

Straight-sided form, with a scroll thumb-piece, engraved with arms, height 20.5cm, weight 35oz.

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800

Provenance

A private UK collection.



36



37

37

A WILLIAM AND MARY SILVER TWO-HANDLED CUP AND COVER

maker's mark 'IA' conjoined, probably John Austin (see Mitchell page 342), London 1691

The cover with an acorn finial and gadroon and flute decoration, the body with similar decoration, engraved with an armorial engraving, height 22cm, weight 38oz.

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

A private UK collection.

The coat of arms are for the ROW or later ROWE family of Tolesby Hall, Yorkshire.



38^{TP}

**A PAIR OF GEORGE III GILTWOOD DEMI-LUNE PIER TABLES
OF SMALL PROPORTIONS**

Each with a Sicilian Jasper veneered top above a fluted frieze interspersed by sunflower roundel angles, on three lotus-leaf headed and fluted baluster form legs each capped with a rosette, over a concave platform undertier, terminating in reeded bulb feet, *re-gilt, restorations*, each approximately: 57cm wide x 44cm deep x 86cm high, (22in wide x 17in deep x 33 1/2in high) (2)

£6,000 - 8,000

€6,700 - 8,900

US\$7,800 - 10,000

Purchased

Christie's, London, 26th April 2007, 'Trevor Place' Sale, lot 387.



39^{TP}

A GEORGE III MAHOGANY WRITING TABLE AFTER A DESIGN BY THOMAS CHIPPENDALE (1718-1779)

Circa 1760, of rectangular form with canted front angles, with a 'Chinoiserie' blind fretwork frieze incorporating one long drawer, with a baize-lined sliding top inset with an adjustable hinged ratcheted writing surface, enclosing six compartments and a swivel hinged stationery drawer to one side, on twinned columnar front legs and two square section rear legs each headed by interlaced scrolled spandrels, terminating in block feet, on castors, 118cm wide x 66cm deep x 79cm high, (46in wide x 25 1/2in deep x 31in high)

£6,000 - 9,000

€6,700 - 10,000

US\$7,800 - 12,000

The offered lot closely follows a design, originally published in 1754, which was produced by Thomas Chippendale and features in his groundbreaking work, *The Gentleman & Cabinet-Maker's Director*, No. LXXIII. Although the present lot is virtually identical to this drawing it has not been possible to attribute this table to Chippendale's workshop. This is due to there being no available provenance for the table, combined with an absence of easily identifiable Chippendale characteristics such as S-shaped keyholes, short grain kickers or a thin red wash to give a few relevant examples.

Also, because of the huge popularity and influence of all three editions of the 'Director', Chippendale's designs from that publication were widely copied and imitated across Great Britain, particularly during the period 1755-70 making the task of attribution even more arduous.

see bonhams.com for additional images of this lot

40^{TP}

**A PAIR OF REGENCY 'EGYPTIAN REVIVAL'
MAHOGANY AND EBONISED LINE-INLAID WINE
COOLERS**

Circa 1805, each of tapering cuboid form with canted angles, enclosing a lead-lined interior, the body with square and octagonal shaped tablets, interspersed by reeded angles headed with Pharaohs' masks, on four volute scroll-eared and clothing-draped anthropomorphic legs each terminating in a pair of human feet, *the underside of each with an ivory plaque which reads: 'MONTGOMERIE', 30.5cm wide x 30.5cm deep x 44cm high, (12in wide x 12in deep x 17in high) (2)*

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800

see [bonhams.com](https://www.bonhams.com) for additional images of this lot



41^{TP}

**A GEORGE PHILIP & SON LIMITED 18 INCH MERCHANT
SHIPPERS' GLOBE, ENGLISH, LATE 19TH CENTURY,**

The sphere applied with colour gores mounted in brass meridian with engraved quadrant scales in horizontal ring applied with printed degree, compass point, zodiac and calendar scales, raised on three mahogany legs tapering in brass castors with stretcher centred by magnetic compass, *44in (112cm) high*

£7,000 - 10,000

€7,800 - 11,000

US\$9,100 - 13,000



42^{TP}

A PAIR OF JAMES ADDISON 18-INCH TERRESTRIAL AND CELESTIAL LIBRARY GLOBES ENGLISH, CIRCA 1825,

cartouche printed TERRESTRIAL GLOBE Containing all the latest Discoveries and GEOGRAPHICAL IMPROVEMENTS also the Tracks of the most celebrated Circum Navigators...Dedicated BY PERMISSION to His Most GRACIOUS MAJESTY GERORGE IIII by J.ADDISON & CO globe Makers by Appointment to His Majesty made and Sold by J ADDISON No 116 Regent Street London, each sphere applied with printed and coloured gores and mounted in brass meridian engraved with degree scale, mounted in horizon ring applied with printed calendar and zodiac scales, raised on carved mahogany column and tripod base with carved and decorated legs above stretchers and magnetic compass, 44in (112cm) high, (2)

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

John Addison & Co are recorded to be at 116 Regent St, London from 1822-25.





43^{TP}

A PAIR OF REGENCY ROSEWOOD, CALAMANDER BANDED, PARCEL GILT AND SIMULATED ROSEWOOD CARD TABLES

in the manner of Henry Holland, after the model by Marsh and Tatham
 Circa 1810, each with a swivel-hinged top with canted angles and
 fluted edges, enclosing a baize inset playing surface, concealing a
 mahogany-lined interior, on a flared ring turned and reeded inset
 column, with a concave quadripartite base terminating in winged and
 volute scrolled lion paw feet, with recessed brass castors, 93cm wide
 x 46cm deep x 75cm high, (36 1/2in wide x 18in deep x 29 1/2in high)
 (2)

£6,000 - 9,000

€6,700 - 10,000

US\$7,800 - 12,000



A pair of comparable occasional tables to the offered lot sold Christie's, South Kensington, 2nd July 2014, Ronald Phillips Ltd - Making Room, lot 274 while another similar centre table sold Christie's, 20th-21st September 2004, Property from Two Ducal Collections, Woburn Abbey, lot 1150.

The model for these tables derives from designs for Roman candelabrum introduced by the connoisseur Thomas Hope (d. 1842) at his Duchess Street mansion museum and illustrated in his major work, *Household Furniture and Interior Decoration*, first published 1807, pl. IX and L, No. 3.

A further pair of tables, likewise derived from Hope's candelabra patterns, formed part of the drawing room furniture designed by Henry Holland (d. 1806), and supplied in circa 1809 by the Mount Street firm of Marsh & Tatham for Southill, Bedfordshire (G. Jackson-Stops,

'*Southill Park, Bedfordshire*', *Country Life*, 28th April 1994, pp.'s 62-67, and F.J.B. Watson, '*The Furniture and Decoration*', *Southill: A Regency House*, London, 1951, pp.'s 29-30, pl. 45).

Also, the inset reeded spreading column, concave-sided plinth and giltwood lion paw feet of the offered tables relate to a pair of octagonal tripod tables originally at Oakley House, Bedfordshire, which was fitted for The 5th Duke of Bedford by Holland (Henry Holland, Woburn Abbey, exhibition catalogue, 1971, p. 6 and fig. 8). A pair of tables of this design sold from the collection of Lord and Lady White of Hull, Christie's, New York, 30 April 1997, lot 226, illustrated in E. Joy, *English Furniture, 1800-1851*, London, 1977, p. 65.





44

44

A PAIR OF ITALIAN CARVED SIENNA MARBLE URNS AND COVERS

probably 18th century
of composite campana sectional form, the reeded lower sections with scrolling ears below fluted swept upper sections, the ribbed fluted swept covers with knopped acorn finials, on corresponding pedestal and circular socle bases raised on integral square shallow plinths, 61.5cm high overall (2)

£4,000 - 6,000
€4,400 - 6,700
US\$5,200 - 7,800

45

AN EARLY 19TH CENTURY ITALIAN GRAND TOUR CARVED WHITE MARBLE BUST OF ANTIPOUS

after the antique
his face downcast looking to dexter, on verdi antico waisted socle base, 59.5cm high

£7,000 - 10,000
€7,800 - 11,000
US\$9,100 - 13,000

The Capitoline Antinous

The life size state of Capitoline Antinous from which the bust of the current lot is taken, was recorded in Cardinal Albani's collection in 1733 and is said to have been found at Hadrian's Villa. When Pope Clement XII purchased a large amount of marble figures from the Albani collection in 1733, the statue went on to be displayed in the new Capitoline Museum. After the Treaty of Tolentino, which saw the removal of such pieces to Paris in 1798, it was eventually returned to Rome in early 1816.

The statue was copied in both marble and bronze in the late 18th and 19th century as well as being reproduced in plaster by the well known 19th century copyist of antique pieces, Brucciani.

Related Literature

F. Haskell & N. Penny, *Taste and the Antique*, Yale University Press, New Haven and London, 1981.



45



46^{TP}

A GOOD GEORGE III SIENNA AND WHITE MARBLE CHIMNEYPIECE

the moulded inverted breakfront shelf above an egg and dart border, the faux fluted frieze with twin inset oval foliate patera centred by a rectangular tablet carved with a roundel depicting three amorous putti, one holding a bow, the other two a quiver of arrows, within ribbon-tied swagged drapery, the jambs with faux fluted half columns with composite ionic capitals below rectangular headers carved with draped putti, on socle and block plinth bases, 159cm high, 188 cm wide, 33cm deep, the inner aperture 99cm high, 119cm wide

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000



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



47^{TP}

**A REGENCY ROSEWOOD AND BRASS MOUNTED
BREAKFRONT BOOKCASE**

The ovolo moulded cornice above four doors each inset with a brass grill, enclosing eight short adjustable shelves and four long adjustable shelves, over four panelled doors, the central pair enclosing one long adjustable shelf, each end enclosing four mahogany veneered drawers, on a plinth base, *the rear of the drawers inscribed in pencil in an early nineteenth century hand, 265cm wide x 58cm deep x 278cm high, (104in wide x 22 1/2in deep x 109in high)*

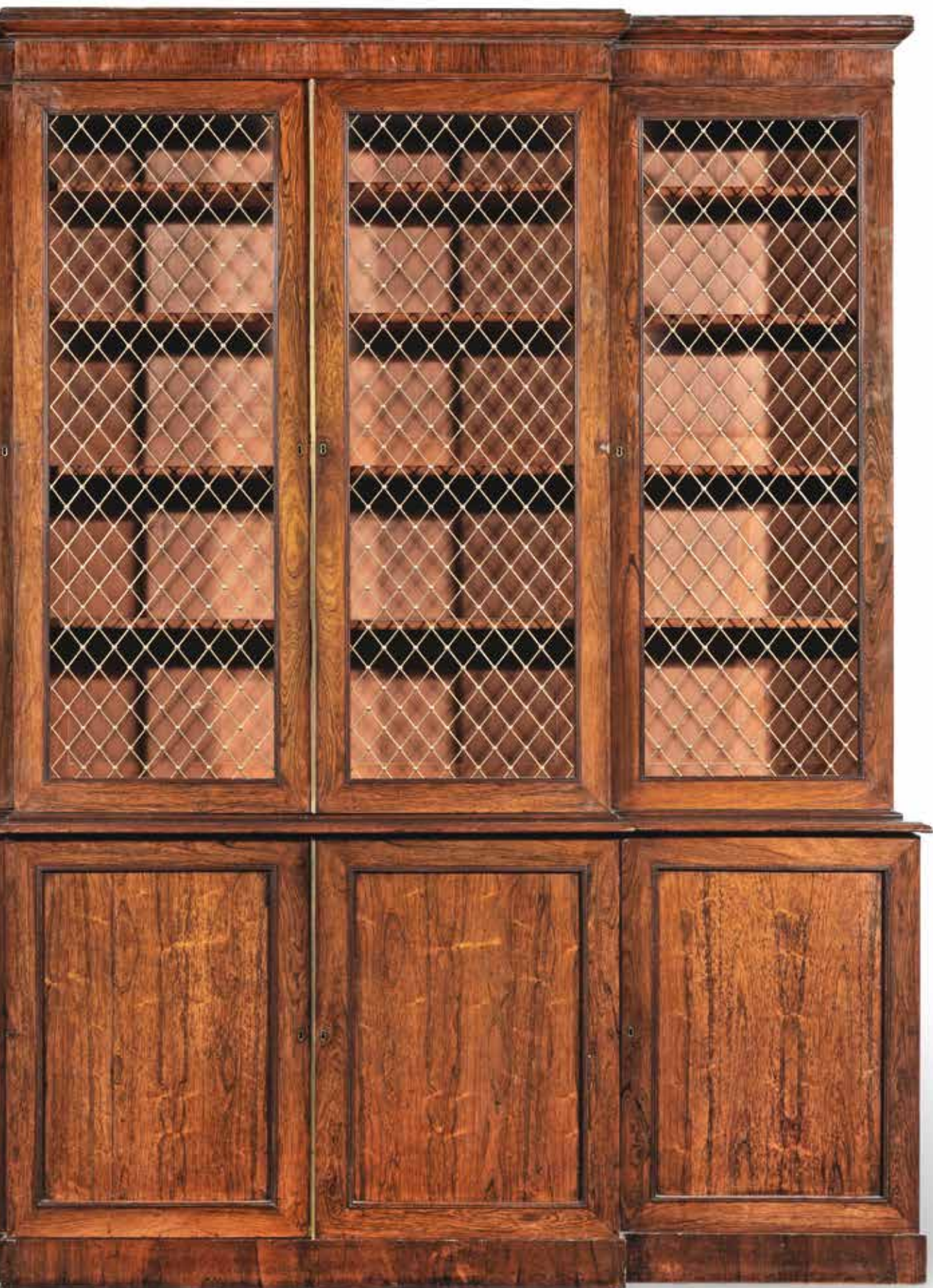
£7,000 - 10,000

€7,800 - 11,000

US\$9,100 - 13,000

Purchased

Christie's, King Street, 24th April 2008, Thomas Hope and the Neoclassical Vision & The Collector of Collections, lot 188.





48

**AN IMPORTANT PAIR OF LOUIS XVI GILT AND
PATINATED BRONZE AND ROUGE GRIOTTE
MARBLE FIGURAL THREE LIGHT CANDELABRA**

circa 1785, the gilt bronze mounts attributed to Francois Réymond (French, c. 1745-1812), the figures of Cupid ('L'Amour Menacant') and a nymph ('La Nymphé') after the models by Etienne-Maurice Falconet (French, 1716-1791) Cupid and the nymph both seated on naturalistic rock-work bases, the elaborate acanthus and scrolling rosette candle arms with Egyptian head terminals below foliate and lotus tapering nozzles and flared palmette and leafy beaded swept collars, the arms issuing from central naturalistic acanthus wheatsheaf and flowering lily naturalistic finials, the bow-fronted plinths with applied frolicking putti friezes in the manner of Clodion and milled side panels above fruiting laurel garlanded pendant mounts, on acanthus and beaded bases, 92.3cm high, 41.2cm wide, 31cm deep approximately (2)

£100,000 - 150,000

€110,000 - 170,000

US\$130,000 - 190,000





Francois Réymond (French, c. 1745-1812)

The attribution of the current lot to the ciseleur-doreur (gilder-chaser) Francois Réymond can primarily be based on the distinctive spiral twist arms which are characteristic of the work of this master craftsman dating them to around 1785 and as identified by Christian Balulez and later Peter Hughes from comparable candelabra.

However they differ from the majority of documented examples which usually lack swag mounts to the bases and more simplified arm terminals rather than the rare Egyptian mask head terminals of the current lot. In addition the majority of the documented examples also feature flambeau torch finials instead of the more idiosyncratic wheat sheaf and lily sprays finials which are another rare and unusual feature of the current lot.

The production of decorative candelabra of this quality utilising figural models cast after the sculptor Etienne-Maurice Falconet, was most likely orchestrated via the marchands-merciers (dealers of fine quality decorative works of art and furnishings) who would have retailed the pieces but contracted out their production to numerous other highly skilled craftsmen.

Of these marchands-merciers, Peter Hughes in his 1996 Catalogue of Furniture (Volume III) at the Wallace argues that Dominique Daguerre perhaps makes the most convincing possible source as a retailer. This is because he held the legal ownership rights to models made for him by Francois Réymond and a pair of near identical candelabra to the present lot by Daguerre is recorded as being sold at Christies on the 25th March 1795 as lot 53.

Nevertheless it is unlikely that Réymond would have cast the figures of Cupid and its pendant and neither would these have come directly from Falconet as there are no records of the sculptor making the models in bronze either on a larger or more domestic scale in his time in France before he left for Russia in 1766.

Certainly the issue of copyright regarding reproductions of Falconet's sculptural works became even more unclear in 1766 as although bronziers were obliged to register their own models or drawings, there was nothing to prevent marchand merciers acquiring original works which could be then be altered and modified enabling them to be passed off as unique creations. As such the figures to the current lot undoubtedly would have been cast and supplied by another workshop, possibly via Daguerre, before being assembled by Réymond.

Etienne-Maurice Falconet (French, 1716-1791)

Spanning the Baroque, Rococo and Neo-classical periods, the sculptor and businessman Falconet is perhaps best-known for his 1782 equestrian statue of Peter the Great in St. Petersburg, Russia and on a much more domestic scale for the small figures he produced in series for the Royal Sèvres Porcelain Manufactory.

Originally conceived by Falconet in plaster and exhibited at the Paris Salon of 1755, a marble copy of Cupid was delivered to Madame de Pompadour two years later. However, when Falconet became director of the Sèvres porcelain factory in 1757 he adapted the model for production in biscuit porcelain to great acclaim and success. The alternative title of the piece, 'L'Amour Menaçant' ('Love threatens') probably stems from a later date and most likely refers to the inscription by Voltaire on the pedestals of some Sèvres models of Cupid: 'Qui que tu sois, voicy ton Maître - Il l'est, le fut, ou le doit être' ('Whoever you are, this is your master - He is, he was or he will be').

Falconet subsequently conceived a pendant figure in the form of a young girl or nymph (also sometimes known as 'Innocence' or 'Psyche') whilst working at the factory to be produced in porcelain as a pair in 1761 and again this was presented in the Salon although it was never executed in marble. Enormously successful by modern standards and illustrated by the surviving manufactory records, the pair were purchased by many wealthy buyers including members of the French royal family and court.

The continued popularity of Falconet's celebrated figures into and throughout the 19th century subsequently led them to them being produced in a wide variety of mediums.

Comparable Candelabra

A number of pairs of candelabra by or attributable to Réymond with some minor alterations but with their characteristic spiral twist arms and flambeau torch finials are recorded.

However only one near comparable pair subsequent to the Daguerre example which appeared at auction at Christies in the late 18th century is recorded illustrating their great rarity. This further pair from the collection of the Earl of Essex, Cassionbury Park was sold as lot 283 by Frank, Knight and Rutley in London on the 12th June 1922 but varied slightly in that the bases have slightly different foliate swags and the arms terminate with female busts rather than Egyptian terms.

Related Literature

P. Hughes, *The Wallace Collection Catalogue of Furniture*, London, 1996, vol. III, ps. 1264-1271.

H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 282.

M-N Villechenon, exhibition catalogue, *Falconet à Sèvres ou l'art de plaire*, Sèvres, Musée national de la Céramique, 2001, pg. 91 no. 4-5.





49^{TP}

A GEORGE II CARVED WALNUT DOUBLE CHAIRBACK SETTEE

Circa 1735, with a scrolled and shaped top rail and conforming stiles, the twin vase shaped splat above a shaped shoe, with feathered eagle bust carved arms and scroll-edged terminals, the drop-in seat upholstered with an early Georgian *gros* and *petit-point* needlework depicting three figures and various animals within an exotic landscape garden, on three opposing scroll-headed, shell and bellflower pendant clasped cabriole front legs terminating in claw and ball feet, with two splayed rear legs, 154cm wide x 61cm deep x 102cm high, (60 1/2in wide x 24in deep x 40in high)

£6,000 - 9,000

€6,700 - 10,000

US\$7,800 - 12,000





Among several comparables to the offered lot, perhaps the most significant one at auction is the James Orrock/Viscount Leverhulme George I double chairback settee which was originally with Christie's, London, 7th June 2007, Important English Furniture, lot 75 and then subsequently sold Christie's, New York, 30th November 2012, 500 Years Decorative Arts, lot 18. Other notable examples include two which sold Christie's, New York, 27th October 2006, Important English Furniture, lot 103 and Christie's, New York, 7th June 2013, The Connoisseur's Eye, lot 345.

A further two closely related early Georgian walnut chairback settees are illustrated in H. Cescinsky, *English Furniture from Gothic to Sheraton*, 1937, Garden City Publishing Company, pp.'s 166 & 171. The former has virtually identical feathered eagle bust carved and scroll-edged arm supports to the present settee and its vase shaped splat is of similar outline as well. While both the former and latter have carving to their legs and vigorous claw and ball feet which are strongly akin to those on the above example. Cescinsky notes that the one featured on page 171, also with distinctive eagles' mask carved arm supports, was formerly at Dudley House, Park Lane in London.

This Dudley House model also appears as a lithographic colour plate, when it formed part of the renowned furniture collector Percival Griffith's collection, in R. Edwards, *The Dictionary of English Furniture*, Vol. 3, 1954 revised edition, New York, pl. V, p.82.



50^{TP}

A FINE AND RARE FLEMISH TAPESTRY, LIONESS IN THE RIVER, 1611-1614

signed Jan I Raes (the Elder) 1574 -1651, on the right selvedge, the main field shows an exotic scene as a lioness crosses a realistically depicted river within an intricate landscape, the river is framed by plants and trees including a date palm and an oak, other animals depicted include parrots, herons, ducks and a leopard, in the foreground one snake is drinking, another is shedding its skin and an eel can be seen by the water, the impressive border is decorated with golden foliate scrolls on a red ground including poemgranates and artichokes, heads of Bacchic figures and lions can be seen in the corners,

480cm x 442cm

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000







Provenance

Part of a series that had belonged to Cardinal Alessandro Peretti Montalto, Prince Michele Peretti Montalto, Cardinal Francesco Peretti Montalto and to Paolo Savelli in Rome. Most recently the work was part of a collection of a noble Roman noble family and thence by descent.

A Papal Commission

The present lot is part of series of Landscapes with Animals woven by one of the best known early seventeenth-century weavers in Brussels, Jan Raes the Elder (Brussels, 1574-1651) for the nephew of Pope Sixtus V, Vice-Chancellor of the Church (for Cardinal Alessandro Peretti Montalto (1571-1623).

Fortunately, there is a wealth of documentation about this specific series, in particular some letters from the apostolic nuncios to the cardinals in Rome. Guido Bentivoglio, signed the contract with Raes for the actual production of the series in Brussels on 17 December 1611. On 19 July 1614 the set was finished and sent to Rome "a parament of two rooms of new tapestries, not yet displayed with forest verdure and animals drawn from nature."

Origins in Antiquity

Pliny the Elder wrote in the *Physiologus* that the lioness washes herself in water after mating with a leopard and the serpent drinks and squeezes through a crack in a tree to shed its skin. Many have argued that this iconography serves as a metaphor of the purification needed to attain eternal salvation.

The Series

The cartoons for this series were probably executed by Jean Tons II, a Flemish artist who specialized in zoological subject matter. Of the twelve cartoons, Montalto commission Raes to make eleven. We even know this exact sizes because these were detailed in a letter written in 1617, from the nuncio Ascanio Gesualdi to cardinal Scipione Borghese (Montalto's friend who had wanted to purchase a replica of the Landscapes). After Montalto's death in 1623, the series went to his brother, Prince Michele Peretti Montalto and in 1631, to the prince's son, Cardinal Francesco Peretti Montalto. A 1655 inventory of the cardinal's estate reveals that the series was still complete. It is thought that the series started to be broken up from 1685 onwards.

The surviving tapestries of the series included depictions of other exotic animals including a Rhinoceros, a Leopard over a Pond (owned by the Sovereign Order of Malta in Palazzo Savelli Orsini, Rome) Ostriches, Stag, Dragon Eats the Eggs (now in the National Museum Palace of the Grand Dukes of Lithuania in Vilnius) and a Leopard Biting a Lion.

There are other less detailed versions of the Landscapes with Animals by Raes, including a replica of the Lioness in the River that appeared at the Sotheby's, Zurich sale, on 10 December 1996.

Literature

New Light on the Raes Workshop in Brussels and Rubens's Achilles Series, and in Tapestry in the Baroque. *New Aspects of Production and Patronage*, ed. by T. P. Campbell, E. A. H. Cleland Conference Proceedings, New York – New Haven/London 2010, pp. 20-33.

N. Forti Grazzini, "Verdures with animals", *Grand Design. Pieter Coecke van Aelst and Renaissance Tapestry*, ed. by E. Cleland, exhibition catalogue, New York – New Haven/London 2014, pp. 338-341, fig. 243.

B. Granata, *Le passioni virtuose. Collezionismo e committenze artistiche a Roma del cardinale Alessandro Peretti Montalto (1571-1623)*, Rome 2012,





51^{TP}

**A GEORGE III MAHOGANY SERPENTINE COMMODE
ATTRIBUTED TO THOMAS CHIPPENDALE (1718-1779)**

Circa 1770, the overhanging top with a reverse ogee moulded edge, above four long graduated drawers, the mahogany-lined frieze drawer enclosing three open compartments, over three oak-lined drawers, with an ogee moulded plinth base terminating in scrolled and shaped bracket feet, 145cm wide x 68cm deep x 92cm high, (57in wide x 26 1/2in deep x 36in high)

£5,000 - 8,000

€5,500 - 8,900

US\$6,500 - 10,000



Provenance

During the late 18th century it is highly probable that the offered lot was housed at Ham Court, which was located in the Malvern Hills, Worcestershire.

Ham Court served as the historic family home of the Bromleys and the Bromley-Martins from the early 17th century until its demolition in 1926.

Major Elliott George Bromley-Martin (1866-1946) most likely gained ownership of the present commode at the same time as inheriting Ham Court, his birthplace, from his father George Edward Bromley-Martin (1829-1905).

Thence the commode passed by descent to Gerald E. Bromley-Martin (1906-1954), who was the Major's son.

Following Gerald's death in 1954, it is listed as a '*Chippendale mahogany serpentine chest of 4 drawers*' in the probate valuation undertaken at Hardley Hall, Norwich, by a firm called Irelands, who were likewise located in Norwich (it is interesting to note that at that time the individual value is given as £45).

Subsequently this serpentine chest belonged to Gerald's son, Christopher Bromley-Martin (1935-2018), and has clearly remained within the family since 2018.

The Attribution to Thomas Chippendale

Comparable commodes include one evidently supplied in circa 1770 by Thomas Chippendale to Wilton House, Wiltshire and a pair dating to 1774 apparently also made by Chippendale for Paxton House, in Paxton near Berwick-upon-Tweed upon behalf of Mrs Home-Robertson. Interestingly these two different models both appear illustrated together on the same page in C. Gilbert, *The Life and Work of Thomas Chippendale*, 1978, London, fig.'s 205 & 206, p. 117.

Also, certain characteristics apparent in the construction of the offered lot, when assessed altogether, lead logically to a Chippendale attribution. These characteristics are; the presence of S-shaped keyholes or escutcheons; laminated blocking to the bracket feet; the use of a red wash to the underside and reverse of the drawer fronts; the selection of an extremely fine mahogany timber. Added to this, the design used for the handles (which appear to be original) is also fairly typical of Chippendale's output during the period 1765-1774.

see bonhams.com for further details.





52

**52
A PAIR OF AUSTRO-HUNGARIAN SILVER SEVEN-LIGHT
CANDELABRA**

Mayerhofer & Klinkosch, Vienna 1867-1872 marks

The lights with gadroon and anthemion decoration, the reeded branches leading to the stems with ram's head ornament, the pedestal bases with applied lion masks and swags, with wooden inserts, *height 54cm, weight total 165.5oz.*

£6,000 - 8,000
€6,700 - 8,900
US\$7,800 - 10,000



53^{Y Φ}

AN AUSTRO-HUNGARIAN SILVER COFFEE SERVICE

Brüder Frank, Vienna circa 1900

In a rusticated trompe-l'œil style resembling leather and twine, comprising a tray, a coffee pot with ivory insulators, a sugar bowl and tongs, six cups with integral saucers, six spoons (two with different marks), *height of coffee pot 22.5cm, length of tray 48.5cm, weight total 91oz.*

£4,000 - 6,000
€4,400 - 6,700
US\$5,200 - 7,800



53

54^{YΦ}

**A VICTORIAN AESTHETIC MOVEMENT
SILVER THREE-PIECE TEA SERVICE
TOGETHER WITH A TRAY**

*service Walter & John Barnard, tray Frederick
Elkington, London 1879*

The service rectangular form with outswept
curved sides, with Japanesque engraving of
prunus trees and song birds, dragon handles,
the teapot with ivory insulators, the ovoid form
tray with simulated bamboo border, engraved
with song birds among blossoming prunus
trees, fan shaped and geometric motifs,
length of tray 31cm, length of teapot 17.5cm,
weight total 46.5oz. (4)

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,500



54

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



55

55*

A VICTORIAN SILVER CENTREPIECE BOWL

Hunt & Roskell, London 1882

Modelled as Pliny's doves, the four birds perched on the edge of the bowl, one drinking, two preening and the other keeping watch, on a square base, *height 28cm, diameter of bowl 36.5cm, weight 157.5oz.*

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

The design of the current lot is based on a mosaic found at Hadrian's Villa at Tivoli in 1737. This is thought to be a copy of a Greek mosaic which was described by Pliny in his *Naturalis Historia*: 'There is a dove also, greatly admired, in the act of drinking, and throwing the shadow of its head upon the water, while other birds are to be seen sunning and pluming themselves, on the margin of a drinking-bowl.'

The design was much copied by micromosaicists in the late 18th and early 19th centuries, but the earliest three-dimensional representation in silver seems to have been the 1838 Goodwood Cup with the mark of Paul Storr. This was later reproduced by his successors Hunt & Roskell.

A similar centrepiece bowl by Hunt & Roskell, London 1874, was sold in these rooms on 21st November 2012, lot 114.



57



56



56

56

A PAIR OF GEORGE IV SILVER 'WARWICK VASE' WINE COOLERS

Paul Storr, London 1821

Modelled as the Warwick Vase from Hadrian's Villa, with typical lion pelt and dramatic mask-head decoration in high relief and elaborately entwined handles, with removable liners and collars, height 20cm, weight 216oz. (2)

£30,000 - 40,000

€33,000 - 44,000

US\$39,000 - 52,000

57

A LARGE PAIR OF VICTORIAN SILVER EWERS

Gibson & Langman, London 1899

In the early 18th century style, the flying scroll handles with mask terminals, the bodies with applied decoration, each engraved 'Viceroy's Cup 1932, Presented by H.E. The Earl of Willingdon, Won by Mr Edward Esmond's Sans Ame' and with the cypher of the Earl, height 36cm, weight 147.5oz. (2)

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

The Viceroy's Cup was run at Calcutta between 1868 and 1947. The 1932 cup took place on 26th December and was won by Sans Ame who had also won the King Emperor Cup the week before.



57



please note the chess pieces
are not included with this lot





58^YΦ

AN IMPORTANT PAIR OF GERMAN LATE 18TH CENTURY ORMOLU AND BRASS MOUNTED MAHOGANY 'MECHANICAL' READING/WRITING/CARD/GAMES TABLES ATTRIBUTED TO DAVID ROENTGEN (1743-1807)

Circa 1785, each with a triple foldover top, the first hinged top enclosing an inset baize playing surface, the second inlaid with a chess and draughts board, the third surface on one table inset with a baize surface incorporating a hinged rest and a lever-activated opposing 'pop-up' hinged box, enclosing an ebony and stained fruitwood inlaid backgammon playing surface encompassed by ivory playing discs, flanked by two compartments with line-inlaid tambour sliding lids, the other table inset with a gilt-tooled leather surface incorporating a hinged writing rest and a lever-activated opposing 'pop-up' hinged box, enclosing a void interior, each with panel mounted friezes and flute mounted angles, with a catch-activated release for the rear gateleg and a secret drawer, on four detachable screw-in square tapering legs each with two *mille raie* outer facings headed by collar mouldings, terminating in moulded block and peg feet, *each*: 99cm wide x 48.5cm deep x 81cm high, (38 1/2in wide x 19in deep x 31 1/2in high) (2)

£100,000 - 150,000

€110,000 - 170,000

US\$130,000 - 190,000

Provenance

Formerly with Didier Aaron, Paris.

Purchased: Koller Auctions, Zurich, 26th March 2015, Furniture, Porcelain and Decoration, lot 1184.

Auction Comparables

A single games table of this same type sold Sotheby's, Zurich, 7th December 1994, lot 257. Another similar Roentgen table, albeit a very slightly earlier model dating to circa 1780, sold Christie's, London, 7th July 2008, Important European Furniture, lot 535.

Forerunners and Further Comparables

Two precursors to the offered lot, in terms of form, Neoclassical design and multifunctionality, feature in W. Koeppel, *Extravagant Inventions: The Princely Furniture of the Roentgens*, 2012, New York, fig.'s 24 & 27, pp.'s 108-9 & 116-119, which was published to accompany the important and hugely successful exhibition of the same title held at the Metropolitan Museum of Art, New York in 2012. The first table is dated circa 1774-1780 and the second 1774-1775, and as a result of their earlier dates of production both of these incorporate marquetry which is totally absent on the offered pair.

However the closest comparables to the present tables include one, dated 1780-1783, also illustrated and analysed in W. Koeppel, *Extravagant Inventions: The Princely Furniture of the Roentgens*, fig. 45, pp.'s 163-5. And another, circa 1785, that is housed at the Palace of Pavlovsk in St. Petersburg features in both Greber, J.M. *Abraham und David Roentgen, Möbel für Europa*, 1980, Starnberg, Bd. 1, S. 235, Bd. 2, S. 320, 321 and in D. Fabian, *Abraham und David Roentgen, Das noch aufgefundene Gesamtwerk ihrer Möbel- und Uhrenkunst in Verbindung mit der Uhrmacherfamilie Kinzing in Neuwied*, 1996, Bad Neustadt/Saale, fig. 103, p. 62.

The New Restrained Roentgen Style

These '*tables à jeu à quatre variations*', examples of which are very rare to come across in pairs, display all of the features typically found on those pieces emanating from the workshop of Neuwied-based David Roentgen during the 1780s. By that time Roentgen's output had become increasingly restrained, incorporating the linear forms and antique elements of the new Neoclassicism. Instead of marquetry which had gradually fallen out of fashion, Roentgen took to simple but costly mahogany veneers with sparingly elegant use of gilt bronze ornamentation, thus completing the process of artistic emancipation from his father, Abraham Roentgen (1711-93). And yet arguably the most notable feature of David's works were now their complex mechanisms, in this case the rising box for "*tric-trac*", the lateral compartments with tambour covers, the detachable screw-in legs, and the skilfully concealed, or essentially 'secret', drawer.



The Development of Roentgen's Mechanical Furniture

The earliest mechanical tables of Neoclassical design by David Roentgen were supplied in 1771 for the country house at Worlitz on behalf of Prince Leopold III Friedrich Franz von Anhalt-Dessau, where they are still located, D. Fabian, *Abraham und David Roentgen*, 1996, No.'s 47a-b. Roentgen provided a further pair to his main client of the mid-1770s, Prince Charles of Lorraine, Governor of the Austrian Netherlands, but these are now housed at the *Museum für Angewandte Kunst* in Vienna, D. Fabian, *Op. Cit*, No.'s 67 & 68. Both sets employ abundant colourful marquetry but by the 1780s Roentgen had rejected this aesthetic in favour of plain mahogany with delicate mounts and this proved to be preferred by the princely patrons throughout that decade, as evidenced by the Pavlovsk model which was delivered along with many other items to the Russian court from circa 1783 onwards, *Op. Cit*, No. 103.

For his most mechanically complicated pieces, Roentgen worked closely with Peter Kinzing, a highly gifted clockmaker likewise from Neuwied, and after they had supplied Marie Antoinette with an automaton in 1785, the position of *Ebeniste Mecanicien du Roi et de la Reine* was even conferred upon Roentgen. This was a rare and distinguished Royal appointment which one of the most famous cabinet makers of the 18th century, Jean-Francois Oeben (1721-1763), had previously been honoured with in 1760, during the reign of Louis XV.

Famous Admirers of Roentgen

Interestingly, it was this mechanical element of Roentgen's output that was held in the highest esteem by his peers and various notable contemporary figures. Roentgen was even revered by the literary, cultural and scientific polymath and major German Romantic, Johann Wolfgang von Goethe (1749-1832) who epitomised the *zeitgeist*. Goethe, author of the seminal *Faust, Parts I and II* probably encountered a games table similar to the offered examples while working at Weimar Palace as Privy Councillor to Duke Karl August von Sachsen-Weimar-Eisenach. This is believed to be the case due to an 1810 inventory of the assembly room at the Weimar Palace which documents a: "game table veneered with mahogany, and decorated with brass mouldings. With a hidden 'Tocadille' [backgammon board]", 3 feet 4 inches long, 1 foot 8 inches deep. By Rontchen.", W. Koppe, *Idem*, p. 164.





Analysis of the Offered Lot

At first appearance the present tables are misleadingly simple in form and decoration, but it is clear that Roentgen's choice of superb mahogany veneers is perfectly matched and beautifully highlighted by his restrained, yet visually striking, use of both gilt bronze and brass mounts. The natural grain of the mahogany is effectively manipulated so that it runs horizontally along the length of the leaves whereas the flame figuring is vertical on each frieze. The mounts are brilliantly incorporated into the overall scheme to create a visually thrilling sense of depth. In particular, the projecting mouldings are brought out with bronze applications, the *mille raie* fields on the front and outer side facings of the legs are gilded, and the classical fluting to the angle blocks are lined with brass.

In relation to the mounts, evidently Roentgen was influenced by the practice of contemporary Parisian *ebenistes*, who ordered their mounts directly from specialists working solely within that field. By 1779 Roentgen was employing the same process and in fact many of his mounts from that date onwards were supplied by the renowned *maitre-doreur*, Francois Remond (1747-1812) who was also based in Paris. C. Baulez, *David Roentgen et Francois Remond, Une Collaboration Majeure dans l'Histoire du Mobilier*, 1996, 'L'Objet d'Art/l'Estampille 305, pp.s 96-118.

Further Analysis

Although the above are largely identical in terms of their internal construction, one is clearly a games table while the other is intended for use as a writing table. The third top of the former has a central baize-lined section flanked by compartments with tambour covers, which would have been used for storing playing counters and other games-related items. Concealed in the frame between the storage compartments is a box that rises on a spring mechanism. This box encloses geometric inlay in the pattern appropriate for "*tric-trac*", a game similar to backgammon that was much loved in the 18th century. Each upright forming the long sides of the opened box features six

holes fitted with ivory discs which would have held pegs used to indicate the score, while on the uprights comprising the ends of the opened box is a larger hole with a square fitting which was originally designed to hold a candlestick.

On the other table - the one for writing - the rising box has no inlay to its interior and was clearly meant for the sole purpose of securing various writing implements and storing stationery. While the black leather-inset central area suggests that its principal function was to serve as a writing surface but, added to this, it appears that hinged props enable the rear half to be used as a reading stand.

The Historical Context

By the latter part of the 18th century the vast majority of affluent upper middle class households and aristocratic family homes across Europe almost certainly contained games tables. This was because such games as dice, cards, chess, draughts and "*tric-trac*" were immensely fashionable and intensely popular among the wealthy at that time. However, since space was becoming increasingly limited within the context of smaller and more intimate *cabinets*, or rooms, favoured in architecture and interior decoration during the Louis XVI period (1773-1790) cabinet makers responded appropriately by producing more and more multi-purpose furniture such as the offered lot.

The present tables might also have been used as consoles when placed against a wall rather than merely performing their original roles of reading, writing, card and games tables. This kind of elegant and technically sophisticated table was the peculiar speciality of the Roentgen firm while David Roentgen himself was instrumental in developing and perfecting this type of ingenious furniture. The Roentgen manufactory was based at Herrnhag until 1750, and thereafter re-located to Neuwied. And, as previously referenced, unsurprisingly throughout the period 1745-1790 numerous Roentgen pieces were delivered to European princely courts.



59^{TP}

A PAIR OF REGENCY MAHOGANY AND PARCEL GILT SERVING TABLES

possibly Scottish

Each of D-shaped breakfront form, the top with a reeded edge, above one long central and two short panelled mahogany-lined frieze drawers, with four projecting Sibyl mask-headed reeded tapering front legs, each leg with an acanthus collar and terminating in lobed feet, the long drawer with a central projecting Sibyl mask within a raised tablet, on two conforming rear legs, *re-gilt*, each approximately: 207cm wide x 84cm deep x 92cm high, (81in wide x 33in deep x 36in high) (2)

£15,000 - 25,000

€17,000 - 28,000

US\$19,000 - 32,000





60^{TP}

**AN ITALIAN CARVED VEINED MARBLE FOUNTAIN FIGURE
OF NEPTUNE HOLDING A DOLPHIN**

probably 16th century

the naked body in contraposto, entwined with an acanthus leaf and holding the tail of the dolphin, the grotesque face forming the fountain head, on rectangular base *lacking head 122cm high*

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 23,000

The present lot is undoubtedly influenced by both ancient and contemporary Renaissance figures which incorporate dolphin subjects into their compositions.

The Ancient sculptor Lysippus is known to have created a statue of Poseidon on the Isthmus of Greece which depicted the sea God with his foot resting on the back of a dolphin. In the Lateran in Rome, there was also a variant on this model -with Poseidon's foot resting on the prow of a ship.

During the Renaissance the Italian sculptor Bartolommeo Bandinelli (1493-1560) proposed an honorific statue of Andrea Doria with his drawing depicting his model holding a much smaller dolphin with its tail wrapped around his forearm.

However perhaps a more apt comparable for the present lot can be found in Messina. The fountain (created in 1553-57) by Giovanni Angelo Montorsoli (1507-1563), a contemporary of Michelangelo's, however depicts the dolphin not held up by Neptune but rather down by the lower part of his right leg.

Related Literature

C. Avery (Dr), *A School of Dolphins*, Thames & Hudson, 2009

61^{TP}

**CIRCLE OF BARTOLOMMENO BANDINELLI
(ITALIAN, 1493-1560): A 16TH CENTURY ITALIAN
CARVED STONE FIGURE OF 'APOLLO KILLING A LIZARD'**

after the antique

the naked youth in contrapposto, clad in a fig leaf, his upturned face with tightly curled hair, standing beside a rustic tree stump, on naturalistic base, *155cm high overall*

£18,000 - 24,000

€20,000 - 27,000

US\$23,000 - 31,000

Working as a sculptor, painter and draughtsman in his native Florence, Bandinelli's early life was greatly influenced by his father who worked as a goldsmith and counted the Medici as one of his patrons. Later studying under the sculptor Giovanni Francesco Rustici, Bandinelli's first major sculptural commission was for a statue of St. Peter in marble for the crossing of the Duomo (1515-1517).

With Pope Leo X's return to Florence, this enabled Bandinelli to gain a series of commissions, mainly of Classical gods and heroes which are documented in his sketches and drawings and when Giulio de' Medici was subsequently elected Pope Clement VII, the sculptor gained further commissions including the decorations for the papal coronation in 1523.

With the Sack of Rome in 1527 and the Siege of Florence, along with the expulsion of the Medici, Bandinelli was forced to leave Florence but after producing a number of sculptures which made his name throughout Italy, he returned to Florence and carved the group of Hercules and Cacus, in the Piazza della Signoria, which then established him as the official sculptor to the Medici Dukes.

The tightly curled hair and pose of the current lot can be compared to Bandinelli's Apollo in the Boboli Gardens in Florence dating from 1448-58.





62^{TP}

**A REGENCY BURR ELM, POLLARD OAK AND BRASS INLAID
BREAKFAST TABLE ATTRIBUTED TO THE WORKSHOP OR
CIRCLE OF GEORGE BULLOCK**

Circa 1820, the half veneered tilt-top inlaid with an alternating border of honeysuckle, flowers and ivy, above a gadroon moulded edge, on a flared triform support with projecting rounded angles, each panelled side inlaid with stylised foliage surmounted by a flowerhead, with a reed-and-reel moulded collar, the concave tripartite base inlaid to each side with a horizontal vine-entwined *thyrsus* centred by a rosette, terminating in acanthus, palmette and lotus-leaf carved S-scroll capped shell-form feet with recessed brass castors, 142.5cm wide x 141cm deep x 75cm high, (56in wide x 55 1/2in deep x 29 1/2in high)

£25,000 - 35,000

€28,000 - 39,000

US\$32,000 - 45,000



A figured oak octagonal table by George Bullock, circa 1815, with an apparently identical pattern of brass inlay to the border of its top as on the offered lot, sold Christie's, London, 18-19 September 2013, The Collection of Professor Sir Albert Richardson, lot 23. This same pattern also encompasses the top of a brown oak and holly centre table, dated 1817, originally at Tew Park and sold Christie's, Great Tew, 27-29 May 1987, lot 33, then subsequently Christie's, London, 27th November 2003, Important English Furniture, lot 160.

This particular honeysuckle, ivy and flowerhead design is number 208 among the *Wilkinson Tracings* which are the most important source relating to the output of George Bullock, housed at the City Museums and Art Gallery, Birmingham. These *Tracings*, essentially a scrapbook comprising an assortment of engravings produced by Thomas Wilkinson either directly from or based upon designs by Bullock, were evidently originally compiled in 1820 (the date of the inscription on its first page), two years after the latter's death. C. Wainwright *et al*, *G. Bullock, Cabinet-Maker*, 1988, London, pp.'s 13-14.

Other Bullock tables which employ this distinctive border marquetry include one with a related panelled triform column and similar feet to the present model. This oak and ebony table was purchased by the Earl of Wernyss at the auction held by Christie's in 1819, the year after Bullock's death, and is illustrated in C. Wainwright *et al*, *G. Bullock, Cabinet-Maker*, p. 96. A further oak and holly version supplied to Countess Spencer in 1818 is also referenced in *Op. Cit.*, p. 96, and interestingly although it is not pictured therein, mention is made of its 'elaborate marquetry three-sided base raised on curled-under-feet'. Such a description certainly suggests that this may be closely comparable to the base and feet on the offered example.

The brass inlay to the triform column of the present table relates to the pattern No. 237, *Wilkinson Tracings*, City Museums and Art Gallery, Birmingham, which features on an impressive pair of brass 'buhl' inlaid cabinets provided by Bullock to Lord Abercorn in 1817, C. Wainwright *et al*, No. 23 & fig. 35, p. 85.



The inlay to each side of the concave base directly relates to a number of 'Thyrsus' drawings produced by Wilkinson, but is perhaps closest to the variant No. 41 in the 'Tracings'. The latter seems replicated on the two central brass marquetry doors of a rosewood and ebony cabinet attributable to Bullock. Both the design and the piece itself are prominently featured on the same page in C. Wainwright *et al*, No. 41 and fig. 44, p. 105. While another version of this 'hop-entwined thyrsus' pattern appears to each side of a similar concave base of an ebony and brass table with specimen marble top which is illustrated *Ibid*, No. 50, p. 112.

Aside from those pieces made as part of the commissions undertaken at Tew, Cholmondeley, Blair Castle, Abbotsford, Scone and St. Helena, it is actually difficult to attribute any furniture directly to Bullock due to the limited archival evidence proving his involvement in other projects. This issue tends to be exacerbated by the fact that even only shortly after Bullock's death in 1818, a group of cabinet makers, furniture designers and architects, who were all influenced greatly by the latter's output, appear to establish themselves as his natural successors.

These figures include Joseph Gandy, Richard Brown, George Morant, the partnership of Banting and Son, and Richard Bridgens. There is a possibility that the offered table might have been made by one of the last three figures. However it seems likely, due to its use of native timbers, restrained design and prominent use of *Wilkinson* pattern

inlays to have been supplied either by Bullock's workshop (since it's recorded that this was still operating in the same capacity even a year or so after his death), or it was executed by the cabinet maker William Atkinson.

While Gandy and Brown were primarily architects, Bridgens tended to principally produce furniture in what he described as the 'Old English' style, which is often referred to as either 'Antiquarian' or somewhat disparagingly as 'Jacobethan revival'. Both G.J. Morant and the Banting and Son partnership flourished in the period 1825-40 and based their own work much more loosely upon Bullock's example than is apparently the case with the present model. This leaves William Atkinson who worked perhaps closest of all with Bullock at a number of houses including Biel, Panshanger, Scone, Abbotsford and St. Helena. Atkinson seems to have even worked alongside Bullock's firm until 1821 which certainly ties in with the date of this table, C. Wainwright *et al*, *G. Bullock, Cabinet-Maker*, 1988, London, pp.'s 13-39.



63^{TP}

A GEORGE III MAHOGANY SILVER TABLE

in the manner of Mayhew and Ince

Circa 1765, the rectangular top with a pierced fretwork gallery and a moulded edge, above an interlaced blind fretwork frieze, on four ring turned cluster column legs, each leg comprising three columns intersected by four rosette carved blocks, with *patera* block feet terminating in recessed brass castors, 94cm wide x 61cm deep x 72.5cm high, (37in wide x 24in deep x 28 1/2in high)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

A comparable silver table to the present lot, with similar cluster column legs interspersed by rosette carved blocks, sold Christie's, New York, 21st October 1999, Important English Furniture, lot 83. Both of these examples have distinctive rosette carved blocks and cluster column legs, which are characteristics appearing in a number of designs by John Mayhew and William Ince from their 1762 publication, *The Universal System of Household Furniture*.

A further related model appears illustrated in R. Edwards, *The Dictionary of English Furniture*, Vol. III, 1954, New York, fig. 6, p. 204.



64

**A RARE PAIR OF LOUIS XV GILT BRONZE MOUNTED CHINESE
CAFÉ AU LAIT GROUND *FAMILLE ROSE* PORCELAIN JARS
AND COVERS**

the porcelain, Qianlong period (1735-95), the mounts stamped with the 'C' couronne poinçon Paris tax mark, circa 1745-1749 the rounded bodies with shaped quatrefoil cartouche and circular reserve panels enamelled with peony and prunus blossom and other flowers and insects in pink, blue, green and yellow, the rounded shouldered sectional domed covers with floral and green hatched banded borders and further shaped panels depicting peony sprays and ribbon-tied precious objects, all reserved on a brown ground, the central girdle mount cast with flowers, leaves and rocaille, the twin handles cast as sinuous entwined winged dragons with foliate terminals, the covers with fruiting foliate vase finials, the foot rims cast with further leaves, flowers and rocaille, 28.5cm high, 31.5cm wide (2)

£80,000 - 100,000

€89,000 - 110,000

US\$100,000 - 130,000



In the French court during the reign of Louis XIV and continuing into the *Régence period and beyond*, the preoccupation with a romanticised view of the exotic east meant it became 'à la mode' to mount Chinese porcelain with European styled extravagant and stylish gilt bronze mounts to suit the décor of fashionable interiors. The use of these contemporary gilt bronze mounts also perhaps removed the outwardly immediate 'foreign' characteristics of the porcelain whilst letting them still retain the romance of their far exotic eastern origins.

Retailed by the Parisian marchand-merciers (who specialised in high class and fine decorative works of art and furnishings), the rare and highly prized imported porcelain was sometimes also altered and then assembled in their workshops with cast and chased gilt bronze components outsourced from a series of highly skilled craftsmen. According to the statutes of the guild the marchand-merciers there were importantly allowed no restriction as to what they were permitted to sell unlike other craftsmen and tradesmen which lead to a lucrative and highly profitable trade during which continued throughout the 18th century.

The inventories of many French city and country estates and auction catalogues of the 18th and 19th centuries often feature pairs of gilt bronze mounted Chinese porcelain vases and other items but vases using dragon mounts are extremely rare although serpent handles occasionally appear on single coffee pots and tankards. To illustrate this, the inventory of the estate of the Duke de Brissac's Paris *hotel* on the rue du Grenelle from 1793-94 lists one such pair of vases which were then earmarked by First Republic's finance minister himself due to their rarity and quality.

The Dragon Mounts

The unique and stylishly elaborate dragon handles to the present lot set them apart from the preponderance of similar period high quality gilt bronze mounted Chinese export porcelain vases and covers dating from the period 1740-60. Showing off the magnificent work of an unknown but outstanding ciseleur-doreur (gilder-chaser) their rarity is further enhanced by the very specific 'C Couronne' (crowned C representing cuivre for copper) French tax stamps denoting that they were made in Paris between the years 1745 and 1749.

Reflecting mid-18th century French high fashion taste, the juxtaposition of highly prized Chinese export porcelain with such idiosyncratic and elaborate high quality lustrous gilt bronze European mounts creates a symbiotic fusion of exoticism. In terms of this fusion the body of the vase has been cut in two places with an insertion of a bronze band to create a collar which is initially appears to be more part of the stepped cover whilst the original neck has been discarded. In addition, the porcelain knobs to the covers are replaced with gilt bronze floriate buds and the main central band or girdle is cast with flowers, foliage,

and rockwork of rocaille. However, it is the introduction of two cast and chased writhing serpents or dragons, the open mouths showing fangs as the elaborate acanthus C scroll handles which transform the pair of vases into something more striking and extraordinary.

The Porcelain

Manufactured during the reign of the Emperor Qianlong and produced for export to Europe, circa 1740, the porcelain of the present lot is typically painted with overglaze decoration depicting finely painted blossom in delicate pastel colours associated with the *famille rose* palette reserved on an attractive coffee coloured 'café au lait' ground. With stylistic flower motifs which would go on to influence flower painting in the Rococo style in Europe, the large, shaped medallion reserves featuring overblown peony blossom, emblematic of the Chinese 'Queen of Flowers' symbolising prosperity, refinement and female beauty. The additional foliage and flowers in the smaller reserve panels include prunus sprays which similarly symbolise the arrival of spring.

Comparable Vases

For a near identical pair of vases with very similar mounts and dragon handles see Sotheby's New York, Important French Furniture, 18th November 2010, lot 202.

For a very similar pair of vases without dragon handles and with variant knopped foliate finials to the covers see Christies London, Collection of Monsieur and Madam Riahi, 6th December 2012, lot 117.

A pair of vases of jar form in blue Chinese porcelain with very similar dragon handle mounts were listed in the sale of the collection of the Comte d'Armaillé, *Galerie Sedelmeyer, Paris, 5th & 6th June 1890, lot 68.*

Related Literature

Lunsingh Scheurleer 1980, Waton 1986, Wilson 1999, Ulrichs 2005, Tillmann 2012



(detail)





65^{TP}

AN ITALIAN EARLY 19TH CENTURY 'GRAND TOUR' SPECIMEN MARBLE AND HARDSTONE TABLE TOP ON A GEORGE IV MAHOGANY AND PARCEL GILT CONSOLE TABLE

the specimen marble top circa 1810, the console table circa 1825
The rectangular marble top inset with a grid of one hundred and thirty six squares each inlaid with a different marble or hardstone including malachite, breche violet, alabastro, porphyry, lapis lazuli, Sicilian jasper, Spanish brocatello, onyx, portor and verde antico, on two acanthus clasped and C-scroll carved lion bust-headed front *monopodia* terminating in paw feet, with panelled rear stiles, on a concave plinth base, 134cm wide x 67cm deep x 90cm high, (52 1/2in wide x 26in deep x 35in high)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

A comparable specimen marble and pietra dura table top to the offered lot, which was dated late 18th/early 19th century, sold Christie's, New York, 17th October 2003, Important English Furniture, lot 21.

This type of specimen marble table top is characteristic of the taste for Italian slabs, often collected by British gentlemen whilst undertaking their 'Grand Tour' of Europe. In the eighteenth century, Palladian architects were influenced by the Italian fashion for marble topped pier tables. Many of these items were ordered by English collectors and returned to their homeland where they had the bases made for these highly prized tops.

One of these patrons of the Italian workshops was the connoisseur Patrick Home (d.1808) of Wedderburn Castle and Paxton House, Scotland, who appears to have purchased a quantity of high quality tops in around 1771 in the first year of his Grand Tour. A similar marble table top, inset on a stand made by the Edinburgh cabinet-maker William Trotter, is illustrated in F. Bamford, *A Dictionary of Edinburgh Furniture Makers, 1660-1840*, Furniture History Society, 1983, pl. 55A. A further related example is believed to have been acquired by Edward, Viscount Lascelles (d.1814) for Harewood House, Yorkshire and subsequently sold, The Humphrey Whitbread Collection, Christie's London, 5 April 2001, lot 412.





66

A 'HALF SET' OF SIX LATE 18TH CENTURY ITALIAN PATINATED AND PARCEL GILT BRONZE BUSTS OF ROMAN EMPERORS

probably Roman and by Francesco Righetti (1749-1819)
each clad in drapery on circular-waisted socles below
integral cartouche plaques, inscribed: *AVGVSTVS*,
CALLICVIA, *GALBA*, *OTHO*, *VESPASIANVS* and *TITO*, the
smallest 29cm high, the largest 31cm high. (6)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Provenance

Formerly the property of the Duke of Aveyro, thence by
descent
El Retiro, Churriana, Málaga, Spain

See page 76 for footnote.

Related Literature

DESCRIPCION DE LA CASA DE CAMPO DEL RETIRO DEL CONDE DE VILLALCAZAR. MALAGA, 1814, pp. 8-9

The entry in the 'Gallery of the Emperors' stating 'Among the works of sculpture, there is a bust of Vitellius in bronze of great merit, and six more heads, which are Augustus, Caligula, Galba, Otho, Vespasian and Titus.', the later six heads apparently being the 'half set' of busts which constitute the present lot with the first head being a larger and separate but perhaps related bust of Vitellius - now lost.

Comparative Literature

Frits Scholten [ed.], Willem van Tetrode, sculptor, exh. cat., Rijksmuseum, Amsterdam / Frick Collection, New York, Amsterdam / New York, 2003, p. 116, no. 6

Bertrand Jestaz, 'Copies d'antiques au Palais Farnese: Les fontes de Guglielmo della Porta', in *Melanges de l'Ecole Française de Rome: Italie et Méditerranée*, vol. 105, 1993, 1, pp. 7-48, esp. pp. 30-41, figs. 17-28

Charles Avery, 'Soldani's mythological bronzes and his British clientele', in *Sculpture Journal*, XIV, 2005, pp. 8-29

The tradition of producing sets of roughly half life-size busts depicting Suetonius's series of Twelve Roman Emperors began with a dozen (27cm. high) made in bronze for oval niches on the front of an elaborate wooden studio-cabinet - with other statuettes - by Willem van Tetrode (c. 1525-1580).

A Dutch immigrant - as part of his journeyman years as a sculptor / bronze-founder - he had travelled to Florence (to work with Cellini) and then on to Rome, with Guglielmo della Porta. In the latter's post-mortem inventory of 1575, a dozen emperors are listed and they are thought to have been based on a set of life-size marble busts carved by Tommaso della Porta for Alessandro Farnese. The details of their cuirasses and the fall of their togas are more carefully differentiated than those on the present series, but the bases are simpler, having only small squarish cartouches below with indications of their names, e.g. 'N' for Nero (unlike the present, elaborate, baroque, cartouches with their full names given in relief in capital letters).

No other sets by Tetrode are known, but - following the trail of Tetrode's later return to his native Netherlands - a silversmith in Delft, Thomas Cruse (who died in 1624) owned a number of Tetrode's models, among them sets of piece-moulds for twelve emperors. Such an artist might well have fashioned the then 'modern' curlicues round the name-labels shown on our set and spelt out their names for 'northern humanist collectors'.

The famous Florentine sculptors seem not to have indulged in series of small emperor-busts during the long post-Michelangelo period, which was otherwise dominated initially by Bandinelli and Bandini (whose sculptures and busts of the Medici closely resembled ancient ones) and by the Flemish immigrant Giambologna (1529-1608). Nor have any been attributed to his followers in bronze, the two Susinis or



the two Taccas, whose work stretched far into the 17th century. One has to wait until early in the following century evidence for the further distinct production of such busts in series of a dozen, with their empresses too, this time in Florence once more: a letter of 22 November 1707 from the Grand-ducal Chamberlain to the Medici Grand-dukes, Lorenzo Magnolfi, who also acted as a high-level art-agent for grandees, furnishes the names of three pioneer patrons among the British for Soldani in the role of sculptor. It was addressed to one of them, Sir John Perceval of Burton, County Cork, later Earl of Egmont (1683-1748), who spent six months in Italy while on his Grand Tour: 'you may order Messrs Arundel and Bates to reimburse me for the said heads, and for the busts and statues you did order to Signor Massimilano Soldani which are already done and packed up; and there are twenty four heads and three statues, and I hope you will be pleased with them since they are very well done ...'. Judging from this bald description, as well as from Perceval's intention expressed elsewhere that his works of art be for 'the use of an academy (sic) of painters which he purposed to forward the erecting in Ireland', one might infer that they were after ancient prototypes. The high, even, number of twenty-four indicates probably that a set of the usual 'Twelve Caesars', with their wives, was being supplied. Soldani did indeed produce a few accomplished life-sized, highly polished busts after the antique, but so high a number suggests that these were not life-size.

Disaster befell both of Perceval's shipments. They were captured by French privateers in 1707 and 1709, the spoils presumably being fed into the art market in France, unless they were melted down to make cannon. No such busts on a reduced scale - suitable for the tops of desks, cabinets or bookshelves in British libraries - are known. Thereafter, with the advent of Neo-classicism and the ever-increasing flood of adolescent British boys - steeped in the Classics, owing to the need to help create a new British Empire, the equivalent of Rome's - the onus of producing such attractive and eye-catching sets of emperors reverted to Rome.

By the 1790s, ingenious goldsmith/bronze-founders in the Eternal City were producing pseudo-antiquities in commercial quantities and distributed printed price lists of their product. One from Francesco Righetti - in the international diplomatic language of French - included, among his 'Bustes avec leur Base Doree, en tout, hauts d'un palme, cinq onces', an item, 'Les douze Cesars a 12 sequins l'un' - or 144 sequins for the set. Their height - in Roman palms and inches - was therefore the same as the present series, while their surfaces and patina were meant to imitate antiquities, such as were then being excavated in Pompeii and Herculaneum: this clinches the probability that they date from the second half of the 18th century and were made in Rome. Righetti may well have fallen back on older models from the late Renaissance or early Baroque periods, such as have been described above, in order to produce his set speedily and economically.





67

**A RARE 14TH CENTURY GERMAN BRONZE
AQUAMANILE IN THE FORM OF A LION**

Lübeck or Nuremberg, circa 1350

The beast with hairy mane, open jar showing sharp teeth
and zoomorphic handle formed as an undulating serpent-
like beast standing on paw feet, 27.3cm high, 25.4cm
wide, 11.3cm deep (2)

£100,000 - 120,000

€110,000 - 130,000

US\$130,000 - 160,000

Provenance

Private European collection.

Purchased in Burgundy, France in the 1990s.

See page 80 for footnote on this lot





A lion-aquamanile attributed to the workshop of Johannes Apengeter, Lübeck, circa 1330
© Germanisches Nationalmuseum, Nuremberg
Photo: Monika Runge



(base of offered lot)

Comparable Literature

Otto von Falke & Erich Meyer, *Romanische Leuchter und Gefäße, Gießgefäße der Gotik*, Berlin, 1935/1983, no. 470, fig. 442.

Ursula Mende, *Die mittelalterlichen Bronzen im Germanischen Nationalmuseum, Bestandskatalog*, Nuremberg, 2013, cat.no. 62 (with extensive earlier literature).

The word Aquamanile simply means - from the Latin - a vessel (normally cast in brass) for washing the hands at or near the altar during the Christian Mass (communion service) or, for secular use, at a rich man's table. It could take many forms, but - thanks to the gradual evolution of the lost-wax process - quite elaborate forms became possible, frequently featuring animals in different poses and occasionally human beings in various actions.

The water could be poured in through a hole (usually in the head and closed with a little hinged lid) into the receptacle of its empty hollow casting and, when the beast was picked up by its tail and tipped forward, poured over the hands to cleanse them, from above and into a basin and carried away by a servant to protect the altar or table or the garments of the person involved.

The first heyday of aquamaniles (aquamanilia) was in Hildesheim in the 12th and 13th century, and - from the numbers of surviving models it is clear that the lion became the most popular design, as here, with minor variations as to the treatment of its characteristic mane and tail. It had the advantage of being one of the simpler forms that lent itself to being moulded and cast with ease. The design was copied from an impressive Romanesque bronze lion on a monumental scale in the city of Hildesheim. This recalled the Biblical expression 'the Lion of Judah' and was a favourite animal in mediaeval heraldry on account of its prowess in fighting: apart from the almost continual wars between the nascent nations in Europe this was the also instrumental in the Crusades.

A while after, Lübeck and Nuremberg became increasingly important with their serial production using the lost wax process. Around 1330 in Lübeck, there emerged a foundry run by Johannes Apengeter, to which a Lion aquamanile that is very close to ours is attributed in the catalogue of the Germanisches Nationalmuseum, Nuremberg (Inv. no. KG581: illustrated above; and Mende 2013, as above).

That version of the model shows the mane naturalistically growing from right under the animal's chin, whereas the present lion in common with several others, apparently has a type of bib around its neck, from under which the hair begins to grow. One suggestion is that it was perhaps to facilitate wiping the vessel clean and dry round the spout that once projected from the mouth with a cloth during and after use making it more hygienic.

In the opinion of Dr Joanna Olchawa of Frankfurt University, the current lot, typically cast via the lost wax process in one piece is without any doubt authentic and dates to around 1350. Although undecided if the vessel originates from Nuremberg or Lübeck, Dr Olchawa confirmed its originality by the thinness of the bronze to the cast and the typical small alterations, for example around the lion's mouth and teeth, which are not unusual for pieces of this age and rarity.

Bonhams would like to thank Dr Joanna Olchawa, University of Frankfurt, for her expertise based on first-hand inspection of the object, confirming its authenticity and place and date of manufacture.





68^{TP}

A IMPRESSIVE AND VIBRANT MYTHICAL FLEMISH TAPESTRY SHOWING A SCENE FROM THE AENEID,

early to mid 18th century,

woven in rich wools and some golden threads, depicting a scene from Book Four of the Aeneid, the bare breasted Queen Dido, Queen of Carthage, having just fainted is borne away by her attendants, all in eastern dress and headwear, meanwhile to the right, the father of Rome, Aeneas, turning to take command of his forces, set against a backdrop of verdant landscapes with Carthage in the distance, including abundant details of village figures, tents, soldiers and various natural forms,
338cm x 243cm

£7,000 - 10,000

€7,800 - 11,000

US\$9,100 - 13,000

Provenance

Property of a Lady

Literary sources

The story of Aeneas' return to the fleet is rarely depicted as told in the Aeneid Book IV. Virgil describes how Dido faints upon hearing that her lover is leaving Carthage but in the tradition of Western Art, she is typically shown standing or sitting on a throne.

Literature

T.C Williams, Virgil, The Aeneid I Houghton Mifflin Co. Boston, 1910



69^{TP}

A STRIKING FLEMISH LATE 16TH CENTURY HISTORICAL TAPESTRY

possibly Oudenaarde

woven in rich golden, blue and green threads, the central field possibly depicting the story of the head of Pompey being presented to Caesar, the figures dressed in typical Roman armour, Caesar seated beneath a canopy, his army visible in the middle distance and a verdant landscape visible in the far distance, the border filled with contemporary figures and lions mask head vases with abundant floral displays, all of which correspond to the opposite border, 335cm x 312cm

£8,000 - 12,000

€8,900 - 13,000

US\$10,000 - 16,000

Tapestry weaving is thought to have started in Oudenaarde during the latter half of the 14th century. By the 15th century it became one of the most significant tapestry centres in Europe.

The oldest record of Oudenaarde tapestry weaving dates from 1368 but it took a while for the trade of such fine pieces to truly take off. Tapestry production in Oudenaarde reached its highest level in the 16th century when work was made in large quantities and to a very high standard. On 16th May 1544, Oudenaarde declared the general ordinance of Charles V regarding tapestry weaving. From that point on it was compulsory to weave the trademark of the town and label of the specific weaver in the border of the tapestry.

70^{TP}

AN IMPORTANT LATE LOUIS XV ORMOLU MOUNTED GRISAILLE VERNIS MARTIN, PARCEL GILT AND GREEN PAINTED SECRETAIRE A ABBATANT ATTRIBUTED TO RENE DUBOIS (1734-1798)

Circa 1770, the moulded marble top surmounted by a pierced Vitruvian scroll mounted gallery, above a frieze drawer mounted with a laurel-leaf garland trail and *patera* angles, over a fall decorated with Cupid holding a flaming torch aloft and others beneath a sunburst emanating from a lyre in the sky, within a beaded *entrelac* mounted border, with a ribbon-tied Cupid trophy *escutcheon*, enclosing a retractable tulipwood veneered unit comprising four short drawers and two shelves, the reverse of the fall inset with a tooled leather writing surface, above a Vitruvian scroll-and-foliage mounted waist centred by a shell, over a pair of doors decorated *sans traverse* with a maiden burning incense in an *athenienne* before an allegorical figure holding a *cornucopia* alongside assorted figures, putti and a large ewer, enclosing one tulipwood veneered shelf, within beaded *entrelac* borders, each canted angle painted with a figure holding an urn aloft below a *Caduceus*, the panelled sides similarly decorated and with allegorical winged figures holding *cornucopiae*, with *thyrsus*-adorned rear pilasters, on spiral reeded *toupie* feet, twice stamped: 'P. CHORIER', 80cm wide x 39cm deep x 134cm high, (31in wide x 15in deep x 52 1/2in high)

£200,000 - 300,000

€220,000 - 330,000

US\$260,000 - 390,000

Provenance

The offered lot appears in an inventory of the Duthuit collection undertaken at the Petit Palais, Palais des Beaux-Arts de la Ville de Paris, and published in 1907, H. Lapauze, *Catalogue Sommaire des Collections Duthuit*, Paris, No. 1506, p. 296. As a result it seems highly likely that the present secretaire a abbatant formed part of the famous 1900 Exposition Universelle which occurred at the Petit Palais very shortly after architectural construction had been completed there.



Rene Dubois, maitre in 1755.

This Dubois secretaire is illustrated and catalogued in *Le Meuble Leger en France*, (ed. by) P. Hartmann, 1952, Paris, No.'s 188-189 & p. 353. The fact that it is featured in two photographs amidst the total of three hundred and twenty-four included in this important tome shows its significance within the history of French furniture, as well as proving its merits inclusion within such a widely revered canon. It is catalogued in Hartmann alongside some of the *oeuvre* of the most renowned French cabinet makers and *marchands merciers* of the 18th century. Among those who figure are Jean-Henri Riesener, Jean-Francois Leleu, Roger Vandercruse (dit R.V.L.C.), Adam Weisweiler and Montigny.

The offered example is notably prominent in A. Forray-Carlier & M. Kopplin, *Les Secrets de la Laque Francaise, Le Vernis Martin*, 2014, Paris, fig. 172 & pp.'s 220-1. This, along with another secretaire of closely related form and comparable decoration formerly from a private collection, are also illustrated in N. de Reynis, *Le Mobilier Domestique, Vol. II*, 1987, Paris, pl.'s 4191 & 4206, pp.'s 1105 & 1110.

Evidently the *grisaille* painting on the present piece is based, although perhaps somewhat loosely, upon various sculptural *tableaux* executed in an early Neoclassical style by Louis-Felix de la Rue (1731-1765). Such antique 'faux-relief' type decoration was originally intended to harmonise with similar overdoor panels prevalent in the most fashionable French interiors of the 1770s, while in turn the latter were influenced by the output of Plat-Joseph Sauvage and the sculptor-decorator, Jean-Baptiste Boiston. However, in Forray-Carlin and Kopplin it is suggested that the *trompe l'oeil* effect of the shaded border (or illusionistic frame) surrounding the front panels on this secretaire is a unique though recurring characteristic of this *genre* of work by Rene Dubois, *Les Secrets de la Laque Francaise*, 2014, fig. 172 & pp.'s 220-1.

A similar version by Dubois, also circa 1770 albeit slightly smaller, sold Christie's, New York, 23 October 1998, Arts of France, lot 164 and also appears in T. Wolfesperges, *Le Meuble Francais en Laque au XVIIIeme Siecle*, 2000, Brussels, fig. 170, p. 308. It is stated therein that L.F. Delarue, who was in fact a cousin of Rene Dubois, was most likely to have executed the painting for this particular secretaire, while his name is listed in the Dubois accounts of that time. Delarue is even recorded as having received 214 *livres* for this work in 1772, A. Pradere, *Les Ebenistes Francais de Louis XIV a la Revolution*, 1989, p. 295.

Other models with related Delarue style decoration include a secretaire painted with landscapes, a demi-lune commode and a small vitrine. These pieces, all of which are notably stamped: '*I. Dubois*', previously formed part of Anthony de Rothschild's collection and were sold on behalf of the Estate of Helene Beaumont, Sotheby's, Monaco, 4-6 December 1992, lot 15-17. Also another landscape decorated demi-lune, which was previously at Waddesdon Manor, features in G. de Bellaigue, *The James A. De Rothschild Collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronzes, Vol. I*, 1974, London, cat. 49, p. 224.

A further comparable with a green ground colour, which is stamped for Rene Dubois and from the Estate of Madame Henri Forman, previously sold Tajan, Palais Galliera, Paris, 15 March 1973, lot 125 and then subsequently Christie's, Paris, 29-31 March 2011, Les Collections du Chateau de Gourdon, lot 733. This can also be found in A. Pradere, *Les Ebenistes Francais de Louis XIV a la Revolution*, 1989, Paris, p. 303 and P. Kjellberg, *Le Mobilier Francais du XVIIIeme Siecle*, 1989, Paris, p. 278. Interestingly Kjellberg likewise refers to its classical or a *l'antique Vernis Martin* decoration as being *trompe l'oeil* in imitation of shallow-relief carving, *Ibid*, *Le Meuble Francais, Du Moyen Age a Nos Jours*, fig. 427, p. 366.

The Madame Forman example, which last sold at Christie's in 2011, itself conforms to a secretaire housed at Ludwigsburg Palace, in Bade-Wurtemberg, illustrated in B. Franz, *Le Prestigieux Mobilier du Chateau de Luisbourg, "L'Estampille - l'Objet d'Art"*, February 2001, pp.'s 58-9. However, although both have a similar scheme of ormolu mounts overall, the frieze of the former is beautifully adorned with running Vitruvian scrolls whereas the Ludwigsburg version has a flute-embellished frieze. Despite the frieze of the offered lot being different yet again, its own Vitruvian scroll mounting to the central waist section appears virtually identical to the frieze on the Forman secretaire. The other aforementioned model was purchased by the Prince of Hesse for Schloss Ludwigsburg, circa 1775, thus exemplifying the appeal of the latest Parisian trends among the European aristocracy at that time.





In 1772, following the death of Rene's father Jacques, all of the furniture then stored in the Dubois workshop was purchased by Rene from his recently widowed mother for 25,000 *livres*. And, probably as a result of this change of ownership, an inventory of the stock was completed then. This inventory lists a total of eighteen secretaires with related polychrome or *grisaille* decoration, predominantly with green ground colours, which are recorded as follows:

*'2 secrétaires vernis garnis de fontes dorées, estimés ensemble 720 l.
2 autres secrétaires plus petits, estimés ensemble 480 l.
1 secrétaire de 3 pieds richement garni de fonte en couleur, estimé 300 l.
2 autres secrétaires peints en vert avec des tableaux dans les panneaux, estimés ensemble 1.200 l.
2 autres petits secrétaires peints, estimés ensemble 1.000 l.
quatre autres secrétaires en pente à gaine peints en vert avec différents tableaux, estimés 1.200 l.
2 autres secrétaires en armoire plus communs, aussi peints, estimés ensemble 720 l.*

While it seems probable that the first line of this document refers to the Forman and Ludwigsburg versions, it is unfortunately not clear which line is the correct description for the offered variant. This is due to the rather vague text supplied therein. For example the term '*tableau*' might just as equally have been used to reference a secretaire painted with polychrome landscapes in the manner of Joseph Vernet as it could have been applicable to one with monochrome *trompe l'oeil* panels, as on the above. Consequently it remains unclear how much the item was originally valued at in terms of *livres*.

Clearly the present lot is one of these secretaires listed above and thus belongs to this historically important group of decorated early Neoclassical pieces produced by Rene Dubois before 1772. As previously mentioned, a number of these examples can be found in some of the most widely celebrated collections such as Waddesdon Manor, the John Paul Getty Museum and the Ephrussi de Rothschild Collection. The majority are decorated *en grisaille* with classical scenes involving bacchic putti, Cupid and allegorical figures, whilst the remainder are more naturalistically painted with harbour and seascape vistas after Vernet.

Although it appears Dubois offered most of his own output for sale directly himself, Nicolas Hericourt who was a major *marchand-ebeniste* of the period is documented as having sold a number of green ground-coloured and monochrome decorated comparables in 1774. This selection included *une armoire en secretaire vert et blanc de deux pieds de large par quatre pieds deux ponce de haut* supplied to the Duchesse de Valentinois. The '*P. Chorier*' stamp on the offered lot almost certainly provides the name of a similar *marchand-ebeniste*, or more likely *marchand-mercier*, responsible for previously, or perhaps even originally, selling this particularly beautiful model.





71

**AN IMPORTANT PAIR OF EARLY 19TH CENTURY ITALIAN
MICROMOSAIC PANELS DEPICTING BACCHUS AND A
BACCHANTE**

probably Roman or Milanese, in the manner of Giacomo Raffaelli (1753-1836) circa 1820

Bacchus, looking to dexter wearing a wreath of fruiting vines, his shoulders clad in a leopard skin, with curling beard, on a black ground, the Bacchante looking over her shoulder to sinister, her flowing hair similarly with a fruiting vine wreath, her shoulders with a gold pinned draped fur mantle, similarly on a black ground, mounted within contemporary mahogany stained rectangular frames with lappet mouldings and gilt inner slip, *the mosaics, 33cm x 28cm, overall 50.5cm x 46.5cm*

£60,000 - 80,000

€67,000 - 89,000

US\$78,000 - 100,000

Provenance

Formerly the property of the Spanish Duke of Aveyro, thence by descent

For a comparable pair of near identical panels which are now in the collection of The National Trust and at The Argory, County Armagh, see INV. No. 564857.

The Cult of Bacchus

Capturing the imagination of artists, writers and philosophers in the 18th century, the fascination in the 'modern myth' taken from the classical mythology contemplated the opposing tensions between rationality and irrationality. In Greco-Roman mythology, Apollo and Dionysus or Bacchus are both sons of Zeus, the former being the god of the sun and of rational thinking and order, appealing to logic, prudence and purity, the later being the god of wine and dance and irrationality and chaos, appealing to emotion and instinct.

Literature

J. H. Gabriel, *The Gilbert Collection, Micromosaics*, Philip Wilson, 2000.

J. H. Gabriel, *Micromosaics*, Private Collections, 2016.

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



72^{TP Y}

**A GERMAN LATE 18TH CENTURY ORMOLU AND
WHITE MARBLE MOUNTED MAHOGANY, BURR ELM,
MAPLE, MOTHER-OF-PEARL AND STAINED SYCAMORE
'SCHREIBSCHRANK' ATTRIBUTED TO THE CIRCLE OF DAVID
ROENTGEN**

Circa 1795, the superstructure comprising a pierced fretwork gallery surmounted by five urn finials above a pair of mirror-inset panel mounted doors enclosing one shelf, interspersed with three Corinthian columns, over a concealed stepped central drawer flanked by projecting block and urn finial mounted angles, the frieze drawer below with an inset hinged top, above a fall enclosing an architectural interior comprising a catch-activated cedar-lined drawer with triangular pediment mouldings, over a central arched recess with a mirrored interior and chequered lozenge-inlaid floor centred by a model tempietto, flanked by two arched recesses and interspersed with four composite columns and two conforming engaged end columns, with two pierced fretwork secret drawers below, above five catch-activated mahogany-lined drawers, the reverse of the fall inlaid with a central conch shell oval, over a ribbon-tied oak-leaf mounted waist with projecting *mille raie* block angles, with three long panelled drawers below, flanked by canted classical youth herm-tapering and husk pendant mounted pilaster angles, terminating in square tapering panelled feet, *112cm wide x 54cm deep x 210cm high, (44in wide x 21in deep x 82 1/2in high)*

£30,000 - 50,000

€33,000 - 55,000

US\$39,000 - 65,000

Provenance

Formerly from the Estate of Elizabeth Fondaras, USA.

With Peter Muhlbauer, Lower Bavaria, between 2013 and 2017.

Then purchased by the vendor from Christie's, London, 4 July 2017, European Furniture and Works of Art, lot 57.





A comparable, albeit slightly plainer, version of the offered lot sold Christie's, Amsterdam, 24-25 June 2008, lot 751. This Berlin 'Schreibschrank', or secrétaire à abbatant, attributed to Georg Ruppert is of similar design and incorporates related characteristics such as white marble or alabaster columns, the Ionic capitals appearing one level below Corinthian ones, a galleried cabinet superstructure and a fitted architectural interior. It was supplied by Ruppert to the Prussian General Carl Freidrich Henrich, Graf von Wyllich und Lottum (1767-1841).

Although due to the current absence of relevant documentation the cabinet maker responsible for the present secrétaire is unknown, as more academic research is completed and further information made public then this will inevitably change over time. However for now it is clearly the case that whoever produced such a magnificent piece, or *meisterstück*, of German craftsmanship had undoubtedly been directly influenced by the incredible output and legacy of one of the most renowned cabinet makers of all time, David Roentgen (1743-1807).

This wonderful secrétaire perfectly typifies the latter stages of the Neoclassical style, and in particular the *gout Grec*, which was indicative of the height of fashion across Europe during the period 1770-1800. The impact of David Roentgen, whose output was always distinct, elegant, supremely high quality in terms of its construction and often enclosed ingenious mechanisms, especially dominated Prussia, or what is now modern day Germany. And this impact can be seen in the works produced by the contemporaries and immediate successors of Roentgen, which very often sought to emulate the latter's example and merely introduced subtle variations to his stock designs and clearly defined models. It is also worth noting that, during the peak of its fame, the annual income of the Roentgen workshop rivalled that of the Meissen porcelain manufactory. W. Koeppel, *Extravagant Inventions: The Princely Furniture of the Roentgens*, 2012, New York, p. 3.

As a result of Roentgen's successful personal and working relationship with perhaps his most important patron, Crown Prince Frederick William who later became Emperor Frederick William II, he was honoured with the title of Royal Prussian Privy Councillor. Then in 1791, by which time Roentgen had evidently already begun to draw back from accepting new commissions, he chose to give his financial backing and influential support to his foreman,

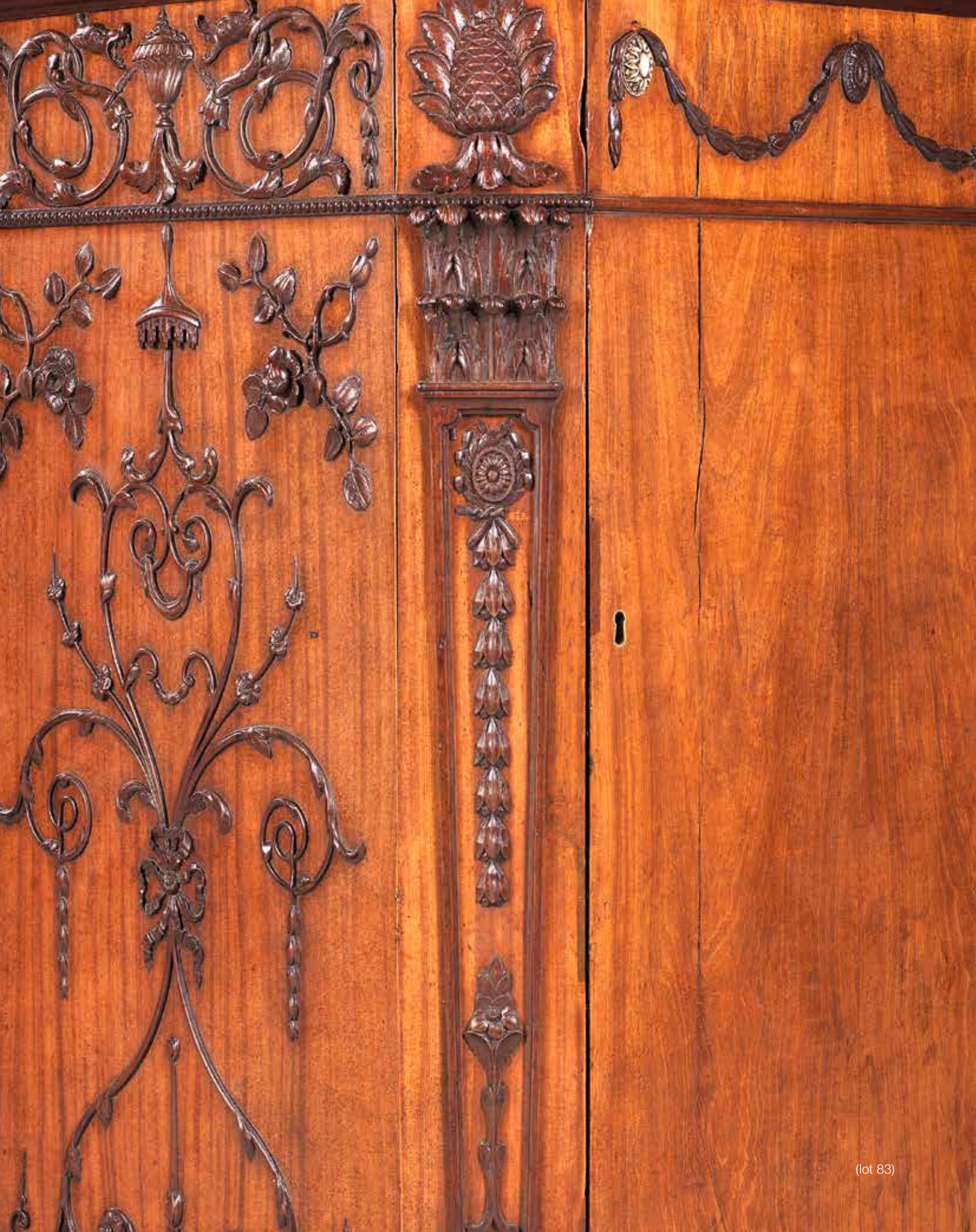
David Hacker, so that the latter could set up his own workshop and in essence become Roentgen's most immediate successor. Hacker, who himself went on to supply many of the Prussian Royal palaces with furniture, appears not to be the likely maker of the present lot however Johann Georg Stein and Johannes Andreas Beo, who both trained under and worked for the former, are indeed possible candidates.

Stein and Beo, who evidently inherited Hacker's predilection for the working method and aesthetics originally developed by Roentgen, each executed a practically identical model of 'Schreibschrank', which in turn closely relate to the offered example, A. Stiegel, *Berliner Möbelkunst*, 2003, Berlin, fig.'s 28-9, p. 95. All three of these have characteristics in common including the use of brilliant mechanisms, *a la* Roentgen, such as concealed drawers and compartments stored within separate central architectural units. In an inventory of the Charlottenburg Palace undertaken in 1800, the secrétaire by Stein is documented as being housed in the private dressing room of Empress Louise (1776-1810), wife of Friedrich III. While the Beo version, which seems to have once enclosed an impressive clock mechanism (in direct continuance of the tradition of Roentgen) remains for now at the Getty Museum (84.DA.87).

As well as helping Hacker to establish himself, it appears that Roentgen also assisted Johann Cristian Harder, another cabinet maker who had worked for the former, to also found his own firm in Brunswick in circa 1800. Harder even calls it the *Braunschweigische Privilegierte Kunst-Meuble-Fabrik von Neuwid* in honour of Roentgen. Constructed following the same stock design as the three aforementioned secretaires, Harder's comparable model, in the collection at the *Kunstgewerbemuseum* in Berlin, is even more impressive in terms of the extremely complicated and ingenious mechanisms stored within it. And as a result this particular variant features, analysed in meticulous detail, in W. Koeppel, *Extravagant Inventions, The Princely Furniture of the Roentgens*, 2012, New York, app.'s 3.1-3.15, p. 234.

Ultimately the difficulty in attributing the above lot to any of the previously referenced makers - Hacker, Stein, Beo or Harder - proves the immense consistency and cross fertilisation in terms of ideas, innovations and artistry among these Prussian cabinet makers during this period. However one common thread uniting all of them is clearly the enormous and understandably all-pervasive influence of David Roentgen.





73

AN EARLY 19TH CENTURY ITALIAN MICROMOSAIC AND CORNELIAN SNUFF BOX, DEPICTING ANDROMACHE MOURNING HECTOR'S ASHES, WITH MAKERS INITIALS B.O.F, THE GOLD MOUNTS MARKED FOR LUIGI MASCELLI, ROME, CIRCA 1804-1825

engraved to the inner mount with later presentation inscription 'From Countess Newburgh to Col. Maclean, 13th Drs, in token of his late friend the Hon. John Kennedy, 1846' the lid with inset rectangular panel depicting the mourning female, dressed in a white robe and loose gold shroud, her eyes downcast, facing a large green urn raised on a rectangular plinth, together with a contemporary tooled green leather and satin lined presentation box, 8.9cm long, 6.2cm wide and 1.8cm high

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

The Countess referred in the inscription in the present lot refers to the 7th Countess Newburgh who married the 4th Marquis Bandini. It is hardly surprising therefore that there would have been links to Italy and, more specifically, any micromosaic workshops in Rome during this period.

Lieutenant General Allan Thomas Maclean was born in Pennycross, Isle of Mull, Argyllshire, Scotland on 1 May 1793 to Archibald MacLean and Alicia MacLean. He became an Ensign with the 2nd West India Regiment without purchase on the 4th January 1810. He then became Cornet with the 13th Light Dragoons on the 23rd August 1810 again without purchase and served at Waterloo in 1815. Maclean married Agnes Lisle Robertson Forlong in 1843 and had 3 children. He died on the 9th December 1868 at 3 Oxford Square, London.

Literature

J. H. Gabriel, *The Gilbert Collection, Micromosaics*, Philip Wilson, 2000.

J. H. Gabriel, *Micromosaics, Private Collections*, 2016.



73



(detail of presentation inscription)

74

A 17TH CENTURY ITALIAN PIETRE DURE PANEL OF A PARROT

possibly attributable to the Grand Ducal workshop, Florence

the rectangular panel depicting a colourful parrot perching on fruiting branches, reserved on a black marble ground, 30.6cm high, 16.5cm wide

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

Panels such as current lot were produced in the Grand Ducal workshop (originally named the Galleria dei Lavori) which was founded in 1588 by the Grand Duke Ferdinand I de Medici. Following the end of the Tuscan Duchy in 1859, the Grand Ducal workshops were used principally for restoration and many old hardstone panels were re-used and incorporated in new arrangements within contemporary furniture.



74



75

75

A SET OF FOUR GEORGE III SILVER CANDLESTICKS

Paul Storr, London 1815

The fluted knop stems with scroll, shell and mask decoration, with detachable drip pans, the shaped-circular bases with further masks together with floral and foliate ornament, engraved with crests, *height 24.7cm, weight 115oz. (4)*

£18,000 - 24,000

€20,000 - 27,000

US\$23,000 - 31,000

Literature

A set of four candlesticks of this design is illustrated in Hartop, *'Art in Industry: The Silver of Paul Storr'*, Cambridge 2015, page 83.

A set of four candlesticks of this design was sold in these rooms, 5th April 2017.

76*

A GEORGE III SILVER SALVER FROM THE ONSLOW SERVICE

Paul Storr, London 1812

Shaped-circular form, with a shell and gadroon border, on four feet, engraved with the arms of Onslow, probably for Thomas, 2nd Earl of Onslow (1754-1827), *diameter 23.5cm, weight 20oz.*

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



76



77



77

77

A PAIR OF GEORGE III / IV SILVER WINE COOLERS

Philip Rundell, London 1819 / 1822

Campana form, with removable liners and collars, the handles formed as entwined vine branches stretching upwards to applied fruiting vine ornament, the bases with gadrooning, engraved with the arms and crests of Sir Robert Howe Bromley, the rim of foot impressed 'Rundell Bridge et Rundell Aurifices Regis Londini', height 26cm, weight 215.5oz. (2)

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

Provenance

Christie, Manson & Woods, London, *Highly Important Old English Silver: property of Sir Rupert Bromley, 9th Bt.*, 29th November 1961, lot 23.

Sir Robert (1778-1857) was 3rd Baronet Bromley of East Stoke, succeeding his father, Sir George Smith, afterwards Bromley, in 1808. After entering the Navy in 1791 Sir Robert worked his way up through the ranks, becoming Vice-Admiral of the Red in 1848, of the Blue in 1851 and of the White in 1854.

The difference in the hallmark dates can be explained by the numbers stamped on the various components of the wine coolers. The pieces hallmarked for 1819 are numbered either 1 or 2, and the pieces hallmarked for 1822 are stamped 3 or 4. This suggests Sir Robert bought a second pair in the same design three years after the first, and the various parts have since been mismatched.



(detail)

78*

**A MONUMENTAL VICTORIAN SCOTTISH SILVER
EWER**

Marshall & Sons, Edinburgh 1883

The sides embossed and chased in high and low relief with a Classical battle scene, further ornamented with applied swords, spears, shields and reins, the lid with floral decoration and surmounted by a lion supporting a shield, height 50cm, weight 208.5oz.

£6,000 - 8,000

€6,700 - 8,900

US\$7,800 - 10,000



79

TWO GEORGE III SILVER-GILT TANKARDS

William Elliott, London 1815 / 1816

The lid with embossed putti, the sides applied with further bacchic putti and goats, one tankard with putti around a wine cistern the other a barrel, skirted foot, underside of bases with engravings of the White Tower at the Tower of London and the motto 'Je N'oublirai Jamais', height 20.5cm, weight 109.5oz. (2)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Provenance

A private UK collection.

While the engravings of the White Tower on the bases are not taken from a coat-of-arms, the motto is exclusively used by the Hervey family (Marquis of Bristol). Frederick William Hervey (1769-1859) was created Marquis in 1826 and would have been, in 1815, the 5th Earl of Bristol.



(detail of underside)





80

80

A VICTORIAN SILVER CANDELABRUM CENTREPIECE

William Theobalds & Robert Atkinson, London 1838

The acanthus-adorned central stem supporting an openwork basket with fruiting vine border, with three branches presumably designed for candle receivers (now lacking), the base engraved with a presentation inscription, height 48.5cm, weight 165.5oz.

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800

Provenance

Phillips, Chester, 1994.

The inscription reads:

'This Candelabra is composed of part of the treasure sunk in his Majesty's late frigate Thetis off Cape Frio in Brazil and recovered from the bottom of the open sea at the depth of 8 fathoms water after being there upwards of 13 months by Captain Thomas Dickinson R.N. The Thetis was lost 5th Decr 1830. The treasure recovered between 31st March 1831 and 9th March 1832.'

Captain Thomas Dickinson was tasked with recovering the sunken cargo of silver of HMS Thetis, which ran against the cliffs at Cape Frio in 1830. Dickinson constructed an elaborate rig which was anchored to the cliffs, and using a ship's water tank as a diving bell was able to recover 750,500 dollars out of the 810,000 total. He wrote an account of the operation in *A Narrative of the Operations for the Recovery of the Public Stores and Treasure sunk in H.M.S. Thetis*, published in 1836.



81

81

A MONUMENTAL VICTORIAN SILVER WARWICK CRUET

Edward, Edward Jnr., John & William Barnard, London 1838

The openwork handle with acanthus leaf ornament, the frame containing a large and small caster together with a blind caster, and two cut-glass bottles with silver mounts, the base with strap-work chasing, on four claw and ball feet with eagle head supports, one side with a foliate cartouche engraved with the arms of Darby and Grant for Francis Darby, the casters engraved with crests, height 39cm, weight without glass bottles 110.5oz.

£25,000 - 35,000

€28,000 - 39,000

US\$32,000 - 45,000

Provenance

Francis Derby (1783-1850).

Christie's, New York, 5th October 1979, lot 191.

Christie's, London, 8th July 1998, lot 152.

Francis Derby, Esq., of Sunnyside House, Colebrookdale, Shropshire, was the son of the engineer Abraham Derby (1750-1789) who made an important contribution to the Industrial Revolution. He is best known for the Iron Bridge over the River Severn: the first major bridge to be made of iron.



82

A VICTORIAN SILVER CENTREPIECE

Stephen Smith & William Nicholson, London 1854

The twisting central fruiting vine stem leading to six separate branches with receivers for frosted cut-glass bowls, surrounding a larger central bowl, the shaped-triangular base surmounted by two hippocampi, a mermaid and a sea-putto amidst spume, height 82.5cm, weight without glass bowls 181oz.

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800



83^{TP}

**A MATCHED PAIR OF SATINWOOD AND CARVED MAHOGANY
URNS AND PEDESTALS**

one urn and pedestal circa 1775, the other of a later date but probably 19th century

The lidded classical urns with pine-cone finials, one enclosing a lead liner, above ovoid bodies with guilloche borders and applied ram's heads and swagged bellflowers, with male and female portrait medallions, above stiff leaves and fluted collars, on stiff leaf carved socle bases and stepped plinths; the square pedestal tops with leaf moulded edges, each front carved with classical urns flanked by scrolling acanthus and grotesque masks, above scrolling riband tied acanthus flanked by angled pilasters, headed by leaf and pine-cone carving with trailing bellflowers, on plinth bases, *one pedestal enclosing a lead lined drawer and shelf, with a concealed tap in the top, the later copy entirely in mahogany, each 56cm wide, 56cm deep, 189cm high, (22" wide, 22" deep, 74" high) (2)*

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

A related pair of George III carved mahogany sideboard pedestals and urns with applied carving to the pedestals and similar urns are illustrated in F. Lewis Hinckley, *Hepplewhite, Sheraton and Regency Furniture*, London 1990, p.229. An urn of closely related form with similar lotus-leaf banding and swagged husks and medallions forms part of a cast-iron stove for the Saloon at Castle Coole, Co. Fermanagh by Carron

Iron Co., Falkirk, Scotland (the house designed by James Wyatt), see H. Montgomery Massingbird and C. Simon Sykes, *Great Houses of Ireland*, London, 1999, p.11. Other Stove urns of this type include one in the collection at Temple Newsam, see C. Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Bradford, 1978, Vol III., p.629, Fig.773 and another formerly at Compton Place, Sussex and now in the collection of the V&A (M.3-1920).

Similar shaped painted urns and pedestals with applied decoration to the pedestals were designed by Robert Adam and supplied to the re-modelled dining room at Saltram circa 1780 and are illustrated in R. Edwards, *The Dictionary of English Furniture, Vol. III*, 1954, London, p.139, fig.5. Designs for related urns with carved pedestals were published by George Hepplewhite in his 'The Cabinet Maker and Upholsterers Guide, third edition, 1794, pl.35&36.

Sideboard pedestals and urns became fashionable in the 1760s. The pedestals themselves provide extra storage and often contained a plate warmer or cellaret drawer. The urns were normally lined to hold either iced water or water for rinsing cutlery in the dining room. Sheraton wrote in his *Cabinet-Makers' and Upholsterers' Encyclopaedia* (1805) that 'Pedestals with vases at each end of the sideboard, one was used as a plate warmer, while the other sometimes contained a cellaret for wine while the vases are used for water for the use of the butler, and sometimes made of copper japanned, but generally of mahogany'.





84^{TP}

A SET OF SIX LOUIS XVI PAINTED AND PARCEL GILT FAUTEUILS

in the manner of Georges Jacob
1775-80, each with an oval shaped back surmounted by an entwined ribbon cresting, with scrolled, channelled and stop-fluted downswept arm terminals, above a bowfront seat, the seat frame centred with an entwined ribbon apron, flanked by rosette angles, on fluted tapering legs, *minor variations to the proportions and carving, typical refreshments to the decoration, the largest armchair: 66cm wide x 68cm deep x 99cm high, (25 1/2in wide x 26 1/2in deep x 38 1/2in high) (6)*

£6,000 - 8,000

€6,700 - 8,900

US\$7,800 - 10,000

A comparable model of *fauteuil a la Reine* by Georges Jacob is illustrated in P. Kjellberg, *Le Mobilier Francais du XVIIIeme Siecle*, 1989, Paris, p. 419. This example has ribbon-tied carving to the top rail and seat frame which relates to that appearing on the present set of armchairs. It is also of a conforming overall form and has similar stop-fluted legs headed with rosettes or *patera*.



The Werrington Park St George



85

**SIR ALFRED GILBERT, A.R.A., R.A., M.V.O (BRITISH, 1854-1934):
A RARE AND PROBABLY UNIQUE PATINATED AND PARCEL
GILT BRONZE 'DOUBLE SIZE' FIGURE OF ST GEORGE**

ordered by John Charles Williams of Werrington Park, Launceston, Cornwall directly from the sculptor and probably cast by Broad & Son, circa 1895-6

the figure with helmeted downcast head modelled in contrapposto and clad in elaborate armour with shell cast pauldrons and winged poleyns, one arm raised and with a slightly turned hand, the other arm down and outstretched, his straight sword with a corpus crucifix to the hilt (now lacking finial), on swirling base, raised on an ebonised shallow square plinth, *the figure, 88cm high, 93cm high overall including wood plinth base*

£80,000 - 120,000

€89,000 - 130,000

US\$100,000 - 160,000

Provenance

John Charles (J.C.) Williams (1861-1939), Werrington Park, Launceston, Cornwall.

Ordered by J.C. Williams in 1895 as apparently the first part of a commission for four double size figure replicas, St George being the first figure representing England, the others as the second part of the commission being saints representing Ireland, Scotland & Wales (these three figures apparently never realised).

Thence by descent.

John Charles Williams (1861-1939) of Caerhays Castle, St Austell, Cornwall was an English Liberal Unionist politician, collector and keen horticulturalist, noted for his philanthropic interests in botany.

Affectionately known as 'J.C.', he was the second son of the miner, landowner and banker John Michael Williams (1813-1880) and Elisabeth Maria (d. 1884), of Caerhays Castle and was educated at Rugby School and at Trinity Hall, Cambridge.

The Williams family of Caerhays, Burncoose and Scorrier were prominent owners of mines and smelting works for several generations during the Cornish Industrial Revolution.

In 1882 'J.C.' Williams acquired the estate of Werrington, an 18th century house with earlier origins (then in Devon, but since 1974 in Cornwall) as his home and set about furnishing with furniture and artworks, some possibly from an earlier dispersal sale of the original contents but the majority acquired himself from other sources following the fashions of the day.

His own wealth combined with the fact that his elder brother Michael Williams took over running the family's business interests meant that he was able to devote time to collecting including amassing three major noted mineral collections and in particular his interests in breeding rhododendrons, camellias and daffodils amongst other plants.



Werrington Park, Launcestone, Cornwall

He married Mary Christian Williams (1861-1922), the second daughter of Sir Frederick Martin Williams, second baronet of Tregulow in 1884 and in that same year he returned to live at Caerhays Castle when his mother died.

However, he remained Squire of Werrington Park even when he returned to his ancestral home as he reputedly enjoyed the good hunting on the Werrington estate and as such it is recorded that the he and his family lived partly at Caerhays and partly at Werrington in the late 19th and early 20th centuries.

Elected at the 1892 general election as the MP for Truro, he held the seat until he stood down at the 1895 general election and was also High Sheriff of Cornwall in 1888, and Lord Lieutenant of Cornwall from 1918–36.

During the Great War Werrington was turned over to the Red Cross becoming Auxiliary Home Hospital Werrington and accepting injured troops from the frontlines in France and Belgium. Mrs Williams is recorded as being 'Officer in Charge and Organising Secretary' and the hospital treated 1128 patients between January 1915 and March 1919.

John Charles and Mary Christian Williams had five sons and one daughter:

The Honourable Charles Williams of Caerhays Castle, Conservative MP for Tavistock 1918-1922 and Torquay 1924-1955.

John Francis Williams, killed in 1916 serving as Sub-Lieutenant of the St. George flotilla on the 'HMS Russell'.

Alfred Martin Williams, CBE, Conservative MP for North Cornwall 1924-29.

Robert Williams, killed in 1915 serving as Second Lieutenant of the 1st Guards Brigade, 2nd Battalion of the Grenadier Guards at the Battle of Loos.

Peter Michael Williams, known as 'PM', High Sheriff of Cornwall, 1952.

May Williams, who nursed her father after her mother's death.



Alfred Gilbert's St George and The Duke of Clarence Memorial

Alfred Gilbert's depiction of St George can perhaps be described as the emblematic zenith of the New Sculpture movement.

However its conception and realisation on what was perhaps Gilbert's most prestigious commission of his career, that of the tomb of the Duke of Clarence in the Albert Memorial Chapel at Windsor Castle was also the cause of much controversy.

Ten years previously however, Gilbert's ascent to the position of England's premier sculptor had seemed a natural and inevitable progression following the death of his former master and sculptor to the Royal family, Joseph Edgar Boehm in 1890. His success was subsequently sealed with the most prestigious commission of the day from the bereaved Prince and Princess of Wales to design a tomb for their eldest son, Prince Albert Victor, Duke of Clarence and Avondale who had tragically died from influenza on the 14th January 1892. Summoned three days after the funeral to discuss plans with the royal couple, Gilbert's preliminary sketch for the tomb of her grandson was approved by Queen Victoria on the 6th March 1892.

Although the finished tomb itself was a tour de force of the sculptors art incorporating an effigy of the recumbent Prince in his Hussar uniform beneath the figure of a kneeling angel holding a heavenly crown realised in bronze, brass, aluminium and white & coloured marble, it was the extraordinary hybrid Gothic and late Victorian surrounding grill designed to pay homage to the tombs of Cardinal Wolsey / Henry VIII that led to the inception of the figure of St George.

After seeing a monograph of the Wolsey / Henry VIII tomb prepared by the scholar Alfred Higgins and also seeing its inspiration which was the earlier tomb of Henry VII, Gilbert decided to emulate the use of such similar grills to these tombs incorporating twelve polychrome niche figures of saints into a fantastically elaborate design. The royal family were then consulted as to which saints should be represented. These were in order around the tomb, St George, The Virgin, St Elizabeth of Hungary, St Michael, St Margaret, St Patrick, St Catherine of Siena, St Edward the Confessor, St Hubert of Liege, St Etheldreda of Ely, St Nicholas of Myra and St Catherine of Egypt.

Of these saints, St George is undoubtedly the most famous and was the first to be cast. Epitomizing the last traces of Pre-Raphaelitism merging into Art Nouveau but perhaps also idiosyncratically paying homage to the armour of French and German medieval tomb figures rather than those of the Italian Renaissance, the warrior saint is depicted as a sinuous long limbed effete youth clad in fantastical separately cast armour incorporating swirling shell motifs.

The first figure of St George, cast in 'white metal' by George Broad & Son with carved ivory hands and face, was presented to the Prince and Princess of Wales. Delivered to Sandringham in November 1895 and intended as a private 'household' memorial to the Duke of Clarence it was subsequently installed in the Church of St Mary Magdalene at Sandringham.

The second figure of St George, cast in aluminium, again by George Broad & Son with carved ivory hands and face was the model that was installed at the tomb. As the first of the twelve saints surrounding the tomb to be cast, it was unveiled by Queen Victoria and positioned in its niche in July 1898.

Nevertheless at that moment in time, five figures of saints were still missing and it was not until 1928 that the tomb was actually finally completed, thirty six years after the original commission, twenty seven years after the death of Queen Victoria and seventeen years after the death of King Edward VII.

However, the epic protracted delay in completing the tomb and the associated scandal of Gilbert's improprieties in making unsolicited copies of the figure of St George not only took him away from successfully accepting and realising more profitable commissions but was also responsible for further complicating and frustrating his career.

In addition it also had a marked detrimental effect on the course of his own personal life, being in part, much of the reason for his personal bankruptcy and also a major catalyst for his hasty exit from England in 1901 to live in Bruges, Belgium in self imposed exile until 1920.

The convoluted and acrimonious story regarding the reproductions of St George which Gilbert undertook in the closing years of the late 19th and into the early 20th century is outlined and discussed by Richard Dormant in his 1986 book on the sculptor. The source of the unhappy predicament seems to have stemmed from Gilbert's inability to acknowledge and accept that his designs for the tomb were exclusive to the Prince and Princess of Wales.

Nevertheless, and perhaps in spite of Gilbert's indiscretions, the figures of the saints on the tomb became some of his most admired works, with the figure of St George, as the patron saint of England perhaps being the most charismatic and emblematic.

By 1899, Gilbert is recorded as having produced a number of variant copies of the figure of St George measuring between approximately 46cm to 48cm high including an aluminium and ivory version for the patron and collector Sir William Agnew and in another infamous commission for the art dealer Robert Dunthorne a series of 'replicas' of four figures from the tomb including St. George which were sold to him for £500. These figures included some figures which had yet to be delivered to the Prince of Wales which led to the scandal where the Prince vowed never to speak to Gilbert again.

Some of this group of figures are known to have been cast at the Compagnie des Bronze, Brussels and during his time in Belgium Gilbert almost certainly continued to cast further models of St George at the foundry. This can be confirmed as the plaster model of St George was certainly already at the Compagnie des Bronzes in Brussels by the time he smashed the majority of his plaster working models in his studio in London in 1901. This dramatic action was to prevent plagiarism from copyists before leaving for Belgium and it is perhaps this plaster figure that was found in the artist's studio at the time of death in 1934. It can also be validated by a reputedly later bronze figure of St George which is now in the collection of the Ashmolean. The gift of the artist Rev J. W. R. Brocklebank in 1926, it is listed (presumably from information provided to the Ashmolean by the artist) as having been cast at the Compagnie des Bronzes, circa 1910.

In addition there is also a series of correspondence in the archive of the Henry Moore Institute from Gilbert to one of his later patrons, Douglas Illingworth dating from 1909 to 1920 which mentions in 1911 the possibility of Gilbert making a series of figures for Illingworth including one of St George and there is also further mention in 1912 of producing another figure of St George for a Mr Somerset Beaumont. However further research at the Brussels State Archive of the Compagnie des Bronze fabrication books and client correspondence for this period would be required to corroborate this.

The Werrington Park 'double size' bronze figure of St George

Until the appearance of the J.C. Williams 'double size' figure of St George, no large scale version of this subject within the convoluted and complicated saga of Gilbert's unauthorised replica editions had ever been recorded.

However the indication that one might exist is pinpointed by Richard Dormont in his book on Gilbert in an entry taken from Gilbert's studio diaries for the 14th June 1895 which reads as follows:

'Received from J. C. Williams Esq. £535, being first third on account of commission for £1600 to execute four figures, replicas, but double the size, of four used in the grille. St George to be one, and if I should introduce three other saints, representative of Ireland & Scotland & Wales, they are to be used'

Richard Dormont then comments that bearing in mind J.C. Williams was asking to have four replica figures from a royal tomb cast by the sculptor his next comment was surprising as follows:

'Mr Williams does not wish replica's of his four figures made'.

Although no further mention of the mystery J. C. Williams Esq. is made, he is undoubtedly John Charles Williams and as such the large scale figure of St George discovered at Werrington Park is the lost 'double the size' figure' mentioned in Gilbert's studio diary.

However as there is no evidence or records at Werrington Park of any other figures en-suite to that of the St George to create the full set of saints for England, Ireland, Scotland and Wales, it seems that Gilbert presumably got no further with the commission. This may be because the only other figure which did appear on the tomb was that of St Patrick so perhaps John Charles Williams cancelled the rest of the order as Gilbert couldn't fulfil it completely and create the required full set of figures including St Andrew and St David.

The fact that no large scale plaster model of the figure of St George is also known to exist suggests that that Gilbert may have actually subsequently destroyed the model of the figure after casting (although with hindsight this may seem unlikely given Gilbert's preference for creating further copies of 'his' work as and when they were required) or perhaps it was destroyed when he smashed many of his models when he vacated his studio in 1901.

In the catalogue of the Royal Academy Gilbert exhibition of 1986, Richard Dormont comments that variations to the figures of St George cast under Gilbert's supervision and direction are not uncommon as there are distinct differences to both the known English and Belgium cast figures which date from between 1895 and 1900, illustrated in the range of St George figures that were shown at the exhibition (see Cats. 68-72). In particular Cat. 68, which is a collection of metal patterns for a cast of St George dating from circa 1896, illustrates how sand casts of individual components could be made to assemble the complex figure, its armour, head, helmet, sword and base. In the notes for this exhibit, Richard Dormont confirms from his source Duncan James that 'Variations in the angles of arms and hands in different casts of St George are due to this method of assembling parts, as opposed to casting the statue in one piece' demonstrating the range and variety that Gilbert could achieve from a single design.

With the Werrington Park 'double size' figure of St George, there are immediate and obvious intentional variations in the positioning of both the hands and arms. In particular the hand of the right arm is not upheld as if in blessing but is turned slightly as if to hold something - perhaps a crown or his sword. In addition, the left arm is down and held out from the body rather than crooked. This may be because Gilbert was keen to make the figure appear less pious and more patriotic given the purpose of his patron's commission - to create the four saints of Great Britain. In doing away with the raised hand which appears to bless the onlooker and which was perhaps more suited to a tomb, Gilbert replaces it with a turned hand that can

perhaps proffer a sword befitting the symbolism of the warrior patron saint of England. In addition, the breastplate of the armour lacks the Anteros of some of the early smaller casts of the figure and the stylised serpent or dragon like base is simplified and reduced although it still balances the figure proportionally. Finally, the figure holds a straight sword cast with Corpus crucifix rather than a stanchion which can apparently be positioned in two ways via a small pin and small aperture to the base to hold the tip (although these may be later adjustments). This sword, although now missing its handle / grip and pommel (broken and presumed lost) is much shorter in proportion to the swords which accompany the figures of the smaller casts. However this may be because the sword to the present lot is actually a scale cast of one used on the smaller figures but appears reduced in size because the size of the figure has been upscaled to near double height.

Related Literature

R. Dormont, *Alfred Gilbert*, New Haven and London, 1985, pp. 166-168 (pp. 147-190).

R. Dormont, *Alfred Gilbert: Sculptor and Goldsmith*, ex. Cat., Royal Academy, London, 1986, pp. 154-64 nos. 69-72.

N. Penny, *Catalogue of European Sculpture in the Ashmolean Museum*, vol III, Oxford, 1992, pp. 84-7.

B. Read & J. Barnes (eds.), *Pre-Raphaelite Sculpture*, London, 1991, No. 13, p. 103.

We would like to thank Richard Dormont and Helen Simpson for their invaluable and generous help in cataloguing and researching this lot.



86^{TP}

**A GEORGE III SATINWOOD, SYCAMORE, KINGWOOD,
TULIPWOOD, PURPLEWOOD AND MARQUETRY DEMI-LUNE
COMMODORE**

possibly Irish, in the manner of William Moore of Dublin
Circa 1780, the top inlaid with a sand shaded oval fan *patera*
encompassed by two berried flowerhead roundels, a scrolled foliate-
issuing palmette, a demi-lune sunflower rosette and two fan angles,
above a rosette roundel and anthemion inlaid frieze centred by an oval
fan, with flute inlaid angles, incorporating one long mahogany-lined
drawer, over a pair of doors each inlaid with a sand shaded oval fan
patera, enclosing one shelf, flanked by two panels each inlaid with a
patera within an oval, interspersed by projecting pilasters, terminating
in square tapering feet, 111cm wide x 51cm deep x 80cm high, (43
1/2in wide x 20in deep x 31in high)

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

Provenance

The offered lot was purchased at Frank Partridge & Sons, Ltd. by
Carlos Sartorius y Diaz de Mendoza, 3rd Marquis de Marino for the
Spanish Embassy in London, 22 August 1947. The 3rd Marquis
himself was the grandson of Don Luis Jose Sartorius y Tapia, 1st
Count of San Luis. Thence the commode passed by descent within
the family of the Counts of San Luis.

Elements of the inlay on the offered lot such as: palmettes
and anthemion, sand shaded oval fans, simulated fluting,
bellflowers, *paterae* and berried rosettes are recurrent characteristics
of the output of William Moore, who flourished as a cabinet maker
during the last quarter of the 18th century and beginning of the 19th
century. Also typical of Moore's output is the segmental veneering
which is evident on the front panels as well as to the top of the present
example.





Moore trained, evidently as a *marqueteur*, under the renowned partnership of Mayhew and Ince until moving to 22 Abbey Street in Dublin, circa 1779, from where he established his own firm and supplied 'Inlaid Work' in the elegant Neoclassical style of the time. By 1791 Moore had moved to an adjacent location on the fashionable Capel Street, where he worked until his death in 1815.

Moore developed a reputation as the foremost cabinet maker and provider of marquetry in Ireland at the end of the 18th century, whilst the furniture he produced was directly influenced by, and often closely comparable to, the exceptional *oeuvre* of Mayhew and Ince. Moore incorporated similar ornament and conforming classical motifs in his inlay to much of the marquetry designs found on the work of Mayhew and Ince. Although Moore's idiosyncratic approach differs from the latter's in that his decoration tends to be purposefully more two dimensional and restrained.

Although evidently highly prolific, only one piece of furniture can be definitively attributed to Moore and that is a demi-lune commode, circa 1782, which was supplied to William Henry Cavendish-Bentinck, 3rd Duke of Portland (d. 1809) while he was Viceroy of Ireland. Among the various models sold at auction, a pair of marquetry demi-lune commodes and a pair of marquetry pier tables, both attributed to Moore, sold Christie's respectively London, 19 November 2015, The English Collector, lot 600 and New York, 500 Years: Decorative Arts, 19-20 October 2011, lot 567.

On 26 April 1782 an advertisement in the *Dublin Evening Post* proudly proclaimed: *'To the Nobility and Gentry... William Moore, most respectfully acknowledges the encouragement he has received, begs leave to inform those who may want Inlaid Work, that by his close attention to business, and instruction to his men, he has brought the Manufacture to such perfection... with every article in the Inlaid Way, executed on the shortest notice, and hopes from his long experience, at Messrs. Mayhew and Ince, his remarkable fine coloured woods, and elegant finished work, to meet the approbation of all who shall please to honour him with their commands'*, *Country Life*, 31 May 1946.

In conclusion, the view of Glin and J. Peill is that Moore is *'By far the most important cabinet-maker who reflected the new taste for Neoclassicism and the Adam style'*. Glin and J. Peill, *Irish Furniture*, New Haven, 2007, p. 162.

Don Luis Jose Sartorius y Tapia, 1st Count of San Luis (1820-1871), was an aristocrat, statesman and journalist who served Spain as Prime Minister between 1853-54, while Queen Isabella II was on the throne. As a prominent moderate during a period referred to as the 'Moderate Decade' (1844-1854), the Count of San Luis held the important position of Minister of the Interior three times before becoming Spain's political leader. Don Luis Jose Sartorius, who was actually of German descent, married Maria de los Remedios Chacon y Romero de Cisneros and together they had seven children.



87^{TP}

ITALIAN SCHOOL, EARLY 18TH CENTURY: A CARVED MARBLE BUST OF A MAIDEN, PROBABLY DEPICTING VENUS OR AN ALLEGORY OF LOVE

possibly attributable to Giovanni Baratta (Italian, 1670-1747)

her head turned to dexter, her loosely tied coiffure with long trailing chignon, dressed with a jewelled diadem, her shoulders clad in drapery, wearing a ribbon tied heart locket, raised on a later square socle and column pedestal, the bust 74.5cm high, the plinth 88cm high, 162cm high overall.

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

Provenance

Formerly the property of the Duke of Aveyro, thence by descent

El Retiro, Churriana, Málaga, Spain, the present lot removed prior to the sale of the villa and private walled courtyard garden from an exterior facade wall, adjacent to the famous national gardens and parkland

By repute and family tradition thought to be by the hand of the architect Juan Bautista Sachetti (Italian, 1690-1764) and possibly a work originally intended for the Palacio Real, Madrid.

The handling of the face and drapery to the offered lot is reminiscent of examples of heads and torsos of angels and female figures by sculptors working in the manner of the celebrated sculptor Alessandro Algardi (Italian 1598-1654).

Although Sachetti was evidently commissioned to provide marble sculptural ornaments during his tenure working on the Placio Real, it is possible that the the present lot may have been commissioned by his master, the architect Filippo Juvara (Italian, 1678-1736). As Juvara is known to have commissioned a large body of sculptural and architectural elements including two reliefs of Minerva and Mars for the Royal Palace of La Granja de San Ildefonso in Segovia, Spain from the sculptor Giovanni Baratta (Italian, 1640-1747) it is possible that the offered lot may have originated from the same source . In addition Sachetti also worked at Segovia so doubtless would have come into contact with Baratta and as such he may subsequently have worked with him on his later commission at the Palacio Real.

Related Literature

El Retiro, Inventario, 6th May 1966, Listed on the main Staircase, No. 93 'A lady with a diadem of pearls in marble' - which may be the bust of Venus before she was moved to the exterior facade wall OR No. 94 'A lady with a diadem and bodice for a masque' perhaps a pair for the current lot, now missing or since weathered away in the garden.

Photographs of the bust in the private walled garden at the villa are featured in the following publications:

Blanco y Negro, Madrid, 25 April 1970, ref. El Retiro (Málaga), p.6

Country Life, 12 January 1984, ref. Day-Trip to a Spanish Garden- I, pp. 74-76



Lot 87 shown in the courtyard of the Villa in Blanco y Negro Magazine, April 1970

88^{TP}

ITALIAN SCHOOL, EARLY 18TH CENTURY: A CARVED MARBLE BUST OF MARS

possibly attributable to Giovanni Baratta (1670-1747) looking slightly to dexter, the moustachioed god wearing a helmet with grotesque mask head and plume, his shoulders clad in drapery, his right shoulder with lions mask, raised on rectangular waisted socle, *the bust 93.5cm high, together with a modern marble column plinth 97.5cm high 191cm overall.* (2)

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

Provenance

Formerly the property of the Duke of Aveyro, thence by descent
El Retiro, Churriana, Málaga, Spain.

Given that the present lot has a near provenance similar to bust of Venus, lot 87, with the exception that the bust of Mars is always thought to have been displayed in the house in the staircase hall and not the garden, it is plausible that this bust may also be attributable to the hand of Giovanni Baratta (Italian, 1670-1747) and may have come to the villa as a pair, via the source of the previous lot. In addition the subject of Mars was used in a pair of relief carved medallion plaques of Minerva and Mars which he created together with a group of sculpture and architectural elements for the Royal Palace of La Granja de San Ildefonso in Segovia, Spain.

Related Literature

El Retiro, Inventario, 6th May 1966, Listed on the main Staircase, No. 92 'A Warrior in a cuirass and helmet as well as a mask on his shoulder' which is presumably the bust of Mars.

Please see footnote on lot 87 for additional information on this lot.





89^{TP}

**A PAIR OF ITALIAN 18TH CENTURY WALNUT OPEN
ARMCHAIRS**

Each with scroll, acanthus, channelled and scrolled foliate carved frames, with a cartouche shaped back and scrolled arm supports, above a shaped seat frame, on scrolled acanthus-entwined cabriole legs, each approximately: 68cm wide; 107cm high. (2)

£6,000 - 9,000

€6,700 - 10,000

US\$7,800 - 12,000



90^{TP}

A PAIR OF ITALIAN THIRD QUARTER 18TH CENTURY WALNUT OPEN ARMCHAIRS

Each with scroll, acanthus, channelled and scrolled foliate carved frames, with a cartouche shaped back and scrolled arm supports, above a shaped seat frame, on scrolled acanthus-entwined cabriole legs, *each approximately: 68cm wide; 107cm high. (2)*

£6,000 - 9,000

€6,700 - 10,000

US\$7,800 - 12,000

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



91^{TP}

JEAN BAPTISTE CARPEAUX (FRENCH 1827 -1875): A BRONZE FIGURE OF LE JEUNE PÊCHEUR À LA COAILLE (NEAPOLITAN FISHER BOY)

the crouching nude with head turned down and slightly to dexter, holding a conch shell up to his left ear, wearing a cloth cap and with a small fishing net in his lap, on naturalistic canted rectangular moulded integral base, signed: *Carpeaux* and with propriete Carpeaux and Carpeaux with the indistinct Eagle Cachet, mid golden brown patination, 88.5cm high

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Carpeaux was a student at the École des Beaux Arts and won the Prix de Rome in 1854. Inspired by the old master sculptors of the Italian Renaissance and influenced by his master Francoise Rude (1784 -1855), he moved to Rome in 1854 where he worked until 1861. It was in Rome that he developed his signature style utilising the principles of baroque art while depicting everyday subject matter.

in 1857 whilst a student in Rome, Carpeaux made a plaster model of *Pêcheur Napolitain à la coquille* (the Neapolitan Fisherboy), a subject which is now perhaps more synonymous with his work. First shown at the 1858 Salon, this original plaster is now in the Musée D'Orsay. Several years later he carved the marble version which was displayed at the Salon exhibition in 1863. This same piece was purchased by Napoleon III for his wife, the Empress Eugenie and is now in the Musée du Petit Palais in Paris. A further marble version is in the National Gallery of Art in Washington, USA.

Carpeaux subsequently produced a number of editions in terracotta, marble and in bronze including casts by Victor Adolphe Thiébaut, and the model was also posthumously cast in bronze and terracotta, most prolifically by Susse Freres after his death well into the 1930s.

Related Literature

M.Poletti and A.Richarme, *Jean-Baptiste Carpeaux sculpteur: Catalogue raisonne de l'oeuvre edite*, Paris, 2003, pp.63, no.SA9

A.Middleton Wagner, *Jean Baptiste Carpeaux, Sculptor of the Second Empire*, Yale University Press, 1989



92^{TP}

**A PAIR OF LATE 19TH CENTURY FERDINAND BARBEDIENNE
GILT BRONZE MOUNTED BANDED AGATE FIGURAL
GARNITURE EWERS**

circa 1870

each of pedestal vase form with fixed fruiting finial covers and acanthus leaf lips, the handles modelled as nude females holding onto shells, their feet resting on a small square cushions, above beaded collar friezes cast with Bacchic masks, raised on circular socle and re-entrant cut corner plinth bases, signed *F. BARBEDIENNE PARIS*, the hookah vase lacking its wire pipe, 41cm high overall (2)

£6,000 - 8,000

€6,700 - 8,900

US\$7,800 - 10,000

Provenance

Sothebys sale, 12th May, 2000, lot 59

Ferdinand Barbedienne began his Parisian foundry in 1839, in partnership with Achille Collas (1795 -1859). Originally known for bronze reductions of famous classical sculptures, Barbedienne, beginning in the 1850s, developed the manufacturing of decorative objects in bronze with enamel decoration in various revival styles. Following the outbreak of the Franco-Prussian war in 1870, the firm had to turn to canon founding for a short time, before returning to normal business afterwards.



93* TP

A FRENCH MID-19TH CENTURY ORMOLU, SILVERED METAL, AVENTURINE GLASS AND BLUE COLOURED GLASS MOUNTED EBONY AND EBONISED BREAKFRONT MEUBLE D'APPUI

probably made for the Ottoman or Russian market

With an onyx top and gadroon mounted edge moulding above a frieze mounted with a trailing branch issuing C- and S-scrolls, foliage and flowers, over a central panelled door mounted with flowers, berried foliage, two cockerels and scrolled acanthus centred by a Flora mask, enclosing one long shelf, flanked by two smaller panelled doors each with a central arched panel inset with scrolled foliage, floral, shell and lion mask mount hung with a ribbon-tied martial trophy pendant comprising *fascies di combattimento*, weapons, banners, trumpets, drums and a suit of armour, with a floral bouquet and scrolled foliate mount below, interspersed by flowerhead and *entrelac chute* angles, flanked by projecting canted angles each with concave panelling mounted with pendant C-scrolls, rosettes and *rocaille* centred by an entwined floral wreath mount, above a shell, scrolled acanthus and floral cast apron mount, on foliate capped spiral reeded *toupie sabots*, with tortoiseshell veneered rear pilaster angles, *some losses and some composition replaced segments to the blue coloured glass, restorations*, 165cm wide x 56cm deep x 99cm high, (64 1/2in wide x 22in deep x 38 1/2in high)

£30,000 - 50,000

€33,000 - 55,000

US\$39,000 - 65,000

Provenance

Sir Warwick and Lady Fairfax Collection, Sydney.

Within the vendor's family both the offered and following cabinets, lots 94 and 95, were believed to have originally belonged to the celebrated Rothschild Collection, and were possibly even purchased as such during the mid 20th century. And an excerpt from an old valuation with this alleged provenance appears applied to the reverse of the door. However unfortunately we have not come across any records proving that the present cabinet had any connection to the Rothschilds.

The collection of Sir Warwick and Lady Fairfax represents a significant chapter in Australian twentieth century history, the Fairfaxes being as they were one of the country's most prominent families. Fairwater, their 19th century harbour-side home that housed their vast art collection, became the most valuable property ever sold in Australia when it came to the market following Lady Fairfax's death in 2017.

Until that time Fairwater had become a symbol of Sydney's social scene, a society destination where parties were held amongst artworks by Rodin, Chagall, Degas and Epstein. One party, for instance, was held to celebrate the opening of the Sydney Opera House in 1973 where the 800-strong guest list included names like Liberace, Rudolf Nureyev and Rex Harrison. With Sir Warwick Fairfax at the centre of the dynasty's seat, Fairwater truly became the focal point of the family's story.

The young Warwick took over the family publishing business following the death of his father Sir James in 1930, who had become one of Australia's most prominent figures after leading and growing a business that encompassed *The Sydney Morning Herald*, *The Sun Herald*, *The Age* and *The Australian Financial Review* – many of the country's top news publications. The family's influence was inestimable.

During Warwick's tenure as head of the family business he took over the influential architecture, design and interiors review called: *The Home*. It was at this time that he really started to engage with collecting and decorating the family home at Fairwater. The founder of *The Home*, Ure Smith, became a close advisor and he introduced Warwick to a number of important figures in the art world who would go on to shape Warwick's collection. The combination of this new milieu and Warwick's marriage to his second wife Hanne, a Danish ballerina who loved the arts, galvanised the businessman's interest in collecting.

Regular trips to Europe during the 1940s resulted in acquisitions from renowned galleries such as The Leicester Galleries, London, where Warwick purchased works by Marie Laurencin, Edgar Degas and Maurice Utrillo.





94

94^{TP}

A CHARMING AUBUSSON TAPESTRY, EARLY 19TH CENTURY

France,

the golden ground adorned with colourful garland swags and central green foliate motif, each corner filled with a rearing lion pendant and the central motif flanked by two eagles

435cm x 310

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800

95^{TP}

A FRENCH SECOND QUARTER 18TH CENTURY TAPESTRY

woven in wool and silk threads, the whole depicting an exotic scene with palm trees in the middle distance and a male holding a parasol as he is borne in a litter by two males, after cartoons by Albert Eckhout and Frans Post based on "Le Roi porte par deux maures" from the Gobelins sets called "Anciennes Indes" produced between 1687-1730, lacking its border and probably reduced in size

271cm x 264cm

£4,000 - 6,000

€4,400 - 6,700

US\$5,200 - 7,800

See <https://www.bonhams.com/> for further footnote on this lot



95

Provenance

Previously forming part of a collection at an historic French property

The Treasures of Dutch Brazil

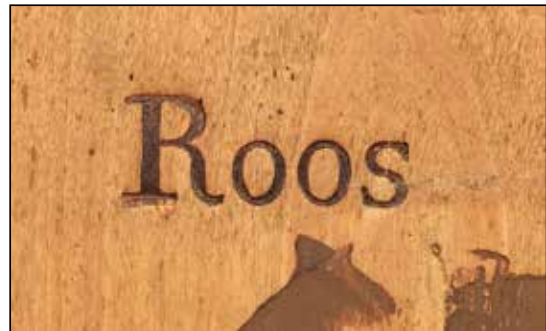
The series of tapestries -now known as Les Aciennes Indes, were created in 1687 by weavers of the French royal Gobelins manufactory. The cartoons used for the production of these tapestries were produced by two Dutch artists - Albert Eckhout and Frans Post. The cartoons were presented to Louis XIV as part of a large collection as a representation of the exoticism and wonder of the New World (more specifically the territories of Dutch-held Eastern Brazil).

The artists who produced the cartoons had made an expedition to Brazil between 1637 and 1644. They documented their findings in a series of drawings and paintings, with Eckhout focussing on the humans, animals and flora and fauna of the region while Post focussed almost exclusively on landscapes.

Literature

"Le Cheval Rayé": A French Tapestry Portraying Dutch Brazil, Charissa Bremer-David

The J. Paul Getty Museum Journal , 1994, Vol. 22 (1994), pp. 21-29, Published by: J. Paul Getty Trust



A PAIR OF ITALIAN EARLY 19TH CENTURY ROSEWOOD, EBONY, PURPLEWOOD, SYCAMORE MARQUETRY AND CHEQUER-INLAID COMMODES *ALL'ANTICA* BY KARL AMADEUS ROOS (1775-1837)

Each with a rectangular top inlaid with a central compass rose oval within lozenge and feather banded surrounds, above one long drawer inlaid with a frieze of alternating palmettes, scrolled foliate *cornucopiae* and harpie busts, over a deep drawer inlaid with one central tablet flanked by two smaller tablets, each within a chevron border encompassed by a stylised foliate pattern, one commode with scenes depicting figures about to sacrifice a bull at a temple, a dancer playing pipes and a warrior, the other inlaid with Paris and Helen of Troy, Cerberus and figures eating and drinking, the drawer below with conforming inlay to the frieze, on square tapering legs, with identically inlaid sides centred by the figures of three dancing Muses within a tablet, with walnut-lined drawers, *the reverse of each commode branded: 'ROOS', one commode with a paper label inscribed in ink: 'SIGNORA, TERESA GUGLIELMI, CASTELLAMARE DI STABBIA'* 118cm wide x 59cm deep x 91cm high, (46in wide x 23in deep x 35 1/2in high) (2)

£30,000 - 50,000

€33,000 - 55,000

US\$39,000 - 65,000

Provenance

The present lot apparently belonged to Teresa Guglielmi some time during the latter half of the 19th century. Teresa was the daughter of, and one of five children born to, Maria Carolina Guglielmi, who was herself born with the surname Chirulli in 1831. Following her marriage to Pasquale Marzano, she became Teresa Marzano.

Teresa Guglielmi evidently lived in the *Castellammare di Stabia* region which is located on the bay of Naples, not far from the city of Naples itself. However it is not known how and why the offered pair of commodes, which were most likely originally produced in Rome and probably supplied for a Roman client at the beginning of the 19th century, ended up being in Naples later on in the same century.





Karl Amadeus Roos

Roos was born in 1775 in Ludwigsburg, Germany. Following a period as an apprentice, he moved to Paris where he trained under the renowned *ebeniste*, Jacob. Then, at the age of 28, Roos re-located to Rome in 1804. Despite initially struggling to obtain major work, once he had done so his reputation spread rapidly and his business soon flourished. Within a short period of time, furniture by Karl Amadeus became highly fashionable among the affluent clientele of Rome, who were keen to purchase works produced by the German emigre.

By 1808, the same year in which Roos married a Roman called Felicita Mazzotti, he had already established a thriving workshop on the Via Condotti. Two years later he participated in an exhibition of Roman decorative arts held in the Campidoglio to mark the occasion of Napoleon's name day, winning the silver medal with a mahogany bureau housing various secret compartments, a Neoclassical 'Etruscan' style pier table with pietra dura top and a dressing box.

From 1811, Roos started to supply furnishings for the Palazzo Imperiale del Quirinale following the instructions of the architect Raffaele Stern (1774-1820). Stern appears to have been ultimately responsible for the refurbishment and renovation of three rooms at the Palazzo: the Sala Gialla, the Sala di Augusto and the Sala degli Ambasciatori. Among the various artistic and architectural figures involved in this Quirinale project Roos was evidently the pre-eminent cabinet maker. This was due not only to the quality and quantity of the furniture executed in the Roos workshop between 1811 and 1813 but also because of its renowned beauty and practicality.

A detailed list appears in *Il Palazzo del Quirinale, Il Mondo Artistico a Roma nel Periodo Napoleonico*, Vol II, ed. by M. Natoli and M.A. Scarpati, of all the furnishings supplied to the Quirinale by Roos during the Napoleonic Imperial period. This record, which is both extensive and highly varied, totals a vast number of pieces including: 86 commodes, 76 tables, 36 gueridons, 36 bureaux, 36 items of seat furniture and 25 secretaires among other assorted items.

Following the restoration of the Papal States to the control of the Vatican, Roos resumed his work for the Quirinale, now called the Sacro Palazzo Apostolico (as it had in fact been known prior to the Napoleonic era), once again under renewed orders from Raffaele Stern. During the period 1815-17 Roos prepared the interiors of the apartments for the rulers of Austria in advance of their proposed visit to Rome, which didn't actually take place until 1819.

At roughly the same time Roos was commissioned to provide furniture for the Villa Borghese, the then recently built residence of Princess Paulina Borghese, among which a bookcase, a circular table with a porphyry top and a chiffonier were perhaps the most significant

examples of his oeuvre at that time. His business was evidently flourishing at this point since in 1817 Roos purchased two adjacent properties on the Via della Mercede. This would remain the location of his workshops for the last twenty years of his life.

Following his death in 1837, an inventory of items reveals the prolific stature of Roos as a cabinet maker, along with the wide variety of his output. This inventory also possibly includes a reference to the present pair of commodes in the following passage, *Ibid*:

'La varietà di legni, tipica dell' epoca, e legata anche al rinnovato gusto per gli intarsi, che infatti sono ben rappresentati nell'Inventario a decorazione di alcuni dei pezzi più importanti: "due commode di noce a 3 tiratori con meandro intarsiato, non finiti" (sc. 28)'

Literature

Il Palazzo del Quirinale, Il Mondo Artistico a Roma nel Periodo Napoleonico, Vol II, ed. by M. Natoli and M.A. Scarpati, 1989, Rome, pp.'s 80-3.



**A PAIR OF LOUIS XVI GILT BRONZE AND APPLE-GREEN
GLAZED SÈVRES PORCELAIN POT POURRI VASES AND
COVERS**

circa 1770

the tapering bodies with pierced and bead and reel cast waisted rims, the high scrolling handles with acanthus terminals, the covers with foliate knops, the reeded swept socle and laurel cast bases below pierced guilloche frieze mounts, on integral cut corner square shallow plinth bases, 22.8cm high (2)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

The fashion for mounting porcelain made in Europe in the second quarter of the 18th century was initially limited to the wares made at the Meissen factory in Germany. However, the establishment of the Sèvres manufactory in 1756 after the royal charters of 1745 and 1753 allowed the production of porcelain in the Meissen style with gold decoration in France. Greatly influenced by Louis XV's mistress, Madam de Pompadour, the wares which were produced for the French court featured distinctive bold and pastel ground colours. Sometimes painted with scenic, figural, and floral subjects and richly gilded, the wares included but were not confined to services, ornamental vases, and decorative plaques, some used as inlay for furniture.

Although Sèvres initially made porcelain of the soft paste kind, the factory moved over to the production of hard paste porcelain from 1769 and completed this process in around 1804. The bodies of the current lot are coloured in a highly attractive apple green and the early neo-classical gilt bronze mounts feature laurel wreath cast socle pedestals with cut cornered key bordered shallow plinths, acanthus

scrolling handles and foliate knopped covers, all in the transitional Louis XVI style dating them to around 1770. Undoubtedly mounted by one of the Parisian dealers known as the marchands-merciers who were famed for retailing a vast range of luxury goods and furnishings assembled from components made by the best craftsman and sculptors, the vases may well have been retailed by a number of notable figures including Edme- Francois Gersaint, Lazare Duvaux or Simon-Philippe Poirier. Pot-pourri vases of the type in the above lot were used in pairs or sometimes as a garniture with a large decorative vase or clock flanked by the vases to scent the rooms of wealthy and noble houses with the aromas of flowers, herbs and spices.

Popularly used in the winter when rooms were heated and the windows were left unopened, the vases were placed on the chimneypiece to either end of the mantel as was the fashion to that the oils within the contents would be released into the air by the heat rising from the fire. The scented mixtures for use domestically were originally dried in unglazed pots as the dry clay body would absorb the moisture of the contents and some of the essential oils. As such they were not used for any other purpose as the clay pots were spoiled so they became known as 'spoiled pots' and later this name was then taken to be used for the vases themselves – 'pot pourri' and these were made in a variety of materials including porcelain, pottery, bronze or lacquer. Comparable Vases

For a pair of comparable vases see G. & R Wannenes, *Les bronzes ornementaux et les objets montés de Louis XIV à Napoléon III*, Milan, 2004, pp. 336-337

Related Literature

H. Wynter, *An Introduction to European Porcelain*, New York, 1991, pp. 87-88



A LOUIS XVI GILT BRONZE MOUNTED CHINESE CELADON GARNITURE VASE

the porcelain Qianlong period (1735 - 1795), the mounts circa 1775 the baluster body painted in underglaze blue and painted overglaze in white and iron red with flowering prunus, bamboo, funghi, a butterfly and a pair of songbirds on a pale jade green ground, the twin handled reeded rim mount hung with laurel garlands and with bell husk terminals, on stop fluted and re-entrant cut corner square plinth base, 26cm high, 14.5cm wide

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

Produced in the provinces of Kaifeng and Longquan in China from the 4th century onwards, Celadon porcelain was highly prized for its characteristic jade coloured glaze produced by the chemical processes which took place whilst firing. Initially left monochrome and incised or relief moulded with floral, geometric and zoomorphic decoration wares were later decorated with delicate overglaze decoration on the underglaze blue painted grounds with flowers and foliage in white, iron red and sometimes peach as in the current lot. Hugely popular in the Chinese Imperial Court, Celadons's popularity spread to the Chinese domestic market and then to rest of Asian and beyond. During the Ming Dynasty (1344-1644), examples of the porcelain finally made their way to Europe where it was as highly prized as gold.

By the time of Louis XIV and the Regence, the French were readily mounting Chinese porcelain with European styled gilt bronze mounts which were retailed by the marchand-merciers from components assembled in their workshops outsourced craftsmen. The use of contemporary French gilt bronze mounts perhaps removed the outwardly 'foreign' characteristics of the porcelain whilst letting them retain the romance of their far exotic eastern origins.

As the 18th century progressed the vogue for blue and white porcelain in fashionable circles receded and was replaced by polychrome wares but monochrome wares continued in popularity as the fashions in mounts moved from those of the early 18th century into the rococo and later into the neo-classical.

Although almost certainly originally conceived as pair or even as a larger three piece garniture, vases of this age, quality and style would have originally been only intended as a decorative addition to a room.

The bold reeded handles and laurel garland uppers mounts and cut corner plinth base of the present lot are stylistically typical of the early neo-classical period and contrast with the finely enamelled decoration of the prunus sprays and birds to the Celadon glazed porcelain body.

Related Literature and Comparable Vases

A comparable pair of vases with water-lily decoration on a light aqua ground and with identical mounts are illustrated in G. & R Wannenes, *Les bronzes ornementaux et les objets montés de Louis XIV à Napoléon III*, Milan, 2004, p. 335 and a further pair of vases with similar but differently painted decoration to the porcelain but probably from the same Chinese workshop are featured in the same volume p. 324.

Two further pairs of comparable Celadon vases with a variant forms of floral decoration can be found in the permanent collection of the Metropolitan Museum of Art, New York (Inv. 1907.206.22) and the Paul Getty Museum, Los Angeles (Inv. L.97.DI.9).

A pair of similar period Celadon vase painted with similar birds to the bird on the present lot and with mounts attributed to Pierre Gouthiere, circa 1770 were sold by Christies, London, 6th December 2012, lot 14.



(reverse)





99^{TP}

**A PAIR OF ITALIAN THIRD QUARTER 18TH CENTURY
GILTWOOD GIRANDOLES**

Each of asymmetrical outline, one with a later plate, the larger plate within a ribbon twist border, both shaped plates encompassed by a C- and S- scroll, floral, pierced *rocaille* and scrolled acanthus carved surround, surmounted by a conforming scroll-form cresting, the apron with a later detachable gilt foliate cast mount comprising three scrolled candle arms, *each approximately: 136cm high x 94cm wide. (2)*

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 23,000

Two Rococo period Sicilian girandoles, also known as '*Ventolas*', which are closely comparable to the present lot, are illustrated in E. Colle, *Il Mobile Rococo in Italia*, 2003, Milan, p. 56.

100^{TP}

A GEORGE II GILTWOOD AND GILT GESSO MIRROR

Circa 1740, the later bevelled plate within an acanthus slip and a gadroon-and-foliage moulded 'kit-kat' surround, with a scrolled foliate shallow relief carved frieze centred by a Flora mask, surmounted by a rosette adorned egg-and-dart moulded swan neck pediment flanking a central bouquet of flowers cresting, with a shaped apron centred by a scallop shell, 138cm high x 71cm wide.

£6,000 - 9,000

€6,700 - 10,000

US\$7,800 - 12,000

Provenance

The present mirror was purchased from Hotspur in Belgrave Square, London, during the late 1990s. A copy of the undated Hotspur invoice is available to view online at www.bonhams.com.



101^{TP}

A FRENCH MID-19TH CENTURY GILTWOOD FAUTEUIL DE BUREAU/CABINET

in the Louis XVI style

The frames with husk, *entrelac* and acanthus mouldings, with rosette carved, stiff-leaf clasped and spiral fluted baluster shaped arm terminals, above a rotating seat and rosette angles, on foliate stop-fluted tapering legs headed with reeded collars, 66cm wide x 69cm deep x 88cm high, (25 1/2in wide x 27in deep x 34 1/2in high)

£2,500 - 3,500

€2,800 - 3,900

US\$3,200 - 4,500





102

A PAIR OF 18TH CENTURY ROYAL GERMAN SILVER CANDLESTICKS

Balthasar Friedrich Behrens, Hanover 1744 / 1750, the bases engraved 'No. 20' and 'No. 46'

With faceted stems and shell-capped knops, engraved with the arms and cypher of George II of Great Britain and King of Hanover, *height 23cm, weight 61.5oz. (2)*

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 23,000

Provenance

George II of Great Britain and Ireland (1683-1760).

By descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851).

George V, King of Hanover (1819-1878).

Ernest Augustus II, Crown Prince of Hanover (1845-1923).

With Glückselig in 1924.

With Crichton Brothers of London in 1924.

Acquired by the present owner in the 1960s.

These two candlesticks belong to a set of seventy-two supplied by Behrens for the Royal palaces of Hanover. The first twenty-four (marked with Hanover date letter 'E') were delivered in 1744 and recorded in the Hanover Court Inventory of 1747. The remaining forty-eight (marked with date letter 'G' for circa 1750) are mentioned in the Inventory of 1760 now forming the full set of seventy-two.

When George Frederick, King of Hanover was deposed during the Seven Weeks War in 1866 the family left for Austria. In 1923, following the death of Ernest Augustus, Crown Prince of Hanover, part of the Hanover silver was sold to the Viennese dealer Glückselig who in turn sold much of it to Crichton Brothers in London. The silver generated such interest that Crichton Brothers staged an exhibition of the silver in 1924. The catalogue produced for the occasion includes sixty-four of the candlesticks which were displayed in Cases No. 8, 9 and 10 and described as 'Candlesticks (of Set of 72), square, shaped, moulded base, octagonal baluster stems with shell shoulders, 9 inches high, Maker, Behrens, Hanover, circa 1740. Engraved Royal Arms in Garter and Cypher and Coronet of George II..'

Candlesticks from the set to have appeared subsequently at auction include:

A single candlestick, numbered 43, Christie's London 2nd/3rd June 2015, lot 669.

A pair, numbered 57 and 66, Sotheby's Paris, 25th November 2010, lot 344.

A set of four, numbered 16, 62, 63 and 71, Christie's London, 5th June 2008, lot 15.

A set of four, numbered 26, 30, 33 and 60, Sotheby's Geneva, 18th May 1992, lot 125.

A set of four, numbered 2, 9, 27 and 45 (nozzles 10, 14, 23 and 72), Sotheby's Geneva, 13th May, 1996, lot 166.

Further sets of four (without inventory numbers being recorded) have appeared at Sotheby's Monaco, 30th November 1977 and Sotheby's New York, 28th/29th October 1977, lots 467 and 468.)

A set of eight was sold by Sotheby's New York, 21st June 1984, lot 31.



103

A PAIR OF GEORGE III ROYAL SILVER SAUCE BOATS

William Fountain, London 1806, engraved 'EDC' (Ernest Duke of Cumberland) and 'EAFs' (Ernsti Augusti Fideikommissum), one engraved 'No. 5'

Bellied oval form, with shell and gadroon borders, engraved with the arms of Ernest Augustus I, Duke of Cumberland, length 20.5cm, weight 41oz.

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200



(detail)

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

Provenance

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851).

George V, King of Hanover (1819-1878).

Ernest Augustus II, Crown Prince of Hanover (1845-1923).

With Glückselig in 1924.

With Crichton Brothers of London in 1924.

Acquired by the present owner in the 1960s.

Ernest Augustus, Duke of Cumberland and later King of Hanover, was the fifth son of George III. On the death of his brother William IV Queen Victoria ascended the throne of Great Britain, but as a woman she was prevented from doing so in the Kingdom of Hanover. Consequently, Ernest Augustus became King of Hanover in 1837 and reigned until his death in 1851.

A fideicommissum is a bequest whereby the recipient would in turn be expected to bequeath that same bequest to another person at a later stage. It was Ernest Augustus' intention that all silver in his fideicommissum would be passed down in a direct line of succession for 'Erhaltung des Glanzes Unserer Krone' (*Maintaining the shine of our Crown*). The silver in question (not only his own but also pieces belonging to his sister Auguste Sophie (1768-1840) and his wife Friederica (1778-1841)) was engraved 'EAF' in 1855.

The Crichton Brothers catalogue mentioned in lot 102 includes the present lot which were displayed in Case No. 10 and described as '6 Sauce Boats...Maker, William Fountain, 1806. Engraved Arms of the Duke of Cumberland.'



104

A PAIR OF GEORGE III ROYAL SILVER ENTRÉE DISHES

Richard Cooke, London 1806, engraved 'EDC' (Ernest Duke of Cumberland) and 'EAFs' (Ernst Augusti Fideikommissum), also engraved 'No. 1' and 'No. 4'

Waisted rectangular form, with gadrooned borders, engraved with the arms and crest of Ernest Augustus I, Duke of Cumberland, *weight 172.5oz.*

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

Provenance

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851).

George V, King of Hanover (1819-1878).

Ernest Augustus II, Crown Prince of Hanover (1845-1923).

With Glückselig in 1924.

With Crichton Brothers of London in 1924.

Acquired by the present owner in the 1960s.



(detail)

The Crichton Brothers catalogue mentioned in lot 102 includes the present lot which were displayed as part of a set of eight in Case No. 7 and described as 'Entrée Dishes and Covers, oblong, cushion shaped, gadroon borders, domed covers with fluted band...Maker, Richard Cooke, 1806. Arms of the Duke of Cumberland, and Royal Badge.'



105

A GEORGE III SILVER SIDEBOARD DISH

William Pitts, London 1816

Circular, the border richly embossed with fruit and foliage, the recessed centre engraved with the arms for Rowland HUNT Esqr. (1784-1836) of Boreatton Hall, Baschurch, Salop, *diameter 62.5cm, weight 94oz.*

£6,000 - 8,000

€6,700 - 8,900

US\$7,800 - 10,000

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



106^{TP Y}

A GEORGE IV SOLID ROSEWOOD AND PARCEL GILT SUITE OF SEAT FURNITURE ATTRIBUTED TO GILLOWS

comprising eight side chairs, a pair of armchairs and a sofa
 Circa 1825, the sofa with scrolled acanthus and stiff-leaf clasped shaped frames carved with C- and S- scrolls, the seat frame interspersed by alternating lappet and foliate sprays, on C-scroll legs terminating in lobed bun feet with recessed brass castors, each side chair and armchair with a shaped top rail centred by a rosette carved tablet, with scrolled acanthus and lotus-leaf clasped frames, on foliate wrapped baluster turned and linenfold carved tapering front legs headed by *paterae* angles, with stiff-leaf clasped C-scroll rear legs, terminating in lobed feet and recessed brass castors, *the sofa possibly associated; each armchair: 61cm wide; each side chair: 53cm wide; the sofa: 244cm wide.* (9)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

A pair of identical model side chairs to those in the offered lot sold Christie's, London, 9 June 2011, 500 Years Decorative Arts Europe, lot 258. These are closely comparable to the seat furniture supplied by the Gillow firm in 1824 for Glynliffon in Caernarvonshire, Wales, on behalf of Thomas John Wynn, 2nd Baron Newborough. It is evident that a pair of solid rosewood *bergères* together with conforming sofas were likewise presented by Gillow & Co. of Oxford Street to match the aforementioned group.

However the early Neo-Rococo design of the present chairs relates to the Glynliffon models, of which it is thought that twenty-four in total were originally provided, as well as to a set of chairs made for William, 2nd Baron Bolton of Hackwood Park, Hampshire, also during the 1820s. While a plan for a drawing room or saloon of Neo-Rococo furniture designed for G. Bamford, which was produced by Gillow & Co. in the period 1820-30, includes a similar sofa to the offered example. The latter is illustrated in S.E. Stuart, *Gillows of Lancaster and London, 1730-1840*, Vol. I, 2008, Suffolk, p. 224, pl. 213 & Vol. II, p. 349, pl.E5.

Further related chairs sold: Christie's, London, 9 March 2000, lot 104; Christie's, London, 10 March 2005, lot 20; Christie's, London, 27 November 2007, lot 189; Bonhams, 10 February 2016, lot 648.





107^{TP}

A LARGE ITALIAN LATE 17TH/EARLY 18TH CENTURY CARVED GILTWOOD AND GILT GESSO PICTURE FRAME OR MIRROR

possibly made for or commissioned by the Medici family
Probably Florentine, the rectangular bevelled plate encompassed by a high-relief ribbon-wrapped husk trail frame, within an open foliate scrolled, floral pendant and acanthus carved surround, with a shaped cartouche enclosing the Medici family coat of arms, surmounted by a standing putto and acanthus spray cresting, the apron below carved with two addorsed imbricated sear creatures flanking a central fluted and gadrooned urn of flowers, 227cm high x 178cm wide.

£8,000 - 12,000

€8,900 - 13,000

US\$10,000 - 16,000

The coat of arms on the offered lot is closely comparable to the distinctive arms of the historically important, immensely wealthy and powerful Medici family. The Medicis alternately ruled Florence themselves, held sway over the actual political leaders or indirectly presided over the Florentine Republic from the early 15th century until the mid-18th century.

The notable difference between these coats of arms is that the present picture frame incorporates only five balls and one *fleur-du-lys* into its historic badge. Whereas on the vast majority of genuine examples from this period, most likely between 1690 and 1710, the Medici family are signified by a total of six balls with the central one depicting three *fleur du lys*, as found on the French Royal arms.



108^{TP}

A GEORGE III ORMOLU MOUNTED JAPANNED CABINET ON A LATER STAND

the cabinet probably circa 1760, the stand almost certainly 19th century

Decorated with assorted figures, exotic birds, trees, pagodas, flowers and foliage within rural landscapes, the pair of doors enclosing twenty-three drawers of various proportions encompassing a central fall, enclosing an open compartment flanked to one side by four short drawers, on a stand decorated with shaped cartouches of flowers, on cabriole legs, 97.5cm wide x 49.5cm deep x 145cm high, (38in wide x 19in deep x 57in high)

£5,000 - 7,000

€5,500 - 7,800

US\$6,500 - 9,100

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

Bonhams

AUCTIONEERS SINCE 1793



Fine European Ceramics Including the Heinrich Rothberger Collection

New Bond Street, London | 3 December 2020

ENQUIRIES

+44 (0) 20 7468 8384
sebastian.kuhn@bonhams.com
bonhams.com/ceramics

**AN IMPORTANT DOCUMENTARY DU
PAQUIER TWO-HANDLED ECUELLE,
COVER AND STAND, CIRCA 1735-40
£100,000-150,000**

Bonhams

AUCTIONEERS SINCE 1793



THE CLASSICS

A Month of the best Classic Arts at Bonhams

Fine Decorative Arts, 1200-1900

New Bond Street | 18 December, 2020

Antiquities

New Bond Street | 1 December, 2020

Fine European Ceramics

New Bond Street | 3 December, 2020

Fine Glass and British Ceramics

Knightsbridge | 15 December, 2020

Fine Clocks

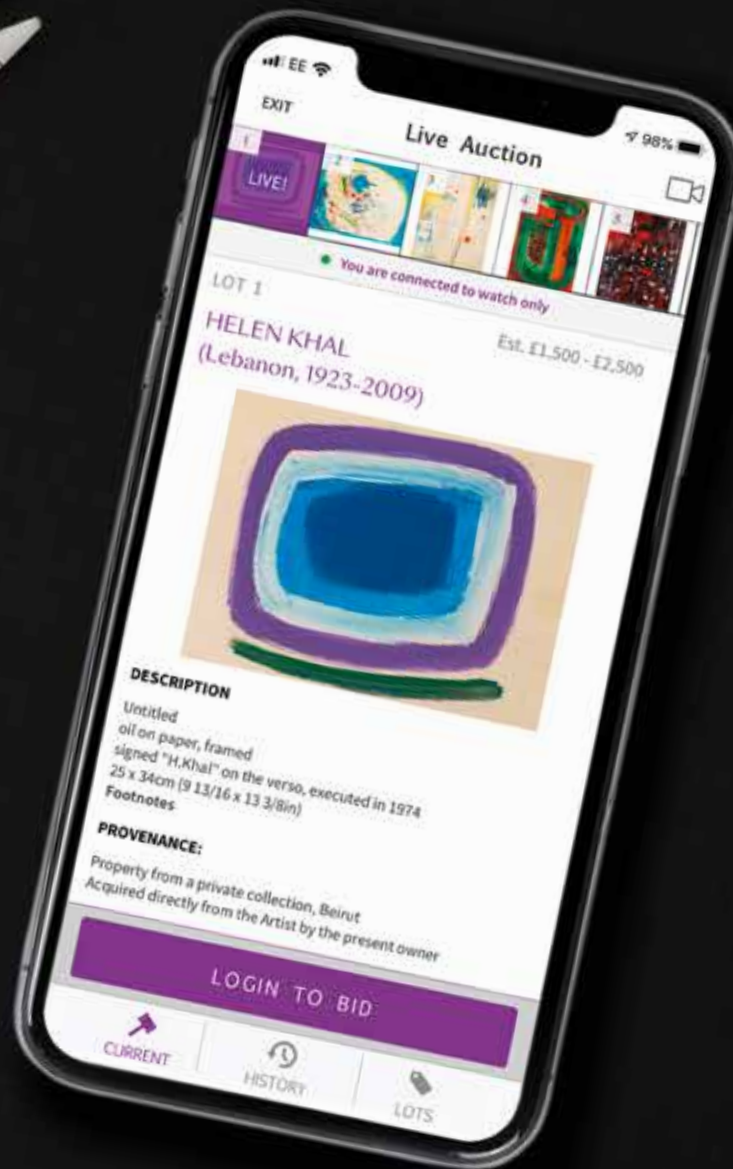
New Bond Street | 16 December, 2020

Old Master Paintings

New Bond Street | 17 December, 2020

Bonhams

AUCTIONEERS SINCE 1793



Discover. Follow. Register. Bid.
The new Bonhams app makes it easy to take
part in our auctions, wherever you are.



NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

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

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer*

Prices below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

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

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

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

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

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

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

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

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

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

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

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

27.5% of the *Hammer Price* on the first £10,000; plus
25% of the *Hammer Price* from £10,001 and up to £450,000; plus
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

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

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

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

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (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, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

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

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

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

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

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

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

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

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

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

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the

Sale of any *Lot*. If you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

15. BOOKS

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

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEBRA 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 a cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

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

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

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

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

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

CB – Château bottled

DB – Domaine bottled

EstB – Estate bottled

BB – Bordeaux bottled

BE – Belgian bottled

FB – French bottled

GB – German bottled

OB – Oporto bottled

UK – United Kingdom bottled

owc – original wooden case

iwc – individual wooden case

oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- | | |
|----|---|
| Y | Subject to CITES regulations when exporting these items outside the EU, see clause 13. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location. |
| W | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location. |
| Δ | Wines lying in Bond. |
| AR | An <i>Additional Premium</i> will be payable to us by the <i>Buyer</i> to cover our <i>Expenses</i> relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details. |
| ○ | The <i>Seller</i> has been guaranteed a minimum price for the <i>Lot</i> , either by <i>Bonhams</i> or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on |

a successful Sale or a financial loss if unsuccessful.

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

- Ⓞ This lot contains 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in *italics*.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

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

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any

- person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams* Holdings Limited and to its officers, employees and agents.
- 10.7 The headings given in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions

- are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

under investigation for neither have been charged nor convicted in connection with any criminal activity.

- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If

you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

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

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

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

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

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

7.1.2 to retain possession of the *Lot*;

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

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*. but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

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

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

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

- communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

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

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the 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 "indemnity" is construed accordingly.

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

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box ☐ Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Decorative Arts	Sale date: Friday 18 December
Sale no. 25946	Sale venue: New Bond Street, London
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments: £10 - 200by 10s £200 - 500by 20 / 50 / 80s £500 - 1,000by 50s £1,000 - 2,000by 100s £2,000 - 5,000by 200 / 500 / 800s £5,000 - 10,000by 500s £10,000 - 20,000by 1,000s £20,000 - 50,000by 2,000 / 5,000 / 8,000s £50,000 - 100,000by 5,000s £100,000 - 200,000by 10,000s above £200,000at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
Please answer all questions below	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/19





Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

AUCTIONEERS SINCE 1793