

Bonhams



HOME & Interiors

Montpelier Street, London | 4 August 2021



HOME & Interiors

Montpelier Street, London | Wednesday 4 August 2021 at 10am

BONHAMS

Montpelier Street
Knightsbridge
London SW7 1HH
bonhams.com

SALE NUMBER

26816
Lots 1 - 351

ILLUSTRATIONS

Front Cover: lot 138
Inside Front Cover: lot 156
Inside Back Cover: lot 35
Rear Cover: lot 99

IMPORTANT NOTICE ABOUT COVID

Bonhams continues to hold viewings and sales in accordance to the government guidelines in each region. If local restrictions prevent our salerooms from opening, the sales will either be wholly online or livestreamed from the auction house. Bids will be accepted online, on the Bonhams app, on the telephone and as absentee bids.

For up to date information and if you have any questions regarding an upcoming sale please contact Client Services on:
+44 (0)20 7447 7447 or
info@bonhams.com

ENQUIRIES

Sale Coordinator

Lucia Seghezzi
+44 (0)20 7393 3975
lucia.seghezzi@bonhams.com

Carpets

Helena Gumley-Mason
+44 (0) 20 7393 3892
helena.gumley@bonhams.com

Furniture

Thomas Moore
+44 (0) 20 8963 2816
thomas.moore@bonhams.com

Sculpture & Works of Art & Clocks

Michael Warwick Lake MRICS
+44 (0) 20 7393 3890
michael.lake@bonhams.com

Pictures

Romey Clark
+44 (0) 20 7393 3988
romey.clark@bonhams.com

GENERAL ENQUIRIES

homesandinteriors@bonhams.com

PRESS ENQUIRIES

press@bonhams.com

CUSTOMER SERVICES

Monday to Friday
8.30am – 6pm
+44 (0) 20 7447 7447

BIDS

- Bid online/APP

Register to bid online by visiting
www.bonhams.com/26816



Bid through the app. Download now for android and iOS

- Bid by telephone/absentee

We require a completed Bidder Registration Form returned by email to bids@bonhams.com.

The form can be found at the back of every catalogue and on our website at www.bonhams.com.

Please note we cannot guarantee bids within 24 hours of the sale.

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

- Bid in person

You can pre-register online at Bonhams.com or obtain a paddle at our Registration Desk.

- New Bidders

You must provide proof of identity when submitting bids. A copy of a government- issued photo identification (driving licence or passport) showing your full name and date of birth, and, if not shown on the ID document, proof of your current address (utility bill or bank statement).

For company account or other entities, please contact us in relation to the documents you will need to provide.

Failure to do this may result in your bids not being processed.

For all other enquiries, contact our Client Services department on:
+44 (0) 207 447 7447 or
bids@bonhams.com

Please see back of catalogue for important notice to bidders

To submit a claim for refund of VAT, HMRC require lots to be exported from the UK within strict deadlines. For lots on which Import VAT has been charged (marked in the catalogue with a * or Ω) lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

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
from 9am Thursday 5 August 2021
& will be available for collection
from 12pm Friday 6 August 2021
and then every working day
between 9.30am and 4.30pm by
appointment only.

Collections: Strictly by appointment
only. Please send a booking email
to collections@cadogantate.com
or telephone call to +44 208 963
3926 to ensure lots are ready at
time of collection.

Photographic ID will be required
at time of collection. If a third
party is collecting for you written
authorisation is required in advance
from you and photographic ID of the
third party is requested at the time
of collection.

All visitors for collection will have
to call 0208-963-3935 / 4007 at
arrival.

All other sold lots will remain in the
Collections room at Knightsbridge
free of charge until 5.30pm Tuesday
17 August 2021. Lots not collected
by this time will be returned back to
the departments. Storage charges
may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

Storage will be free of charge
for the first 14 calendar days
from & including the sale date
Wednesday 4 August 2021

Charges will apply from 9am Wednesday 18 August 2021

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:
£22.50+VAT per lot for Pictures &
Small Objects
£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: Charges apply
every day including weekends
and Public Holiday)

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

All charges due to Cadogan
Tate must be paid by the time of
collection from their warehouse.

Payment in Advance

(Telephone to ascertain amount
due) by: cash, credit or debit card

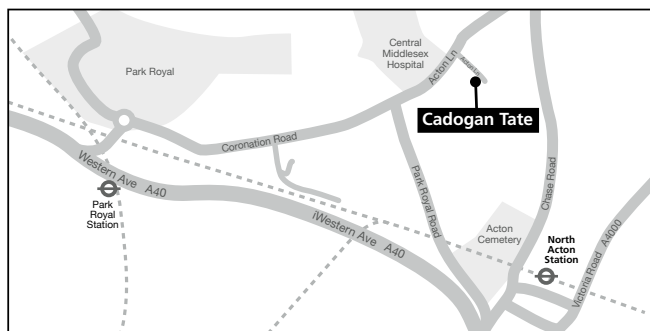
Payment at time of collection by:
Cash, credit or debit card

POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

Please note that as of 1 January
2021 for Margin Scheme and
Imported Lots VAT on the Buyer's
Premium will be refunded by
Bonhams on valid proof of export of
your Lot from the UK within 90 days
of full payment of your invoice.

What else has changed since
1 January 2021 for EU Buyers?
If you buy a Lot in this sale and
intend to ship the Lot outside the
UK, you will need to pay local
Import Tax when you bring your Lot
into the country of destination.

What do the Star (*) and Omega (Ω)
symbols mean? If you buy in this
sale you will pay import VAT of 5%
(* symbol) or 20% (Ω symbol) on
the Hammer Price. As of 1 January
2021, for EU buyers shipping
purchased Lots outside the UK, this
tax will be refunded by Bonhams
on valid proof of export of your Lot
from the UK within 30 days of full
payment of your invoice.



Meet the Team

Lucia Seghezzi

Sale Coordinator
lucia.seghezzi@bonhams.com
+44 (0) 20 7393 3975



Carpets

Helena Gumley-Mason
+44 (0) 20 7393 3892
helena.gumley@bonhams.com



Furniture

Thomas Moore
+44 (0) 20 8963 2816
thomas.moore@bonhams.com



Sculpture & Works of Art & Clocks

Michael Warwick Lake MRICS
+44 (0) 20 7393 3890
michael.lake@bonhams.com

Pictures

Romey Clark
+44 (0) 20 7393 3988
romey.clark@bonhams.com





1



2



3



4

1

GERMAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, three-quarter-length, seated, in a grey velvet coat, holding a book
oil on canvas
80.6 x 64.6cm (31 3/4 x 25 7/16in).

£700 - 1,000

€810 - 1,200

\$960 - 1,400

Provenance

Collection of the late David Tron, UK

2

GERMAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, half-length, in a green coat and embroidered waistcoat holding a document
oil on canvas
73.5 x 61.2cm (28 15/16 x 24 1/8in).

£700 - 1,000

€810 - 1,200

\$960 - 1,400

Provenance

Collection of the late David Tron, UK

3

CÉLESTIN FRANCOIS (BELGIAN, 1787-1846)

Tavern scene
signed and dated 'Ctin Francois 1834' (lower right)
oil on canvas
65.4 x 49.5cm (25 3/4 x 19 1/2in).

£600 - 800

€700 - 930

\$830 - 1,100

4

CIRCLE OF THOMAS PHILLIPS (DUDLEY 1770-1845 LONDON)

Portrait of a gentleman, said to be the Reverend Robert Harkness (1798-1839), half-length, in a black coat
oil on canvas
91.7 x 71cm (36 1/8 x 27 15/16in).

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100



5

5

LAZARE BRUANDET (PARIS 1755-1804)

A cattleherd on a country lane
signed 'L Bruandet' (lower right)
gouache on laid paper
51.5 x 72cm (20 1/4 x 28 3/8in).
unframed

£500 - 1,000
€580 - 1,200
\$690 - 1,400

6

MANNER OF JAMES BAKER PYNE

Farm buildings in a valley
bears signature, date and number (lower right)
oil on canvas
55.9 x 74.3cm (22 x 29 1/4in).

£700 - 1,000
€810 - 1,200
\$960 - 1,400

7

ATTRIBUTED TO JAMES WEBB (BRITISH, 1825-1895)

Strand on the green
oil on canvas
36.8 x 54.6cm (14 1/2 x 21 1/2in).

£600 - 800
€700 - 930
\$830 - 1,100

Provenance

With Thomas Agnew & Sons Ltd, London.



6

8

EDMUND JOHN NIEMANN (BRITISH, 1813-1876)

View near Kirby, Yorkshire
signed 'Niemann' (lower left)
oil on canvas
30.5 x 46cm (12 x 18 1/8in).

£400 - 600
€460 - 700
\$550 - 830

Provenance

With Hahn Fine Art Dealers, London.
Private collection, UK.

9

CHARLES EUPHRASIE KUWASSEG (FRENCH, 1838-1904)

Waiting for the fleet
signed and dated 'C.Kuwasseg 1892' (lower right)
oil on canvas
38 x 61cm (15 x 24in).

£600 - 800
€700 - 930
\$830 - 1,100

10 *

FRENCH SCHOOL, 19TH CENTURY

Shipping in heavy seas
oil on board
34 x 42.9cm (13 3/8 x 16 7/8in).

£200 - 300
€230 - 350
\$280 - 410



7



8



9



10



11



12



13



14

11

CIRCLE OF SIR THOMAS LAWRENCE, PRA (BRITISH, 1769-1830)

Portrait of a gentleman
oil on canvas
76.2 x 63.2cm (30 x 24 7/8in).

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

12

RODOLFO PAOLETTI (ITALIAN, 1824-1891), AFTER SEBASTIANO DEL PIOMBO

Portrait of a violinist
signed and inscribed 'R Paoletti Copio/ Firenze' (on the reverse)
oil on canvas
75 x 57.8cm (29 1/2 x 22 3/4in).

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

The original by Sebastiano del Piombo is in the Baron Guy de Rothschild Collection, Paris.

13

FRANS MOORMANS (DUTCH, 1832-1893)

The wedding gift
signed and dated 'Frans Moormans 1873'
oil on panel
31.8 x 24.1cm (12 1/2 x 9 1/2in).

£700 - 900
€810 - 1,000
\$960 - 1,200

14

FRENCH SCHOOL, 19TH CENTURY

Portrait of a Lady, half length, with a red shawl
oil on canvas
108.6 x 83cm (42 3/4 x 32 11/16in).
unframed

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100



15



16



17



18



19



19

15
CHARLES AUGUSTUS HENRY LUTYENS (BRITISH, 1829-1915)

Cherubs tasting fruit
signed 'Lutyens' (lower right)
oil on canvas
45.7 x 91.1cm (18 x 35 7/8in).

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

Provenance

Anon. sale, Bonhams, London, 11 June 2013, lot 184.
Private collection, UK.

16
CHARLES AUGUSTUS HENRY LUTYENS (BRITISH, 1829-1915)

Cherubs in the clouds
signed 'Lutyens' (lower left)
oil on canvas
50.8 x 76.5cm (20 x 30 1/8in).

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

17

WILLIAM ANSTEY DOLLAND (BRITISH, 1858-1929)

The game
signed 'W.Anstey Dolland' (lower right)
watercolour heightened with white
26.7 x 36.5cm (10 1/2 x 14 3/8in).

£600 - 800
€700 - 930
\$830 - 1,100

18
FRENCH SCHOOL

In the boudoir
bears signature (lower right)
oil on canvas
74 x 103cm (29 1/8 x 40 9/16in).

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

19

JOSEPH THORS (BRITISH, CIRCA 1835-1898)

Pastoral landscapes, a pair
each signed 'J THORS' (lower right)
oil on canvas
30.5 x 45.7cm (12 x 18in).

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



20



21



22



22

20

DUTCH SCHOOL, 19TH CENTURY

Cottages in winter with figures collecting wood
oil on canvas
40 x 54cm (15 3/4 x 21 1/4in).

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600

21 *

FRENCH SCHOOL (20TH CENTURY)

Paysage de montagne à l'église
oil on canvas
46.3 x 61.6cm (18 1/4 x 24 1/4in).

£200 - 300

€230 - 350

\$280 - 410

22

WILLIAM MELLOR (BRITISH, 1851-1931)

River landscapes, a pair
each signed 'W.Mellor' (one lower right, the other centre)
oil on canvas laid to board
each 39.7 x 27.6cm (15 5/8 x 10 7/8in), oval.
(2)

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600

23

AFTER COLEN CAMPBELL

A set of 12 architectural engravings of British Houses from The Vitruvius Britannicus
Engraved by Hendrik Hulsberg,
26 x 49cm (10 3/16 x 19 1/4in).

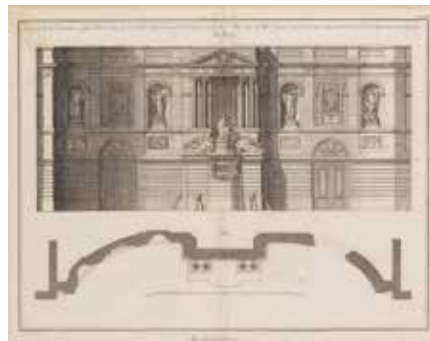
£400 - 600

€460 - 700

\$550 - 830



23



23



24



25



26



27

24

SCOTTISH SCHOOL (EARLY 19TH CENTURY)

Portrait of Dr James Perry
bears inscription 'Dr Perry/Bilbo Park/Logie Buchan/died August
24th-1824/aged 63' (on old label affixed to verso)
oil on canvas
61.2 x 50.8cm (24 1/8 x 20in).

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

25

CONTINENTAL SCHOOL (19TH CENTURY)

Interior with lady seated, reading a letter
oil on panel
49.2 x 36.2cm (19 3/8 x 14 1/4in).

£600 - 800

€700 - 930

\$830 - 1,100

26

CHARLES MARSHALL (BRITISH, 1806-1890)

The river Thames and St Paul's
watercolour
14.9 x 10.8cm (5 7/8 x 4 1/4in).

£300 - 500

€350 - 580

\$410 - 690

An engraving of the present lot by W. Henshall was used as the
frontispiece for William Edward Trotter's *Select Illustrated Topography
of Thirty Miles Round London*, London, 1839.

27

LAZAR KRESTIN (LITHUANIAN, 1868-1938)

Portrait of a gentleman, thought to be Baron Paul Schey-Koromla
signed and dated 'L. Krestin/Wien 900' (lower right)
oil on canvas
76.5 x 61.6cm (30 1/8 x 24 1/4in).

£700 - 1,000

€810 - 1,200

\$960 - 1,400



28



29



30



31

28 AR

**AUGUSTUS EDWIN JOHN O.M., R.A.
(BRITISH, 1878-1961)**

Portrait of a Lady
signed 'A E John' (lower left); also inscribed
'For Mrs Manning/28 Buckingham Gd.
Manning' (lower right, underneath the mount)
pencil
17 x 14.5cm (6 11/16 x 5 11/16in).
Executed circa 1900

**£600 - 800
€700 - 930
\$830 - 1,100**

Provenance

With Thomas Agnew & Sons, London

We are grateful to Rebecca John for her
assistance in cataloguing this lot.

29 AR

**RONALD OSSORY DUNLOP R.A., R.B.A.
(BRITISH, 1894-1973)**

The bus stop
signed 'Dunlop' (lower right)
oil on canvas
50.5 x 61cm (19 7/8 x 24in).

**£600 - 800
€700 - 930
\$830 - 1,100**

Provenance

Anon. sale, Christie's, London, 11 March
2004, lot 95.
Private collection, UK. Purchased from the
above sale.

30 AR

CHARLES MCCALL (BRITISH, 1907-1989)

Rhoda and Natasha
signed and dated 'McCall/'61' (lower left)
oil on canvas
76.5 x 64cm (30 1/8 x 25 3/4in).

**£200 - 300
€230 - 350
\$280 - 410**

31

**MANNER OF CORNELIS VAN
SPAENDONCK**

Still life of flowers and fruit on a pedestal
bears signature (lower right)
oil on canvas
60 x 50.1cm (23 5/8 x 19 3/4in).

**£800 - 1,200
€930 - 1,400
\$1,100 - 1,600**



32

32 AR

SUZANNE EISENDIECK (GERMAN, 1908-1998)

'On the river'
signed 'SUZANNE EISENDIECK' (lower right); numbered and titled (on the stretcher verso)
oil on canvas
54 x 73cm (21 1/4 x 28 3/4in).

£600 - 800
€700 - 930
\$830 - 1,100



33

34 AR

PETER KUHFIELD R.P., N.E.A.C. (BRITISH, BORN 1952)

Girl seated on a garden bench
signed 'Kuhfeld' (lower right)
oil on canvas
137 x 183cm (53 15/16 x 72 1/16in).

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

Provenance
With Agnews, London.



34

36

HENRY KOEHLER (AMERICAN, BORN 1927)

Cuthbert on a loveseat
signed 'Henry Koehler' (lower left)
oil on board
15.3 x 22.8cm (6 x 9in).
unframed

£600 - 800
€700 - 930
\$830 - 1,100

33 AR

BERNARDUS CORNELIS NOLTEE (DUTCH, 1903-1967)

Busy harbour scene
signed 'C NOLTEE' (lower right)
oil on canvas
49.6 x 69.9cm (19 1/2 x 27 1/2in).

£600 - 800
€700 - 930
\$830 - 1,100

35 AR

PAUL RAFFERTY (BORN 1965)

'In the Shade, Tuileries Gardens'
signed 'Rafferty' (lower left)
oil on board
20.3 x 30.5cm (8 x 12in).

£700 - 1,000
€810 - 1,200
\$960 - 1,400

Provenance
With Portland Gallery, London.
Private collection, UK. Purchased from the above.



35



36



37



38



39



40



41



42

37

MICAO KONO (JAPANESE, 1876-1954)

Les deux amies

signed and dated 'Micao Kono XXXI' and signed again in Japanese (lower left); further signed, dated and inscribed with artist's address (verso)

oil on canvas

88.6 x 93.6cm (34 7/8 x 36 7/8in).

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,700

Provenance

Private collection, Spain.

38 *

PAUL KRON (FRENCH, 1869-1936)

Grand paysage avec arbre

signed 'KRON' (lower left)

oil on canvas

65.4 x 92.4cm (25 3/4 x 36 3/8in).

£400 - 600

€460 - 700

\$550 - 830

39 *

PAUL KRON (FRENCH, 1869-1936)

Le chemin de la rivière

signed 'KRON' (lower left)

oil on canvas

60 x 73.4cm (23 5/8 x 28 7/8in).

£350 - 550

€410 - 640

\$480 - 760

40 *

PAUL KRON (FRENCH, 1869-1936)

Charrette dans la rue du village

signed 'KRON' (lower left)

oil on canvas

65.7 x 92cm (25 7/8 x 36 1/4in).

£400 - 600

€460 - 700

\$550 - 830

41 *

PAUL KRON (FRENCH, 1869-1936)

La ferme

signed and dated 'KRON 29' (lower left)

oil on canvas

50.5 x 65.1cm (19 7/8 x 25 5/8in).

Painted in 1929

£300 - 500

€350 - 580

\$410 - 690

42 *

PAUL KRON (FRENCH, 1869-1936)

Cavaliers dans la forêt

indistinctly signed (lower left)

oil on canvas

50.2 x 64.8cm (19 3/4 x 25 1/2in).

£300 - 500

€350 - 580

\$410 - 690



43



45

43 *

PAUL KRON (FRENCH, 1869-1936)

L'homme au chapeau

signed 'KRON' (lower left)

oil on canvas

73 x 60cm (28 3/4 x 23 5/8in).

£300 - 500

€350 - 580

\$410 - 690

44 *

VALENTINE SYNAVE NICOLAUD (FRAY) VAL (BELGIAN, 1870-1943)

Vase of roses

signed and dated 'Val/33' (lower left)

oil on canvas

61.2 x 46.3cm (24 1/8 x 18 1/4in).

£600 - 800

€700 - 930

\$830 - 1,100



44



46

45 *

ATTRIBUTED TO VALENTINE SYNAVE NICOLAUD (FRAY) VAL (BELGIAN, 1870-1943)

Pichet de fleurs

oil on canvas

65.4 x 54.6cm (25 3/4 x 21 1/2in).

£600 - 800

€700 - 930

\$830 - 1,100

46 AR

DORA HOLZHANDLER (BRITISH, 1928-2015)

Mother and Children in Garden

signed 'DORA HOLZHANDLER' (lower centre)

oil on canvas

107.5 x 71.5cm (42 5/16 x 28 1/8in).

Painted in 1999

£500 - 700

€580 - 810

\$690 - 960

Provenance

With Piano Nobile, London, 5 September 2006



47

47 TP

A SWEDISH LATE 18TH/EARLY 19TH CENTURY ORMOLU MOUNTED ROSEWOOD AND MARQUETRY COMMUNE

in the manner of Georg Haupt

The moulded marble top above three long drawers, the two lower drawers inlaid *sans traverse* with a cupid's love trophy and drapery swags, each end inlaid with ribbon-tied flowers, on square tapering legs headed by *guttae*, 88cm wide x 50cm deep x 79cm high, (34 1/2in wide x 19 1/2in deep x 31in high)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100



48

48 TP

A QUEEN ANNE WALNUT AND FEATHERBANDED BUREAU

1710-1715, the hinged fall with a moulded book rest, enclosing eight drawers, five pigeon holes and a well with a sliding lid, above lopers, two short drawers and two long drawers, on large bun feet, 101cm wide x 59cm deep x 97cm high, (39 1/2in wide x 23in deep x 38in high)

£2,000 - 3,000

€2,300 - 3,500

\$2,700 - 4,100



49



51



50



52

49 TP

**A GERMAN OR NORTH EUROPEAN EARLY 19TH CENTURY
PAINTED AND PARCEL GILT X-FRAME STOOL**

On opposing shaped X-form supports each centred by a lotus-leaf adorned roundel, terminating in conforming feet, *with a partly legible old inscription to the underside which reads: 'A. Baier(?)' and stamped: '20065', 47cm wide, 37cm deep, 46cm high (18 1/2in wide, 14 1/2in deep, 18in high)*

£500 - 700

€580 - 810

\$690 - 960

50 TP

A GEORGE III MAHOGANY URN STAND

Circa 1765, the square top surmounted by a pierced scrolled foliate and flowerhead gallery, above a slide, on channelled and chamfered square section legs headed by pierced scrolled spandrels, terminating in triform gadrooned feet and leather castors, *missing its X-stretcher, 33cm wide x 33cm deep x 68.5cm high, (12 1/2in wide x 12 1/2in deep x 26 1/2in high)*

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600

51 TP

**A REGENCY SATINBIRCH, PURPLEWOOD LINE-INLAID AND
EBONISED PEMBROKE WORK TABLE**

1820-1825, with three long graduated mahogany-lined drawers, on chequered bobbins turned legs terminating in brass cappings and castors, 56cm wide x 51cm deep x 76cm high, (22in wide x 20in deep x 29 1/2in high)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

Purchased

Christie's, London, 1st October 1992, English Furniture, lot 107.

52 TP

**A REGENCY ROSEWOOD CANTERBURY OF SMALL
PROPORTIONS**

Circa 1810, with a pierced handle above two divisions and ring turned baluster spindles, over one tier, on baluster turned legs terminating in ebonised castors, 42cm wide x 25cm deep x 50cm high, (16 1/2in wide x 9 1/2in deep x 19 1/2in high)

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600



53



55



54

53 ^{TP}

AFTER THE ANTIQUE: A LATE 20TH CENTURY SIMULATED BRONZE CAST RESIN HEAD OF APHRODITE

the bust with downcast face and simulated 'ancient' bronzed patinated finish, raised on a black resin rectangular plinth base, together with a clear Perspex square pedestal plinth, *the bust, 44cm high, the pedestal plinth, 180cm x 84cm x 84cm (2)*

£250 - 350

€290 - 410

\$340 - 480

Provenance

Property of a Gentleman

54

A PAIR OF LATE 19TH CENTURY COPELAND PARIAN PORCELAIN FIGURES OF 'RUTH' AND 'REBEKAH' AND A FURTHER SIMILAR PERIOD COPELAND FIGURE OF 'INO AND THE INFANT BACCHUS'

the pair of figures modelled after William Theed (1804-1891), the other figure modelled after J.H. Foley (1818-1874) the pair of figures on circular bases with modelled title plaques, the rears with impressed sculptor's and factory marks, the other figure with impressed facsimile sculptor's and factory marks, *the pair of figures 48cm and 47cm high, the recumbent figure, 29cm high (3)*

£400 - 600

€460 - 700

\$550 - 830

55 ^{TP}

AFTER ANTONIO CANOVA, ITALIAN (1757-1822): A 19TH CENTURY SCULPTED WHITE BUST OF 'THE VENUS ITALICA' TOGETHER WITH A SIMILAR PERIOD VERDE ANTICO CLAD PEDESTAL

the bust looking to sinister raised on a circular waisted socle, the pedestal of cylindrical form on a moulded socle base, *the bust and pedestal both with old minor damages, the bust, 60cm high, the pedestal, 105cm high*

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,500



56 (Four of a set of eight showing)

56

**AFTER JOHN HENNING (ENGLISH, 1771-1851): A SET OF EIGHT
FRAMED 19TH CENTURY PLASTER RELIEF CAST PLAQUES
DEPICTING SUBJECTS FROM THE 'ELGIN' PARTHENON
MARBLES**

each frame containing six different figural frieze plaques, *the plaques, each 6cm x 24cm, the later frames, 28cm x 41cm* (8)

£600 - 800
€700 - 930
\$830 - 1,100

57

**A PAIR OF 19TH CENTURY ITALIAN 'GRAND TOUR' GIALLO
ANTICO MARBLE PORTRAIT RELIEFS OF ROMAN EMPERORS**

one depicting Nero in profile looking to dexter, the other probably depicting Vespasian, similarly also looking to dexter, mounted on Napoleonite / Corsite marble oval backplates, both with brass circular suspension loops, *15cm high, 12cm wide, not including suspension fittings* (2)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

58 TP

**AFTER THE ANTIQUE - WORKSHOP OF SILVANO BERTOLIN
(ITALIAN, B. 1938): A LATE 20TH CENTURY CAST MARBLE
RESIN MODEL OF 'THE LYSIAS TORSO'**

mounted on a beige marble rectangular shallow plinth base, together with a white painted square shallow plinth, *the torso model and marble plinth base, 172cm high, the plinth 20.5cm x 44cm x 44cm* (2)

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

Provenance

Property of a Gentleman

The sculptor and art restorer Silvano Bertolin is well known for his work at many of the major European and American museums and is particularly associated with the restoration of ancient marble sculptural works at Sperlonga in Italy.

59 TP

**AFTER ANTONIO CANOVA (ITALIAN, 1757-1822): A LATE 19TH
ITALIAN CARVED ALABASTER FIGURAL GROUP OF 'THE
THREE GRACES'**

the three nude classical maidens standing beside a floral wreath wrapped circular plinth, on oval base, *40cm high*

£600 - 800
€700 - 930
\$830 - 1,100



57



58



59



60^{TP}

**A REGENCY MAHOGANY AND
EBONISED INLAID EXTENDING DINING
TABLE**

Circa 1815, the rounded rectangular top with a reeded edge, above rounded reeded angles, on four detachable ring turned baluster and spiral reeded tapering legs, terminating in brass cappings and castors, with one large leaf and two smaller leaves, *the legs are threaded for assembly, extended and with all leaves in: 275cm wide x 117cm deep x 73cm high, (108in wide x 46in deep x 28 1/2in high)*

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,700



(detachable legs with top)



61

61 TP

A FRENCH LATE 19TH/EARLY 20TH CENTURY GILT BRASS MOUNTED ROSEWOOD SERPENTINE VITRINE

With foliate, scroll and *rocaille chute* mounts, enclosing 2 shelves, possibly originally with a marble top but now a timber one, 84cm wide, 53cm deep, 152cm high (33in wide, 20 1/2in deep, 59 1/2in high)

£500 - 700

€580 - 810

\$690 - 960



62

62 TP

A QUEEN ANNE WALNUT AND FEATHERBANDED CHEST ON CHEST

Circa 1710, the ogee moulded cornice above three short frieze drawers, over three long graduated drawers, with three long graduated drawers below, on bracket feet, with figured and burr walnut ends, the bracket feet later, originally on bun feet, 114cm wide x 64cm deep x 164cm high, (44 1/2in wide x 25in deep x 64 1/2in high)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100



63



64



65



(detail)

63^{TP}

AFTER CHARLES-GABRIEL SAUVAGE, CALLED LEMIRE (FRENCH, 1741-1827): A LATE 19TH CENTURY CARVED ALABASTER FIGURE OF A CHILD DRAWING

the infant holding a tablet and a stylus, a book at their feet, on canted plinth base, 44cm high

£600 - 800
€700 - 930
\$830 - 1,100

64^{TP}

AN EARLY 20TH CENTURY ITALIAN CARVED ALABASTER FIGURAL GROUP OF TWO PLAYFUL CHILDREN

the semi clad crouching figures on naturalistic rectangular base, raised on a stepped moulded beige veined marble plinth, 55cm high approximately

£1,200 - 1,800
€1,400 - 2,100
\$1,600 - 2,500

65^{TP}

P. EMILIO FIASCHI (ITALIAN, 1858-1941): A LATE 19TH CENTURY CARVED ALABASTER BUST OF A YOUNG GIRL READING A BOOK

the pages of the open book with didactic Italian inscription, on stained cushion base, signed to the underneath edge *E.Fiaschi*, raised on a black, Verde Antico and rouge marble pedestal column with square moulded plinth base, the bust, 38cm high, the pedestal 121cm high (2)

Please see footnote on following lot (66) for further footnote on P. Emilio Fiaschi.

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



66 TP

AFTER P. EMILIO FIASCHI (ITALIAN, 1858-1941): A CARVED ALABASTER FIGURAL GROUP OF 'THE ARTIST'S MUSE'

modelled as a young artist in Renaissance dress holding a palette and leaning over a scantily clad maiden seated in a Savonarola chair with paw feet, the whole raised on an integral base, signed and dated indistinctly, inscribed to the front *ANNO 1818*, (some damage to the artists palette and the muse's foot), 82cm high

£3,500 - 4,500
€4,100 - 5,200
\$4,800 - 6,200

Emilio Fiaschi was one of a group of highly skilled marble sculptors working in Florence in the late 19th and early 20th century. Concentrating on genre themes and the female nude during the Belle Époque period, the Fiaschi studio produced marble and alabaster editions with great consistency of quality for wealthy visitors and also exported to the rest of Europe and the USA. Fiaschi studied at the Accademia di Belle Arti in Florence between 1883 and 1885 and won a medal at an art competition in the town of Volterra (presumed to be his place of birth) in 1890.



(reverse)



67 TP Y

AN EARLY 17TH CENTURY JAPANESE EXPORT MOTHER OF PEARL INLAID 'NAMBAN' LACQUER CHEST ON A DUTCH 17TH CENTURY OR CHARLES II CARVED SILVERED STAND

the coffer later altered from originally having a hinged top to a hinged fall front, the silvered stand third quarter 17th century. Decorated with birds, trees and flowers within shaped and geometric tablets, within rosette-embedded trellis surrounds, the stand carved with volute scrolls, flowers and oak-leaf swags interspersed by sea creature masks, on S-scroll form legs headed by dolphin masks, with later castors, 84cm wide x 49cm deep x 50cm high, (33in wide x 19in deep x 19.5in high)

£2,000 - 3,000
€2,300 - 3,500
\$2,700 - 4,100

Related 'Namban' lacquer furniture and works of art with comparable mother of pearl inlay and similar decoration to the offered lot feature in *The World of Lacquer, 2000 Years of History*, ed. by P. de Moura Carvalho, 2001, Lisbon. The closest of these examples, which are all dated circa 1600 and thus originate from the Momoyama (1573-1615) or the very beginning of the Edo period (1603-1867), are illustrated in *Ibid*, pp.'s 107, 109-110 and 117, fig.'s 1, 2, 4 and ill. 61.

'Namban' (meaning 'Southern Barbarian' in Japanese) is a type of lacquer defined by its apparent densely layered application onto a wooden base or wood carcass. Early on during this 'Namban' process, mother of pearl is cut in an assortment of geometric shaped segments or shapes which are then inlaid into the lacquered shell, which is what gives such items their distinctive appearance.

The Portuguese merchants who arrived there in 1543 were the first Europeans to establish a formal trading relationship with Japan. This trade arrangement benefitted the Portuguese through the enormous array of rich items including gold, silver and copper, which they were then able to ship back to their own country. Whilst this partnership flourished during the second half of the 16th century and early part of the 17th century 'Namban' furniture, tableware, ecclesiastical items and works of art became some of the most highly prized export goods to arrive back in Portugal.

Although it appears such lacquer was made exclusively for the Portuguese market over the latter part of the 16th century, it is evident that slightly later on these objects were also made for both the Dutch and the English. Records show that during the period 1602-1618 'Namban' objects were supplied to the Dutch and then likewise similar 'Namban-ware' was exported to England between 1612 and 1623, *The World of Lacquer, 2000 Years of History*, ed. by P. de Moura Carvalho, 2001, Lisbon, pp.'s 105-123

The Anglo-Dutch appearance of the present silvered stand is demonstrated through its interesting Northern European interpretation of the high Baroque, a style which dominated the fine and decorative arts of both countries, as well as most of Europe, during the second and third quarters of the 17th century. Thus it seems feasible to suggest the possibility that the stand was made only a relatively short time after this Japanese lacquer chest actually arrived in either England or the Low Countries, which was almost certainly at some point in the first half of that century.



68



69

68 TP

A LATE 17TH CENTURY OAK LOW DRESSER

1680-1705, the overhanging twin-plank top above three geometric panel moulded and elm-lined frieze drawers, on three ring turned baluster front legs and two square section rear stiles, with plain stretchers, 201cm wide x 52cm deep x 90cm high, (79in wide x 20in deep x 35in high)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

69 TP

A LARGE OAK REFECTORY TABLE

principal elements 17th century, with an associated and possibly later top

The cleated plank top above a channelled frieze, with a frieze drawer to one end, the drawer carved in relief with scrolled flowers, foliage and a pair of addorsed birds, on six ring turned disc and baluster legs, with channelled stretchers, 294cm wide x 92cm deep x 80cm high, (115 1/2in wide x 36in deep x 31in high)

£4,000 - 6,000
€4,600 - 7,000
\$5,500 - 8,200



70 ^{TP}

OF SCOTTISH INTEREST: A CARVED WHITE MARBLE PORTRAIT BUST OF A GENTLEMAN, BY REPUTE ONCE BELIEVED TO DEPICT SIR JOHN TURING, 1ST BARONET OF FOVERAN (C1595-1662)

probably late 17th / early 18th century
carved full face wearing a long wig, jabot and gown, raised on a turned socle, 68cm high

£600 - 800
€700 - 930
\$830 - 1,100

70



71

By repute, this bust (traditionally identified as depicting Sir John Turing, 1st Bart of Foveran, c1595-1662) stood for many years by the village well which gave the Parish its name. Foveran translates as Fobharan in Scottish Gaelic and Fobhar is the anglicised version of the Irish name that signifies "the town of the water-springs". According to the vendors (Foveran Church of Scotland) it then stood in the hall of Foveran House and was subsequently bought by Sir John Leslie Turing, 11th Baronet (1895-1987) from the executors of the McKenzie family and gifted to the church in 1979. The church has been in recent contact with the current Baronet and from a portrait believed to depict the 1st Baronet still in the family the bust bears no resemblance to the portrait which shows the 1st Baronet sporting a beard. Therefore, the traditional attribution is likely to be spurious. However, if the Turing connection is to be believed it is likely to depict the 4th or 5th Baronet.

71

A PAIR OF 19TH CENTURY EMBROIDERED CLASSICAL FIGURAL PANELS DEPICTING ARTEMIS AND ARE

later mounted as table top dummy boards
Artemis with her bow and arrow, Ares with helmet and spear raised on later black painted wooden backplates and rectangular stands, 65cm and 67.5cm high (2)

£500 - 700
€580 - 810
\$690 - 960

Please note that these panels are 19th century in date and not late 18th / early 19th century.



72

72 ^{TP}

A SIMULATED TORTOISESHELL AND VERRE EGLOMISE MIRROR OF SMALL SIZE

in the late 17th / early 18th century style
the rectangular plate set within a compartmented foiled faux tortoiseshell surround with reverse glass gilt foliate decorated inner marginal band within ebonised moulded wood narrow borders, 42cm x 35cm overall approximately

£300 - 400
€350 - 460
\$410 - 550

73 *

A MID-17TH CENTURY AND LATER BRASS TRUMPET-BASE CANDLESTICK, ENGLISH, CIRCA 1650-80

with possibly replaced flared socket above a later band repair, the upper and lower stems corded, on a broad flared foot with narrow footrim, 16cm diameter x 21cm high

£500 - 800
€580 - 930
\$690 - 1,100



73



74

74

TWO LATE 16TH CENTURY NUREMBERG REPOUSSE BRASS ALMS DISHES

one of smaller size with central stylised tulip boss, both with gothic inscriptions *the largest 49cm diameter, and the smaller is 41cm diameter (2)*

£400 - 600

€460 - 700

\$550 - 830

75

A LATE 16TH/EARLY 17TH CENTURY ITALIAN CARVED AND STAINED WALNUT STATUE OF CHRIST

one hand raised in blessing, or pointing heavenward, on an integral circular base, *69cm high*

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,500



75

76

A 17TH CENTURY AND LATER FLEMISH STAINED GLASS PANEL DEPICTING A MAIDEN WITH A HAWK, POSSIBLY AN ALLEGORY OF HOPE AFTER AN ENGRAVING BY HENDRICK GOLTZIUS (DUTCH, 1558-1617)

the central oval painted with the figure clad in amber robes within a probably later amber glass panelled border, *34.5cm x 26cm*

£250 - 350

€290 - 410

\$340 - 480

Please note the central oval glass panel is probably 17th century, the borders and lead being later in date.



76

77

A DECORATIVE CAST LEAD DOLPHIN FOUNTAIN HEAD

probably cast by H.Crowther Ltd of Syon Lodge the stylised dolphin, with undulating raised tail, its open mouth fitted with the water pipe, *38.5cm high approximately*

£250 - 350

€290 - 410

\$340 - 480

By repute acquired at H. Crowther Ltd in 1991.



77



78



79

78 TP

A PAIR OF 18TH CENTURY ITALIAN PROVINCIAL CARVED WALNUT OPEN ARMCHAIRS

Each with a pierced vertical splat and scroll arm supports, with a drop-in rush seat, above a shaped seat frame centred by a shell, on cabriole legs, *one chair very slightly larger*, 60cm wide x 54cm deep x 88cm high, (23 1/2in wide x 21in deep x 34 1/2in high) (2)

£500 - 600

€580 - 700

\$690 - 830

79 TP

A PAIR OF LOUIS XVI UN-UPHOLSTERED GILTWOOD FAUTEUILS OR OPEN ARMCHAIRS

Circa 1780, each with lotus-leaf moulded frames and a curved back surmounted by a gadrooned canopy, with scrolled and acanthus clasped arm terminals, above a bowed seat, on fluted tapering legs, *re-gilt, one chair of very slightly larger proportions*, each approximately: 62cm wide, 54cm deep, 93cm high (24in wide, 21in deep, 36 1/2in high) (2)

£700 - 900

€810 - 1,000

\$960 - 1,200



80 TP

AN ITALIAN 19TH CENTURY GILTWOOD SUITE OF 'PALAZZO' SEAT FURNITURE COMPRISING SEVEN SIDE CHAIRS AND THREE ARMCHAIRS

Including three armchairs, each with *cabochon* embedded, C- and S-scroll, scrolled acanthus and flowerhead carved frames, on scrolled legs, *some minor variations in dimensions*, each side chair approximately: 59cm wide x 61cm deep x 107cm high; each armchair approximately: 73cm wide x 74cm deep x 107cm high. (10)

£4,000 - 6,000
€4,600 - 7,000
\$5,500 - 8,200

Provenance

The offered chairs were formerly housed in the Salotto di Ricevimento at the Count and Countess Martignone's villa at Pieve Ligure. Then purchased by the current owner and vendor Bonhams, New Bond Street, 24 September 2014, The Count and Countess Martignone's Milanese and Genoese Properties, lot 355.



81

81 *

AN 18TH CENTURY PEWTER CHALICE

possibly Irish

the straight-sided and flat-bottom bowl with stamped ownership initials *A R* to rim on baluster-shaped stem and spreading foot with splayed rim, *17cm high*

£300 - 500

€350 - 580

\$410 - 690

82

A PAIR OF JAMES II PEWTER SINGLE REED PLATES, CIRCA 1690

with touchmarks for Martha Fly, London, to the rim and rear, also with initials *AB* to the rim, *22.5cm diam*; together with a Queen Anne wrigglework plate, designed with single tulip to the centre within a border of scrolls, touchmark to rear along with initials *H L K*, *20.5cm diameter* (3)

£600 - 800

€700 - 930

\$830 - 1,100



83

83 *

A PEWTER WRIGGLEWORK BEAKER, DUTCH, CIRCA 1700

the flared drum decorated all round with scrolling flora, crowned initialled touchmark to base underside, *13.2cm high*

£250 - 350

€290 - 410

\$340 - 480

Reputedly excavated from the River Thames, London.

84 *

A GEORGE III PEWTER MAZARINE OR STRAINER, CIRCA 1770

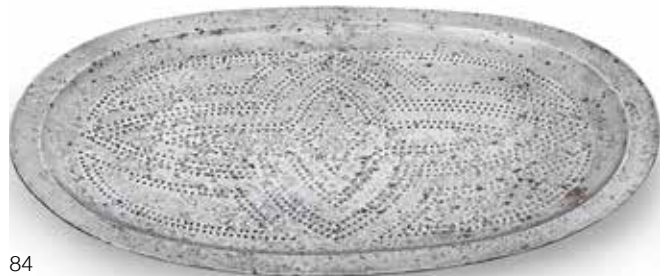
of oval form, the narrow rim engraved with the Methuen family coat of arms, touchmark to rear of John Carpenter, London (fl.1711-1747), (PS25), (46cm x 33.5cm approximately)

£250 - 350

€290 - 410

\$340 - 480

As John Carpenter died in 1741 the existence of pewter bearing his mark after that date suggests that his touchmark was also used by his widow, Elizabeth (fl.1747-1788), (PS1506), who continued the business after John's death.



84

85

A RARE MID 17TH CENTURY BRASS TRUMPET-BASE CANDLESTICK

stamped with the initials Ca and fleur de lys
the flared socket, the upper and lower stems corded, on a broad flare foot with narrow footrim, 17.5cm high approximately

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,700

As of 2001, when a candlestick bearing this mark was exhibited in Honiton, Devon, only eleven candlesticks bearing the mark of this maker were known to be extant. This maker also marked two chambersticks, a warming pan, three or four pairs of disc-top andirons and a fire shovel. The identity of the maker is unknown. The mark however, as here, is almost always unevenly struck. For comparable pieces see below:

For a similar candlestick sold at Bonhams see Lot 512, The Oak Sale, 20th September 2017.

Literature

R. Butler, A Study Collection of Marked Domestic Brass and other Base Metalware, c. 1600-c. 1900 Exhibition Catalogue, 11th 22nd September 2001, p. 21.

C. Bangs, The Lear Collection: A Study of Copper -Alloy Socket Candlesticks, A.D. 200-1700 (1995), Cat. 112.

Ronald F Michael, Old Domestic Base-Metal Candlesticks, Baron Publishing, 1984, pp.'s 82-83.



85

86 TP

A PAIR OF CARVED AND POLYCHROME DECORATED OAK HERALDIC FINIALS

in the James I style

the beasts modelled as a sejant erect supporters with pricked ears, realistically rendered argent fur or spots and with delineated ribs and musculature, each seated on a hemisphere, their tails curved over their haunches and holding between each paw a scroll-ended cartouche with sunken oval centre, one painted with the coat of arms of WARREN, chequy or and azure, the other lacking paint, 51cm high (2)

£3,000 - 5,000
€3,500 - 5,800
\$4,100 - 6,900

87

A RARE PAIR OF EARLY 19TH CENTURY CRESTED COACH PANELS PAINTED WITH THE ARMORIAL BEARINGS OF THE EARL AND COUNTESS OF MULGRAVE AND JOHN KEANE, 1ST BARON KEAN

both panels finely painted in colours and heightened and picked out with gilt on a black varnished ground and later mounted within oak rectangular frames with gilt inner edges, the panels each 33cm x 45.5cm approximately, the frames 38cm x 51cm overall (2)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

Please see www.bonhams.com for further information on this lot.



87



87

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



(top)



(inscription and stamp)



88

88 TP

A MID VICTORIAN LACE (OR PLANE) WOOD, TULIPWOOD, ASH, EBONY AND MAHOGANY CENTRE TABLE

stamped: 'Morel'

Circa 1870, the shaped oval top inlaid with a central star, on a hexagonal linenfold panelled column, with a corbel headed tripartite base inlaid with geometric shapes and radiating specimen woods, on squat reeded feet and wood castors, *the underside stamped five times: 'MOREL. D.'* and inscribed three times: 'Duville Morel, 1870', 120cm wide x 80cm deep x 73cm high, (47in wide x 31in deep x 28 1/2in high)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

89 TP

A NAPOLEON III ROSEWOOD AND TULIPWOOD INLAID ARMOIRE

Circa 1870, inlaid with stylised foliate strapwork, the shaped and scrolled panelled pediment above a panel moulded door inset with a bevelled mirror, enclosing a birds' eye maple interior with four adjustable shelves, over a raised panel moulded drawer, with a shaped apron drawer below 112cm wide x 52cm deep x 241cm high, (44in wide x 20in deep x 94 1/2in high)

£2,500 - 4,000

€2,900 - 4,600

\$3,400 - 5,500

90 TP

A GEORGE II MAHOGANY TWO-TIER CORNER CABINET

Circa 1755, the dentilled cornice above a pair of fielded panelled doors enclosing three shelves, over a pair of conforming doors enclosing one shelf, on shaped bracket feet, 103cm wide x 54cm deep x 204cm high, (40 1/2in wide x 21in deep x 80in high)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100



89



90



91

91 TP

AN EARLY 20TH CENTURY COMPOSITE JACQUES PART CROQUET SET ON OAK STAINED STAND

comprising five Jacques wooden mallets, stamped *Jacques LONDON* five other wooden mallets, three markers, nine balls and 12 painted iron hoops, (qty) *the stand 101cm x 84.5cm x 35cm*

£500 - 800
€580 - 930
\$690 - 1,100



92

92

A LATE VICTORIAN PLATED BRASS MOUNTED COROMANDEL GAMES COMPENDIUM

of rectangular form with strapwork style mounts, the lid opening to reveal a fitted interior with folding gilt tooled leather chess and backgammon board and various lift out trays containing a cribbage board, a part set of bone and ebony dominoes, a part set of red stained and natural counters, two Bezique markers, a part set of painted cast lead racing horse figures and hedge/fence jumps and a pair of leather dice shakers, the hinged front fitted with a pegged red stained and natural bone thirty two piece chess set, *some damages and losses, the king: 5.5cm high, the pawn: 3.25cm high, the box, 17cm high, 32cm wide, 21cm deep*

£500 - 700
€580 - 810
\$690 - 960



93

93

AN EARLY 20TH CENTURY LEATHER AND BRASS CASED BOWLS BAG AND CONTENTS

the bag marked 'the Bowler's Kit' containing two woods with ivory inset initialled plaques, each marked 'Bussey, London,' together with two modern white 'Jacks,' *the bag 28cm high, 37cm wide and 16cm deep*

94

A FIJI "ROOTSTOCK" CLUB

the base with incised zigzag design, the head of the club with erratic boss, *114.5cm high*

£300 - 500
€350 - 580
\$410 - 690

95 TP

A LATE VICTORIAN / EDWARDIAN LEATHER GLADSTONE BAG TOGETHER WITH AN EARLY 20TH CENTURY LEATHER DRESSING CASE

the bag with brass fittings and adjustable buckled straps, the case with foul weather canvas cover, *the bag, 48cm high, 67cm wide, 41cm deep, the case, 51cm high, 61cm wide, 24cm deep (2)*



94



95

96 TP

A PAIR OF 19TH CENTURY FRENCH GILT BRONZE AND WHITE MARBLE FIGURAL THREE LIGHT CANDELABRA

in the Louis XVI style
the flowering lily arms with detachable circular drip pans to the open blooms above foliage and partially open and closed buds, supported by maidens clad in classical drapery, their hair dressed with flowers, standing on circular beaded bases and raised on fluted dwarf columns with laurel wreath borders and shallow square plinths, 58cm high (2)

£2,500 - 3,000
€2,900 - 3,500
\$3,400 - 4,100



96



97

97 TP

A PAIR OF ITALIAN CARVED SIENA 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)

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100



98

98 TP

A MID 18TH CENTURY NORTH ITALIAN ROCK CRYSTAL FOUR LIGHT CHANDELIER

probably Genoese
hung overall with beads, pendants and moulded fan-shaped elements, the shaft issuing four scroll branches with drip-pans and nozzles, further hung with tiers of scrolling flowerheads, fitted for electricity and with minor losses and replacements, 63.5cm drop, 56cm diameter approximately

£1,500 - 2,500
€1,700 - 2,900
\$2,100 - 3,400

Provenance

Christies, 'The Piaggio Collection - From a Genoese Villa', 23rd September, lot 19

AN IRISH GEORGE III SATINWOOD, SYCAMORE, KINGWOOD, TULIPWOOD, PURPLEWOOD AND MARQUETRY DEMI-LUNE COMMODE

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 anthermia 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)

£15,000 - 20,000

€17,000 - 23,000

\$21,000 - 27,000

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 anthermia, 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.





(the top)

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.



100

100

A LATE 19TH CENTURY DEVONSHIRE WHITE STATUARY MARBLE AND FOSSIL MARBLE INLAID LARGE TAZZA

probably by John Woodleigh's Royal Marble Works at St Marychurch, nr Torquay, Devon
the circular dish top inlaid with a tromp l'oeil cube and bats-wing circular medallion in various 'featherstone' and other fossil coral marbles within a black Derbyshire Ashford marble border, the rim similarly inlaid with trapezium shaped specimen marbles, on bun feet, *5cm high and 36cm diameter*

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

101 TP

A PAIR OF MID VICTORIAN GILT COPPER THREE LIGHT CANDELABRA

in the Neo-Rococo style
the detachable foliate scrolling arms supporting acanthus urn nozzles with corresponding collars and drip pans, the central urn nozzles, collars and drip pans with detachable fruiting vase finials, the acanthus baluster candlestick supports on elaborate acanthus scrolling loaded bases, *57cm high (2)*

£2,000 - 3,000
€2,300 - 3,500
\$2,700 - 4,100



101



102

102

A PAIR OF 19TH CENTURY FRENCH GILT BRONZE MOUNTED MARBLE CASSIOLETTES

in the Louis XVI style
the swept shallow urn bodies with domed covers with fruiting knopped finials reversing to fluted cylindrical nozzles, the swept tripod supports with scrolling horned Bacchus mask terminals on acanthus cloven hoof feet, the central connecting girdle centred by a tapering spiral support on corresponding platform bases and beaded toupie feet, *both covers as found, 35cm high overall (2)*

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

Provenance

Purchased Dr to M. Harris & Sons, Antique Furniture, Tapestries & Works of Art, 44-52 New Oxford Street, London WC1, January 1955 (£95)

103

A PAIR OF LATE 19TH CENTURY DEVONSHIRE, ASHBURTON AND ROSE RADFORD MARBLE GARNITURE OBELISKS, TOGETHER WITH A SIMILAR PERIOD DEVONSHIRE MINIATURE, BLACK DEVON LIMESTONE AND FOSSIL MARBLE INLAID TAZZA

probably attributable to John Woodley's Royal Marble Works, St Marychurch, near Torquay, Devon
the Ashburton obelisks of slender form with rose radford mouldings on stepped square bases, the tazza featuring specimens of 'featherstone,' and other fossil coral marbles, *the obelisks 35cm high and the tazza 8.5cm high (3)*

£700 - 1,000
€810 - 1,200
\$960 - 1,400



103



104

104 TP

A PAIR OF MID 19TH CENTURY GILT BRONZE FIGURAL FIVE LIGHT LUSTRE CANDELABRA

probably American

each with two pairs of elaborate acanthus scrolling arms issuing baluster urn nozzles and palmette collars centred by a similar upper nozzle and collar and raised on foliate baluster and classical figural support and stepped square base, all hung with faceted flat rectangular beaded lustre drops, *56.5cm high (2)*

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

105 TP

A GOOD DERBYSHIRE 'WINNATS ONE VEIN' BLUE JOHN FLUORSPAR GARNITURE URN OF LARGE SIZE, ON MARBLE AND ALABASTER PLINTH BASE

probably early 19th century

the urn of turned pedestal vase form with turned knopped finial, the rectangular plinth base of frosterley 'fossilised' marble within white statuary marble and black Derbyshire marble mouldings, on moulded Nottingham alabaster square foot, *45.5cm high overall*

£3,500 - 4,500

€4,100 - 5,200

\$4,800 - 6,200

106 TP

A GOOD DERBYSHIRE ASHFORD BLACK MARBLE AND 'TWELVE VEIN' BLUE JOHN FLUORSPAR INLAID OBELISK

probably early 20th century with early blue john specimen panels of tapering square form, the front inlaid with panels of blue john, on stepped square base, *52cm high overall*

£1,800 - 2,400

€2,100 - 2,800

\$2,500 - 3,300



105



106



108



111



107

107

A LATE 19TH CENTURY FRENCH GILT SPELTER AND SEVRES STYLE PORCELAIN MOUNTED MANTEL CLOCK

the movement stamped R&G Paris & London, the case stamped P.H. MOUREY the rectangular case flanked by a pair of baluster columns on paw feet, the top with urn finial, the porcelain painted with floral bands, an oval portrait of a lady and a scene of two young girls within a rustic landscape below the 3" Roman dial, all reserved on a blue ground with gilt bands and scrolling borders, raised on a footed platform base, the brass twin drum movement with Brocot type suspension, striking on a bell, with key and pendulum, on giltwood plinth base, 47cm high

£500 - 700
€580 - 810
\$690 - 960



109

108^{TP}

A LATE 19TH CENTURY FRENCH GILT AND PATINATED BRONZE AND SEVRES-STYLE PORCELAIN INSET FIGURAL MANTEL CLOCK

the dial signed Grignon-Meusnier a Paris the rectangular break front plinth case on lobed toupie feet, inset with porcelain panels, painted with putti and floral garlands, centred by a 3.25" enamel dial with Roman numerals, the whole surmounted by a floral basket and flanked by reclining putti, the brass twin drum movement with outside count wheel striking on a bell, 35cm high, 43cm wide

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



110

109

A LATE 19TH CENTURY FRENCH GILT BRONZE MOUNTED SEVRES-STYLE PORCELAIN FIGURAL MANTEL CLOCK

the movement stamped Raingo Frères the globular case with elaborate flowerhead and drop-ring laurel handles surmounted by a figural cresting of twin winged putti with doves and a nest, the footed swept base with scrolling foliate superstructure, the Bleu Celeste-ground porcelain painted with reserves of frolicking putti to the dial and base within gilt and 'jewelled' borders, the brass twin train movement with Brocot type suspension striking on a bell, with pendulum, 40cm high

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

110

A GILT BRASS, FROSTED GLASS AND TURQUOISE GLAZED CERAMIC FIGURAL MYSTERY TIME PIECE TOGETHER WITH A SIMILARLY GLAZED FIGURAL CANDLESTICK

the ceramic figural components, late 19th century, the timepiece component, 20th century the timepiece with 4.25" Roman dial surmounted by a ribbon tied twin dove cresting and supported by a crouching classical maiden on cusped base, the similar candlestick with putto support, on footed shaped platform base, the timepiece, 40cm high, the candlestick, 27cm (2)

£700 - 900
€810 - 1,000
\$960 - 1,200

111

AN EARLY 20TH CENTURY FRENCH GILT BRONZE AND PINK MARBLE BOUDOIR CLOCK GARNITURE

in the Louis XVI style
the 3.25" floral enamel dial with Arabic numerals set within a drum case, surmounted by a floral garland and a dove on a fluted and garlanded dwarf column support and bow fronted plinth base with toupie feet, the brass twin train movement with Brocot type escapement striking on a bell, with pendulum, the twin light dwarf candelabra garniture on matching bases, *the clock, 29cm high, the candelabra, 28cm high (3)*

£700 - 900
€810 - 1,000
\$960 - 1,200

112 TP

AN 18TH CENTURY AND LATER WALNUT AND FLORAL MARQUETRY INLAID LONGCASE CLOCK

the dial signed for Thomas Blundell, Dublin
the Dutch style case profusely inlaid with garlands of flowers, foliage and scrolls, the hood with moulded cornice centred by shell above a pair of plain columns, the trunk with arched door decorated with a grotesque mask head, floral basket and a winged putti centred by an oval lenticle, the base with a twin handled urn, the 12" brass square dial with silvered Roman chapter ring with outer Arabic five minute track and maskhead spandrels, the matted centre with subsidiary seconds and days of the month and pierced hands, the brass four pillar twin train movement with anchor escapement striking on a bell, with pendulum, winder, case key and a pair of lead weights, *230cm high*

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

113 TP

AN 18TH CENTURY AND LATER BLACK AND GILT CHINOISERIE JAPANNED LONGCASE CLOCK

the hood with a moulded cornice and shallow caddy top above a pair of plain columns, the trunk door with circular lenticle decorated with figures, birds and pagoda garden landscapes, the base with an equestrian figure on moulded foot, the 12" brass dial with Roman chapter ring and maskhead spandrels, the matted and engraved centre with subsidiary seconds and date aperture, the brass four pillar twin train movement with anchor escapement striking on a bell, with pendulum and a pair of lead weights, *220cm high*

£1,200 - 1,800
€1,400 - 2,100
\$1,600 - 2,500



112



113



114

114 TP

A FRENCH LATE 19TH CENTURY ORMOLU MOUNTED MAHOGANY AND BOIS SATINE GUERIDON

in the Louis XVI style

The quarter veneered circular top within a bead mounted surround encompassed by a raised border mount, above a beaded and panelled frieze interspersed with *paterae* mounted angles, with a pierced galleried and quarter veneered undertier, terminating in slender cabriole legs, *diameter of the top: 62cm; 67.5cm high.*

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600

A similar French late 19th century gueridon to the present lot sold Christie's, London, 20 September 2012, The Opulent Eye, lot 141.



115

115 TP

A FRENCH 19TH CENTURY ORMOLU MOUNTED MAHOGANY, BOIS SATINE AND MARQUETRY GUERIDON

in the Louis XV/XVI Transitional style

The shaped circular marble top above a flowerhead embedded trellis inlaid frieze incorporating one short drawer, with opposing C-scroll, acanthus, *entrelac* and oak-leaf pendant mounted angles, on keeled cabriole legs, *the marble top cracked, 72cm wide x 71.5cm deep x 76cm high, (28in wide x 28in deep x 29 1/2in high)*

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,500



116



117

116 TP

A SET OF EIGHT FRENCH SECOND QUARTER 20TH CENTURY LIMED OAK DINING CHAIRS

In the manner of Maison Jansen

In the late 17th century style, including a pair of armchairs, with simulated embossed leather upholstery, on cabriole legs, *the armchairs: 59cm wide, 61cm deep, 123cm high (23in wide, 24in deep, 48in high) (8)*

£700 - 1,000

€810 - 1,200

\$960 - 1,400

117 TP

A PAIR OF CHARLES X MAHOGANY AND BOXWOOD LINE-INLAID BERGERES

Circa 1830, each with volute scrolled arm supports, and lotus-leaf inlaid terminals, with scroll and stiff-leaf inlaid hipped front legs and splayed square section rear legs, *each approximately: 65cm wide x 62cm deep x 97cm high, (25 1/2in wide x 24in deep x 38in high) (2)*

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600



118



119



120



121



121A



122

118 TP

AN OAK 'COUNTRY HOUSE' TYPE DOMESTIC POST BOX

in the Victorian style and made from earlier components, of hexagonal form with applied moulded narrow horizontal banded borders, the lotus carved swept domed top with leafy acorn finial, the plain door with shaped brass escutcheon below a posting slot with hinged brass flap, on moulded base, *56cm high*

£300 - 500
€350 - 580
\$410 - 690

119 TP

A GEORGE III CROSSBANDED MAHOGANY AND HERRINGBONE AND CHEQUER STRUNG CUTLERY URN

of hexagonal vase form, the pull-up ogee moulded top with button finial rising to reveal a stepped tiered compartmented interior on pedestal support, raised on ogee footed platform base, *64cm high*

£400 - 600
€460 - 700
\$550 - 830

120 TP

A VICTORIAN MAHOGANY MINIATURE OR CHILD'S MAHOGANY WELLINGTON CHEST

of typical form, the moulded top over six graduated drawers with turned knopped handles flanked by plain pilasters on plinth base, *49cm high, 36.5cm wide, 25cm deep*

£300 - 500
€350 - 580
\$410 - 690

121

A NAPOLEON III GILT BRONZE MOUNTED KINGWOOD, TULIPWOOD, AND BRASS INLAID PARQUETRY JEWELLERY CASKET

manufactured and retailed by Alphonse Giroux et Cie, Paris of bow fronted form, the hinged lid inset with a later inset tapestry panel within a foliate border, the front with an inlaid floral enamelled porcelain plaque on elaborate foliate scrolling feet, the silk padded interior fitted with two pairs of hinged drawers opening to a rectangular well, *18.5cm high, 28.5cm wide, 18.5cm deep*

£400 - 600
€460 - 700
\$550 - 830

121A TP Y

A WILLIAM IV ROSEWOOD AND MOTHER OF PEARL INLAID TABLE CABINET

with moulded caddy top and bead and reel borders, the sides with turned drop ring handles on lobed bun feet, the hinged lid fitted a mirror and opening to a compartmented interior, the twin doors enclosing three graduated drawers, the bottom fitted as a writing slope, *lacking some veneers and mouldings, 34.5cm high 31cm wide, 24cm deep*

£300 - 400
€350 - 460
\$410 - 550

122 TP

A MID 19TH CENTURY AMBOYNA AND EBONY STRUNG COLLECTORS CABINET

of rectangular form, the sides with brass bale carrying handles, the plain cornice above a pair of panelled doors encasing 18 small drawers on panelled plinth base, *71cm high, 67cm wide, 31.5cm deep*

£600 - 800
€700 - 930
\$830 - 1,100

123 TP

A MID VICTORIAN JAPANNED TIN TERRARIUM IN THE GOTHIC REVIVAL STYLE

of architectural rectangular form with the hipped crenelated roof line and inset glazed panels, the ends with pierced grill panels, on moulded footed base,

35cm high, 34cm wide, 22cm deep

£500 - 700

€580 - 810

\$690 - 960



123

124 TP

A MID 19TH CENTURY CARVED MAHOGANY URN WINE COOLER

probably originally a dining room pedestal fitting the urn of pedestal vase form, the turned body with spiral shankered lower section, the interior lead lined, the ring turned shallow domed cover with bold pineapple finial, on turned and canted socle and shallow square plinth base, 68cm high

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600



124

125 Y Φ

A MID VICTORIAN TORTOISESHELL VENEERED AND IVORY STRUNG TEA CADDY

of bow-fronted rectangular form, the shallow swept pagoda top centred by an inset silvered metal cartouche monogrammed C, on horn bun feet, the divided interior fitted twin covers, 15cm high, 20cm wide, 13.5cm deep

£500 - 700

€580 - 810

\$690 - 960



125

126

A LATE VICTORIAN BURR WALNUT AND BRASS MOUNTED DECANTER BOX

of square form, the hinged lid with inset campaign handle, the later lined divided interior fitted a set of four cut glass decanters with star cut bases and fan and slice cut sides, the globular stoppers with similar decoration, together with two white metal bottle tickets marked GIN and SHERRY, the box, 29.5cm high, 23cm wide, 23cm deep

£300 - 400

€350 - 460

\$410 - 550



126

127 TP

A LATE 19TH CENTURY FRENCH ROSEWOOD AND MARQUETRY INLAID AND STAINED WOOD CYLINDER MUSIC BOX

by Paillard Vaucher et Fils

the rectangular case with musical trophy decoration to the lid, the brass cylinder numbered 1824 playing eight airs, the movement with single-spring motor and single-section comb with zither attachment within an ebonised interior under glass dust lid, 15cm high, 57cm wide, 22cm deep

£600 - 900

€700 - 1,000

\$830 - 1,200



127



128

128 TP

A GEORGE IV MAHOGANY PARTNERS' PEDESTAL DESK

Circa 1830, the gilt-tooled leather inset top above four short and two long opposing ash-lined frieze drawers, each central long drawer with a foliate embossed leather inset sliding top, over four opposing panelled doors, each enclosing three ash-lined graduated drawers, with twin panelled sides, 184cm wide x 102cm deep x 78cm high, (72in wide x 40in deep x 30 1/2in high)

£2,000 - 2,500
€2,300 - 2,900
\$2,700 - 3,400

Additional images of this lot are available to view online at www.bonhams.com

129 TP

A LOUIS XV CARVED WALNUT CANAPE EN CORBEILLE

With floral, scroll and acanthus carved channelled frames, the shaped top rail centred by a ribbon-tied floral cresting, with scrolled arm terminals, on eight cabriole legs, approximately: 192cm wide x 89cm deep x 104cm high, (75 1/2in wide x 35in deep x 40 1/2in high)

£2,500 - 3,500
€2,900 - 4,100
\$3,400 - 4,800

130 TP

A SWEDISH 19TH CENTURY PAINTED AND PARCEL GILT SOFA

in the manner of Ephraim Stahl
Each arm support carved with a lion mask above a seated griffin terminal, above an oak-leaf moulded seat frame, on six lotus-leaf clasped and baluster turned fluted tapering legs, with two central square splayed rear legs, the slatted back probably a later replacement, re-decorated, 223cm wide x 79cm deep x 91cm high, (87 1/2in wide x 31in deep x 35 1/2in high)

£2,500 - 3,500
€2,900 - 4,100
\$3,400 - 4,800

Two comparable Swedish Empire sofas, both attributed to Ephraim Stahl, sold Christie's, New York, 6 June 2011, A Park Avenue Interior by Mark Hampton, lot 38 and more recently Christie's, New York, 28 April - 7 May 2020, The Collector: English and European 18th and 19th Century Furniture, lot 202.

The present lot appears to follow the design of sofas, chairs and settees made during the early 19th century by the renowned Swedish cabinet maker Ephraim Stahl (d.1820), who served as 'Master of the Stockholm Furniture Makers Guild'. Stahl delivered similar pieces for the courts of King Gustav IV Adolf, Karl XIII and Karl XIV Johan, and such furniture can be found in a number of royal Swedish residences, such as the Royal Palace in Stockholm and the castles of Gripsholm, Tullgarn, and Rosersberg.

131 TP

A LARGE FRENCH CARVED STAINED BEECH CANAPE OR SOFA

principally dating to circa 1730 but with some later re-railing, replacements and restorations
The frames carved with scallop shells, scrolled strapwork and incised trellis work, with a shaped back, on cabriole legs, 262cm wide x 92cm deep x 112cm high, (103in wide x 36in deep x 44in high)

£1,200 - 1,800
€1,400 - 2,100
\$1,600 - 2,500



129



130



(detail)



131



132 (Four prints from a set of twelve showing)

132 ^{TP}

A SET OF TWELVE LATER FRAMED DECORATIVE BOTANICAL PRINTS

depicting various brightly coloured garden flowers, later mounted within wide white mounts with gilt inner slips and set within glazed gilt rectangular frames, *the prints, 26cm x 20cm, the frames, 54cm x 47cm overall, 12*

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



133

133 ^{TP}

A LATE VICTORIAN EIGHT LIGHT BRASS CHANDELIER

the 's' scroll arms with gadroon edged dished drip pans, issuing from a bulbous central section below a lobed vase support with ring suspension, the knopped lobed lower section with acorn terminal, *fitted for electricity, 65cm high*

£600 - 800
€700 - 930
\$830 - 1,100



134

134 ^{TP}

A SET OF LATE 19TH CENTURY IRON, BRASS AND COPPER BALANCE SCALES TOGETHER WITH A SET OF TWELVE IMPERIAL BRASS WEIGHTS INCLUDING A RARE 28LB WEIGHT

the scales in cast and wrought iron with dished copper pans, on spiral column support, the weights of bell form comprising 28lbs, 14lbs, 7lbs, 4lbs, 2lbs, 1lb, 8oz, 4oz, 2oz, 1oz 1/2oz and 1/4oz, *the scales, 73cm high (13)*

£500 - 700
€580 - 810
\$690 - 960



135

135 ^{TP}

AN UNUSUAL LATE 19TH CENTURY POLISHED BRASS KERB FENDER TOGETHER WITH A SET OF THREE SIMILAR PERIOD POLISHED STEEL FIRE IRONS

the fender with embossed circular boss decoration, the corners cast a winged griffins heads on claw feet, the fire irons with oval foliate patera cast knopped cylindrical handles, comprising a poker, a pair of tongs and a shovel with pierced pan, *the fender, 21cm high, 127cm wide, 36cm deep overall, the fire irons, 79cm long overall (4)*

£600 - 800
€700 - 930
\$830 - 1,100



136

136

A 19TH CENTURY FRENCH GILT BRONZE AND LIMOGES STYLE ENAMEL INSET TAZZA

the shallow dished body with acanthus scrolling handles, set to the centre with an orientalist style enamel portrait roundel depicting a maiden with a jewelled scarf, initialled *EM*, raised on a scrolling acanthus footed supports and mounted on a white marble shallow square plinth with inset floral roundel mount, 22.5cm high

£600 - 800
€700 - 930
\$830 - 1,100

137

A PAIR OF MID 19TH CENTURY FRENCH GILT BRONZE AND SIENA MARBLE GARNITURE TAZZE

of twin handled pedestal form, the gadrooned shallow bodies with lappet borders on palmette circular socles, raised on rectangular plinths and stepped bases with lappet moulded borders, 29.5cm high (2)

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

138 TP

AN IMPRESSIVE CHARLES X GILT BRONZE MODEL OF THE BORGHESE VASE

the bell-shaped body cast with classical figural frieze below a beaded ovolo border with foliate mask head twin handles, the lower section cast with acanthus leaves, on beaded fluted socle pedestal foot, raised on a stepped square plinth with acanthus cast foliate borders above a plain square base, 175 high

£5,000 - 8,000
€5,800 - 9,300
\$6,900 - 11,000



137



138



139



140

139 ^{TP}

AN EARLY VICTORIAN MAHOGANY BREAKFAST (OR CENTRE) TABLE

The circular tilt-top on an acanthus clasped baluster column, with three volute scrolled and foliate wrapped downswept legs terminating in scroll feet and ceramic castors, 139.5cm wide x 139cm deep x 80cm high, (54 1/2in wide x 54 1/2in deep x 31in high)

£1,000 - 1,200

€1,200 - 1,400

\$1,400 - 1,600

140 ^{TP}

A MID VICTORIAN WALNUT, TULIPWOOD BANDED, EBONISED AND FRUITWOOD MARQUETRY BREAKFAST TABLE

in the manner of Edward Holmes Baldock

Circa 1860, the shaped segmentally veneered circular top inlaid with assorted flowers within shaped cartouches, with a scrolled foliate carved edge, on a *cabochon* and acanthus wrapped baluster column, terminating in three *cabochon* embedded, foliate scrolled and *rocaille* carved scrolled outswept legs, with shell clasped feet and recessed castors, 143cm wide x 142cm deep x 75cm high, (56in wide x 55 1/2in deep x 29 1/2in high)

£1,800 - 2,200

€2,100 - 2,600

\$2,500 - 3,000



(top)



(maker's label)

141 TP

A NEW ZEALAND 19TH CENTURY INDIGENOUS SPECIMEN WOOD PARQUETRY OCCASIONAL TABLE BY ANTON SEUFFERT (1815-1887)

Circa 1870, the circular top inlaid with overlapping geometric stars within a lozenge basket weave inlaid surround, with a reverse ogee moulded edge, on a lotus-leaf wrapped baluster turned column, the circular stylised leaf-inlaid base terminating in three scrolled feet, the various timbers probably including: *kauri*, *puriri* rim, *tawa*, *burr totara* and *kihekohe*, with a printed paper label which reads: 'A. SEUFFERT, CABINET MAKER, AUCKLAND, NEW ZEALAND, diameter of the top: 58.5cm; 74.5cm high.

£5,000 - 8,000
€5,800 - 9,300
\$6,900 - 11,000

The present lot is a fine example of the output of Anton Seuffert (1815-1887), who was most celebrated for producing specimen wood parquetry tables of this type. Despite having been born in Bohemia, Seuffert re-located to Auckland, New Zealand in 1859, where he established himself as one of the pre-eminent Australasian cabinet makers of the 19th century.

In New Zealand Seuffert also became famous for his ingenious incorporation of indigenous timbers and this can be seen to full effect on the offered table. Perhaps the most renowned piece of furniture he executed is a marquetry secretaire, now in the Royal Collection, which is comprised of 30,000 native woods. This secretaire was first **exhibited** at the 1862 South Kensington International Exhibition, see J. Marsden and R. Thompson, *A New Zealand Masterpiece: A Marquetry Secretaire by Anton Seuffert*, Furniture History, Vol. XLII, 2006, p.183.

'Card tables' with distinctive inlaid patterns, such as the present model, are the most instantly recognisable and representative works made by the Seuffert workshop. The original purpose was evidently for visitors to leave their business or postal cards on when entering or leaving their respective owner's property. Various exact replicas do exist whilst a table with a similarly designed parquetry top to that of the offered lot appears illustrated in B. Peet, *The Seuffert Legacy*, 2008, Auckland, p. 114.

Comparables include another labelled version sold Sotheby's, London, 6 December 2011, lot 145 and more recently an example sold Christie's, London, 19 March 2020, Chieveley House, Berkshire and Five Private Collections, lot 232.



142



145



143



144



146

142 * TP

AFTER BENVENUTO CELLINI (ITALIAN, 1500-1571): A LATE 19TH CENTURY ITALIAN PATINATED BRONZE FIGURE OF THE TRIUMPH OF PERSEUS

the nude warrior wearing a winged helmet and brandishing his sword in one hand, the severed head of Medusa in his raised hand, one foot resting on the body of the gorgon, raised on an elaborate plinth base with inset figural niches, on moulded foot, 43cm high

£600 - 800
€700 - 930
\$830 - 1,100

143 * TP

AFTER GIAMBOLOGNA (ITALIAN, 1529-1608): A LATE 19TH CENTURY PATINATED BRONZE FIGURE OF MERCURY

holding the caduceus in his left hand, raised on a cylindrical moulded polished slate plinth inset with a bronze relief cast frieze of frolicking putti, on moulded base, 85cm high

£600 - 800
€700 - 930
\$830 - 1,100

144 * TP

A LATE 19TH CENTURY PATINATED BRONZE FIGURE OF A CLASSICAL WARRIOR

possibly Ajax wearing an elaborately cast breastplate and serpent helmet and holding a shield and sword, on moulded polished slate rectangular base, 42.5cm high

£600 - 800
€700 - 930
\$830 - 1,100

145 *

A LATE 19TH CENTURY 'GRAND TOUR' PATINATED BRONZE FIGURE OF A SEATED CLASSICAL WARRIOR

possibly Ajax on bow-fronted rectangular base, raised on a corresponding Siena marble plinth, 28cm high

£500 - 700
€580 - 810
\$690 - 960

146 *

AFTER THE ANTIQUE: A LATE 19TH CENTURY PATINATED BRONZE FIGURE OF THE APOLLO BELVEDERE

the draped nude male on rectangular base, raised on a corresponding stepped marble plinth, 37cm high

£700 - 1,000
€810 - 1,200
\$960 - 1,400



147 TP

AN IMPRESSIVE LATE 19TH CENTURY TWELVE LIGHT CUT GLASS CHANDELIER BY F & C OSLER, BIRMINGHAM

with faceted and chip cut decoration, the alternating undulating scrolling arms with ovoid candle nozzles and scalloped drip pans issuing from a swept bowl shaped vase receiver below a composite spiral column and slender baluster sectional vase support, the upper canopy with applied star button mounts below a scalloped edge upper vase section with suspension ring, the whole hung with faceted circular, pear shaped and arrow head lustre drops and strung with chains of faceted circular and fancy diamond and navette shaped beaded droplets, above a faceted ball terminal, *the metal collar mount stamped F & C Osler, 130cm drop, 88cm diameter approximately*

£5,000 - 8,000
€5,800 - 9,300
\$6,900 - 11,000

Please note that this chandelier is not assembled for the viewing period but can be viewed as boxed in the department by appointment.



148



150



149



151

148 TP

A VICTORIAN TUB BACK OR 'CURULE' BERGERE

in the George III Neoclassical style

With rams' mask and berried stiff-leaf carved arm terminals, with an oak-leaf carved seat frame, on ring turned and reeded tapering legs, 57cm wide, 49cm deep, 76cm high (22in wide, 19in deep, 29 1/2in high)

£400 - 500

€460 - 580

\$550 - 690

149 TP

A LATE VICTORIAN ZEBRAWOOD, SATINWOOD, PURPLEWOOD AND MARQUETRY SERPENTINE COMMODORE

Circa 1900

inlaid with Neoclassical urns, a ribbon-tied festoon, laurel leaf garland, stylised scrolled foliae, flowers and a sunflower patera, with one frieze drawer above a door enclosing one shelf, on cabriole legs, 85cm wide, 48cm deep, 92cm high (33in wide, 18 1/2in deep, 36in high)

£500 - 700

€580 - 810

\$690 - 960

150 TP

A REGENCY SIMULATED CALAMANDER AND PARCEL GILT LOW OPEN BOOKCASE

Circa 1815, decorated with two bacchic masks and one lion mask each centred within a trellis of vines, with three shelves above one long drawer, on ring turned baluster legs terminating in brass cappings and castors, with a brass handle to each end, 58cm wide, 32cm deep, 118cm high (22 1/2in wide, 12 1/2in deep, 46in high)

£500 - 700

€580 - 810

\$690 - 960

151 TP

A GEORGE III MAHOGANY OPEN ARMCHAIR

in the manner of B. Harmer

Circa 1785, the curved arm supports each carved with a rosette roundel, on stiff-leaf capped and fluted tapering legs each headed by a rosette block, 68cm wide, 66cm deep, 93cm high (26 1/2in wide, 25 1/2in deep, 36 1/2in high)

£500 - 700

€580 - 810

\$690 - 960



152 TP

A MATCHED PAIR OF GILTWOOD AND GILT GESSO PIER MIRRORS

one mirror George I period and almost certainly dating to 1725-1730, the other mirror of a much later date

Each with shaped and bevelled divided plates etched with scrollwork and a central Brunswick star motif, within a gadrooned slip, the shallow and relief carved surround embellished with flowerheads, scrolled acanthus and bellflower pendants, surmounted by a swan neck pediment centred with a cartouche cresting, *the period mirror evidently re-gilt at the same time the later mirror was executed, the old mirror with a 19th century printed paper label which reads: 'HUGH PATON, Printseller and Picture Frame Maker...' , each approximately: 183cm high x 81cm wide. (2)*

£5,000 - 7,000

€5,800 - 8,100

\$6,900 - 9,600



153

153

AN EMBROIDERED VICTORIAN SILK COPE

in the manner of the Leek Embroidery School designed with floral and fruiting arabesques worked in coloured silks, with metallic-braid edge, and a Christogram framed by metallic tassel-fringe, 130cm long

£300 - 500

€350 - 580

\$410 - 690

The Leek Embroidery Society was founded in 1879 or 1880 by Thomas and Elizabeth Wardle.



154

154^{TP}

A CARVED SANDSTONE HOLY WATER STOOP

possibly Scottish, 14th / 15th century the body carved with stylised thistles and foliage, a winged putto's head and religious insignia, the rim with indistinct script, the underside later inscribed WALTER, 21cm high

£400 - 600

€460 - 700

\$550 - 830



155

155

A 19TH CENTURY PAIR OF AUBUSSON CUSHIONS

44.5cm x 38cm including the tassels (2)

£300 - 400

€350 - 460

\$410 - 550



156 TP

**A SET OF THREE ATTRACTIVE GENRE TAPESTRY PORTIERE,
AFTER THE THE LADY OF CLUNY (LADY AND THE UNICORN)
TAPESTRY**

probably France

each on a delicate cream ground, the medieval maiden in typical dress, her head turned to dexter, a bird perched on her hand,
187cm x 90cm (1) 192cm x 69cm (2) (3)

£4,000 - 6,000

€4,600 - 7,000

\$5,500 - 8,200



157



158



159



160

157 TP

A TABRIZ RUG

*North West Persia,
213cm x 143cm*

£700 - 900
€810 - 1,000
\$960 - 1,200

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018

159 TP

AN INTRICATE FIGURATIVE CARPET

*North West Persia,
237cm x 151cm*

£550 - 650
€640 - 760
\$760 - 890

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018

158 TP

A HERIZ CARPET

*North West Persia,
330cm x 244cm*

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018

160 TP

A CHARMING SILK RUG

*North West Persia,
the ivory field depicting birds within claret borders,
201cm x 129cm*

£500 - 700
€580 - 810
\$690 - 960

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018



161

161 TP

A SILK KASHAN SOUF CARPET

c.1900

215cm x 129cm

£2,500 - 3,000

€2,900 - 3,500

\$3,400 - 4,100

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018



162

162 TP

A LARGE CREAM GROUND NAIN MEDALLION CARPET AND A SMALLER CREAM GROUND NAIN MEDALLION CARPET

242cm x 155cm, 169cm x 107cm

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018



163



164



165



166

163 TP

A SILK TABRIZ PRAYER RUG

*North West Persia,
126cm x 94.5cm*

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

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

164 TP

CHINESE RUG, POSSIBLY REDUCED

*c.1910
248cm x 153cm*

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

165 TP

A CHARMING RUG WITH FLORAL MOTIFS

*Central Persia,
on a light red ground
190cm x 126cm*

£200 - 300
€230 - 350
\$280 - 410

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018

166 TP

A TABRIZ RUG

*North West Persia,
200cm x 139cm*

£500 - 700
€580 - 810
\$690 - 960

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018



167

167 TP

AN ATTRACTIVE CAUCASIAN RUNNER

282cm x 102cm

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018



168

168 TP

A SARAB RUNNER

North West Persia,
415cm x 95cm

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018



169

169 TP

A SARAB RUNNER

North West Persia,
413cm x 93cm

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018



170



172



171



173

170 TP

A FRENCH CARVED STAINED BEECH BOWFRONT 'TROUSSEAU' COFFER

probably 19th century

The front panel carved with scrolled foliage and satyrs centred by a military trophy and shaped scrolled cartouche surmounting a lambrequin-draped pedestal, with strapwork sides, 104cm wide x 55cm deep x 77cm high, (40 1/2in wide x 21 1/2in deep x 30in high)

£400 - 600

€460 - 700

\$550 - 830

171 TP

A LATE GEORGE III MAHOGANY AND ROSEWOOD CROSSBANDED SOFA TABLE OF UNUSUALLY DEEP PROPORTIONS

Circa 1800, the top with a reeded edge, above two short frieze drawers, on ebonised line-inlaid vertical end supports terminating in outswept legs with brass cappings and castors, 110cm wide, 84cm deep, 71cm high (43in wide, 33in deep, 27 1/2in high)

£500 - 700

€580 - 810

\$690 - 960

172 TP

A REGENCY MAHOGANY AND EBONY INLAID SOFA TABLE

Circa 1810, inlaid with stylised foliage, stars and scrolls, with two short frieze drawers, on shaped end supports, terminating in scroll hipped downswept legs with brass cappings and castors, *shrinkage split to the top*, 104cm wide x 64cm deep x 71cm high, (40 1/2in wide x 25in deep x 27 1/2in high)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

173 TP

A GEORGE III MAHOGANY SERPENTINE SECRETAIRE CHEST

The overhanging top with a moulded edge, above a secretaire drawer enclosing four short drawers, over three long graduated drawers, on shaped bracket feet, 105cm wide, 54cm deep, 87cm high (41in wide, 21in deep, 34in high)

£500 - 700

€580 - 810

\$690 - 960



174

174 TP

A NORTH EUROPEAN SECOND QUARTER 19TH CENTURY GILTWOOD FIRE SCREEN

Probably Swedish, the screen surround carved with oak leaves and acanthus wrapped angles surmounted by an acorn finial, above a flared lotus-leaf column, over two addorsed dragons, terminating in a gadrooned platform base with six bun feet, 65cm wide x 24cm deep x 138cm high, (25 1/2in wide x 9in deep x 54in high)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



175

175 TP

A GEORGE III MAHOGANY AND PARCEL GILT TWO-TIER CORNER CABINET

Circa 1775, the swan neck pediment embellished with rosettes above a dentilled cornice, over a panel moulded door enclosing three shelves, flanked by fluted angles, on a plinth base, 87cm wide, 51cm deep, 138cm high (34in wide, 20in deep, 54in high)

£700 - 900
€810 - 1,000
\$960 - 1,200



176

176 TP Y Φ

AN ANGLO-JAPANESE LATE 19TH CENTURY IVORY AND MOTHER OF PEARL INSET LACQUER AND JAPANNED FIVE-TIER CORNER WHATNOT

Decorated overall with blossom trees, two tiers with four sliding panelled doors inset with assorted exotic flowers, foliage, ribbon-tied floral bouquets, birds and butterflies, with ring turned baluster supports surmounted by urn finials, approximately: 72cm wide x 54cm deep x 159cm high, (28in wide x 21in deep x 62 1/2in high)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



177

177

A LATE 19TH CENTURY GILT BRASS MOUNTED 'BOULLE' MARQUETRY INLAID MANTEL CLOCK

the movement signed Rollin A Paris
the waisted case in the Louis XV style with swept caddy top with cast putto finial, the glazed front with acanthus mounts and maskhead cresting on scrolling feet, the brass twin drum movement with Brocot type suspension and outside countwheel striking on a bell, with pendulum and winding key, 41cm high

£600 - 800
€700 - 930
\$830 - 1,100



178

178

A LATE 19TH/EARLY 20TH CENTURY FRENCH GILT BRONZE MOUNTED WHITE MARBLE MANTLE CLOCK

the dial signed Lottin a Paris, the movement stamped Samuel Marti
the Louis XVI style arched case surmounted by an oval urn and flanked by floral and fruiting cornucopia, on bow ended platform base with applied torchere and foliate mounts on toupie feet, the 4" enamel Arabic dial with outer quarter hour track, the brass twin train movement, with Brocot type suspension, striking on a bell, with pendulum, 33cm high

£300 - 500
€350 - 580
\$410 - 690



179

179 TP

A GOOD SECOND HALF OF THE 19TH CENTURY FRENCH PATINATED BRONZE MANTEL CLOCK

signed Raingo Freres, Paris
the case surmounted by three putti on a naturalistic outcrop, the shaped reeded pedestal base with swags of fruit and flowers, the 3.25 white enamel Roman and Arabic dial with fancy hands and beaded bezel, the signed movement with silk suspension and outside countwheel striking on a bell, 45cms high

£500 - 800
€580 - 930
\$690 - 1,100



180

180

A LATE 19TH CENTURY FRENCH GILT AND PATINATED BRONZE FIGURAL BOUDOIR TIMEPIECE

formed as a winged putto on cloud base playing a drum, the 2.25cm floral enamelled Arabic dial set within the end of the drum, on stained alabaster socle with laurel wreath mount and re-entrant cut corner shallow plinth base, the single drum brass movement with jewelled vertical platform escapement, with key, 27cm high

£400 - 600
€460 - 700
\$550 - 830



181

181 TP

A LATE 19TH CENTURY FRENCH PATINATED BRONZE AND MARBLE FIGURAL MANTEL, THE FIGURE AFTER JEAN-JACQUES, CALLED JAMES, PRADIER (SWISS, 1790-1852)

the movement stamped *Richond F. A. Paris*
the rectangular black and variegated marble case surmounted by a figure of Terpsichore holding her lyre & plectrum before a wellhead signed *J PRADIER*, on naturalistic base, the 3.5" enamel dial with Roman numerals, on plinth base, the brass twin train movement with outside countwheel striking on a bell, with pendulum, 52.5cm high

£400 - 600
€460 - 700
\$550 - 830



182



183



184



185

182 ^Ω

A LATE 19TH CENTURY BRASS FAUX BAMBOO AND PIETRE DURE INSET MINIATURE CARRIAGE TIMEPIECE

the case with glazed sides, the rear door inset with a pietre dure spray of flowers, the dial with a pietre dure panel inlaid with a bouquet of flowers below a gilt Roman chapter ring with gilt hands, the movement with a platform cylinder escapement with plain three arm balance, 10cm high overall

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

183 ^{Ω Y}

AN EDWARDIAN SILVER MOUNTED LIZARD SKIN MINIATURE TRAVELLING TIMEPIECE

the dial signed W. Thornhill and Co., 144-145 New Bond St, London of rectangular form, the 1" enamel dial with Roman numerals, the case mounts with makers mark HT, London 1909, the spring driven movement with platform escapement, 9.5cm high

£300 - 500
€350 - 580
\$410 - 690

184

A LATE 19TH CENTURY FRENCH BRASS REPEATING CARRIAGE CLOCK

the spiral twisted frame with rectangular enamel Roman dial with matching blued steel hands, the movement with compensated bimetallic balance and lever platform escapement striking the hours and halves on a coiled blued steel gong, 19cm high

£600 - 800
€700 - 930
\$830 - 1,100

185

A PORCELAIN PANELLED CARRIAGE CLOCK

the late 19th century movement stamped CET, the inset porcelain panels, 20th century replacements the corniche case with ribbed handle over a bevelled oval inspection panel, the sides set with porcelain panels depicting putti or musical instruments within gilt borders on a cerise ground, the Arabic dial with matching Breguet style hands, the movement with cut and compensated bimetallic balance and lever platform escapement striking the hours on a coiled blued steel gong, numbered 138, 17cm high

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



186



187

186 TP

A SET OF FIVE LOUIS PHILIPPE MAHOGANY TUB BACK CHAISES OR SALON CHAIRS

Circa 1835, each with a vase shaped splat and a drop-in seat, on slightly scrolled front legs and square splayed rear legs, each approximately: 46cm wide, 47cm deep, 81cm high (18in wide, 18 1/2in deep, 31 1/2in high) (5)

£700 - 900
€810 - 1,000
\$960 - 1,200

187 TP

A PAIR OF VICTORIAN FIGURED AND BURR WALNUT, TULIPWOOD CROSSBANDED AND MARQUETRY PIER DISPLAY CABINETS

Each with gilt bronze mounts and inlaid with flowers, with an arched glazed door enclosing two shelves, on a shaped plinth base, 85cm wide x 36cm deep x 107cm high, (33in wide x 14in deep x 42in high) (2)

£1,200 - 1,800
€1,400 - 2,100
\$1,600 - 2,500



188 TP

A FRENCH LATE 19TH/EARLY 20TH CENTURY GILT BRONZE MOUNTED VERNIS MARTIN VITRINE

Circa 1900, the arched central bay surmounted by a floral, pierced *rocaille* and C-scroll mounted cresting, above three shaped glazed panelled doors, each incorporating lower Vernis Martin panels decorated with four figures seated within a pastoral idyll landscape, enclosing three shelves, on six keeled legs terminating in foliate scroll *sabots*, 159cm wide x 51cm deep x 210cm high, (62 1/2in wide x 20in deep x 82 1/2in high)

£2,500 - 3,500
 €2,900 - 4,100
 \$3,400 - 4,800

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



189



190



190A

189 TP

A MATCHED PAIR OF 19TH CENTURY CHINESE EXPORT LAC-DE-BERGAUTE TEA CHESTS ON LATER STANDS

each of canted rectangular form with brass lock plates and typically inlaid with all-over mother of pearl floral and foliate motif decoration, the black painted stands with arched shaped aprons, 53.7cm x 38.5cm x 27.5cm overall

£500 - 700
€580 - 810
\$690 - 960

Provenance

Purchased from Sibyl Colefax & John Fowler Ltd

190 TP

A PAIR OF LATE 19TH CENTURY / EARLY 20TH CENTURY JAPANESE PINK GROUND CLOISONNÉ BALUSTER VASE LAMP BASES

the bodies decorated with birds and floral peony and chrysanthemum sprays, the necks with stylised cloud motifs, all within stylised polychrome lappet borders, the vases with later lacquered brass lamp fittings and foot circular bases, 48cm high overall (2)

£600 - 800
€700 - 930
\$830 - 1,100



191



192

190A

TWO BLANC-DE-CHINE FIGURES OF GUANYIN

one with 'xu xin de men' shop mark (1750-1800), the other 19th century the first seated figure holding a ruyi sceptre and wearing flowing robes, impressed mark to the reverse; the second standing figure modelled wearing robes with a scalloped collar, the standing figure 34.5cm high (2).

£800 - 1,000
€930 - 1,200
\$1,100 - 1,400

191 TP

A PAIR OF LATE 19TH / EARLY 20TH CENTURY CHINESE GREEN GLAZED POTTERY BALUSTER VASE LAMP BASES

with applied stylised lappet cloud borders to the shoulders, raised on ochre banded and green and ochre glazed scrolling footed bases, the vases with later lacquered brass lamp fittings, 46cm high overall (2)

£600 - 800
€700 - 930
\$830 - 1,100

192 TP

A PAIR OF JAPANESE PATINATED BRONZE TORO

probably early (pre-war) Shōwa period the slender ovoid bodies with pierced undulating dragon decoration below bell shaped canopies with onion knopped finials, the ring turned undulating pedestal supports on spreading circular bases, 62.5cm high (2)

£600 - 800
€700 - 930
\$830 - 1,100

193



193

**A PAIR OF GILT BRONZE MOUNTED
CHINESE FAMILLE ROSE PORCELAIN
MODELS OF COCKERELS**

in the Qianlong style, probably first half 20th century
the birds with yellow painted beaks and legs, their turned heads with red combs, their bodies with pink plumage and black tail feathers, standing on naturalistic tree trunk bases and raised on oval bronze bases with reeded borders, 40cm high (2)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

194 TP

**A PAIR OF LATE 19TH / EARLY 20TH
CENTURY CHINESE BLUE AND WHITE
PORCELAIN VASES ADAPTED AS LAMP
BASES WITH SHADES**

in the Kangxi style
the baluster bodies painted with stylized foliage and songbirds, both fitted for electricity, 46.5 cms high approximately (not including shades) (4)

£1,200 - 1,800
€1,400 - 2,100
\$1,600 - 2,500

Provenance

Purchased from Sibyl Colefax & John Fowler Ltd.

194



195 TP

**A CARVED AND GILT-WOOD FIGURE OF
SEATED BUDDHA**

probably Burmese or Thailand, late 19th century / early 20th century
in the Mandalay manner, seated in meditation with serene expression on integral gilt base supported by three elephants raised on a red painted open plinth, 48.5cm high

£600 - 800
€700 - 930
\$830 - 1,100

196

**INDIAN SCHOOL, LATE 19TH CENTURY/
EARLY 20TH CENTURY: A PAINTED
GOUACHE OF A FALCON,**

the tethered bird of prey on a rustic branch perch, reserved on a pale yellow ground, with foliage to the foreground and painted monogram, within a foliate gilded border, the whole mounted within a blind fret carved frame with mirrored corners, the gouache panel, 12.5cm x 20cm, the frame, 47cm x 38cm

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

195



196



197^{TP}

**A WILLIAM III OR QUEEN ANNE FIGURED WALNUT AND
FEATHERBANDED BUREAU CABINET**

Circa 1700, the moulded cornice above a pair of shaped arched mirror inset and panel moulded doors, enclosing sixteen drawers of various proportions, nine pigeon holes and a central open compartment with one shelf, the projecting fall with a moulded reading rest, enclosing six pigeon holes, four drawers, four compartments and a well with a sliding top, the well enclosing four secret drawers, over two lopers, with three long graduated drawers below, on bun feet, *with the original keys*, 99cm wide x 63cm deep x 202cm high, (38 1/2in wide x 24 1/2in deep x 79 1/2in high)

£2,000 - 3,000

€2,300 - 3,500

\$2,700 - 4,100



(open)



(the keys)



(profile)



198



200



201



199



198 TP Y Φ

AFTER MAURICE CONSTANT FAVRE (FRENCH, 1875-1919): A LATE 19TH / EARLY 20TH CENTURY PATINATED, SILVERED AND GILT BRONZE AND CARVED IVORY FIGURE OF 'CHANT DE LA FILEUSE'

depicting a Medieval maiden holding a spindle, a sheaf of music and a horseshoe, on circular base with facsimile signature *M.C. Favre* and raised on circular socle plinth with applied presentation title plaque inscribed *CHANT DE La FILEUSE PAR MC FAVRE, GP PRIX DU SALON, 2 E MEDILE AU SALON*, the underside with ink foundry inscriptions, 60cm high

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

199 TP Y Φ

AFTER ALBERT ERNEST CARRIER-BELLEUSE (FRENCH, 1824-1887): A LATE 19TH / EARLY 20TH CENTURY PATINATED, SILVERED AND PARCEL GILT BRONZE AND CARVED IVORY FIGURE OF 'LISEUSE'

depicting a Medieval maiden holding a book, on circular base with facsimile signature *A CARRIER-BELLEUSE* and raised on circular socle plinth with applied presentation title plaque inscribed *LISEUSE PAR CARRIER-BELLEUSE GP PRIX DU SALON*, the underside with ink foundry inscriptions, 60cm high

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

200

FRENCH SCHOOL, LATE 19TH / EARLY 20TH CENTURY: A SMALL PATINATED BRONZE BUST OF A LAUGHING GIRL

looking slightly to sinister with low cut décolleté, her hair dressed with an oversized jewelled hair comb, indistinctly signed to the rear, later mounted on a later wooden plinth, the bust, 13.5cm high, 22.5cm high overall

£700 - 1,000
€810 - 1,200
\$960 - 1,400

201

AFTER FERDINANDO DE LUCA (ITALIAN, LATE 19TH/EARLY 20TH CENTURY): A PATINATED BRONZE FIGURE OF A BACCANTE; TOGETHER WITH A SIMILAR PERIOD ITALIAN PATINATED BRONZE FIGURE OF A FISHER BOY

probably both cast by the Chiurazzi Foundry the first in dancing pose, holding a floral wand and a wine cup, the square base signed to one corner *L(?) de Luca* and with applied foundry pastille, raised on a corresponding square marble plinth base, the other depicted standing on a rustic outcrop holding a fish with a basket at his feet, apparently unmarked, 47cm high approximately, 36cm high approximately (2)

£500 - 700
€580 - 810
\$690 - 960

202 TP

AUGUST MOREAU (FRENCH, 1834-1917): A PATINATED BRONZE FIGURE OF 'LA BRISE'

depicting a classical maiden holding billowing drapery over her head and standing on a demi-sphere and plinth base signed to one side *Aug. te Moreau*, the front with applied presentation plaque inscribed *LA BRISE PAR AUG. MOREAU, MEDAILLE D'OR A L'EXPOSITION*, 81.5cm high

£1,500 - 2,500
€1,700 - 2,900
\$2,100 - 3,400

"La Brise" is very similar to Moreau's more celebrated piece, "L'Aurore", which itself was the star figure from the larger sculpture "Cupid's Chariot".

203 TP

DEMETRE CHIPARUS (ROMANIAN, 1886-1947): A PATINATED BRONZE FIGURE OF 'RETURN OF THE HUNTER'

circa 1925
the figure standing on a naturalistic base, signed *D.H. Chiparus* and raised on a Verde Antico marble plinth, 58cm high

£2,000 - 3,000
€2,300 - 3,500
\$2,700 - 4,100

Literature

Alberto Shayo, 'Chiparus; Master of Art Deco', ACC Art Books, 2016, page 217.

204 TP

DEMETRE CHIPARUS (ROMANIAN, 1886-1947): A PATINATED BRONZE FIGURE OF A WATER CARRIER

circa 1920
the figure standing on a circular base, signed *D.H. Chiparus*, 66cm high

£3,000 - 5,000
€3,500 - 5,800
\$4,100 - 6,900

Literature

Alberto Shayo, 'Chiparus; Master of Art Deco', ACC Art Books, 2016, page 211.



202



203



204



205



206



207



208



209

205 TP

A LATE 19TH CENTURY FRENCH PATINATED, SILVERED AND GILT BRASS MANTEL CLOCK

the movement stamped *AB*, the architectural case with inset formalised scrolling and animal and bird panels in the Renaissance taste, the swept top with fruiting foliate finial, the corners with flambe urns, the front with a pair of matching freestanding columns, the 3.5" dial with silvered Roman dial and foliate centre, on footed rectangular plinth base, the brass twin train movement with Brocot type suspension striking on a bell, 40cm high

£300 - 500

€350 - 580

\$410 - 690

206 TP

A LATE 19TH CENTURY AESTHETIC STYLE EBONISED AND BLUE AND GILT ENAMELLED CERAMIC TILE MOUNTED MANTEL CLOCK

the rectangular reeded panelled case surmounted by a spindle gallery, the front inset with a central 5 painted ceramic tile with stylised Arabic numerals and floral sunburst centre within eight further narrow rectangular ceramic tile panels decorated with flowers of the seasons, the corner panels inscribed *SPRING*, *SUMMER*, *AUTUMN* and *WINTER*, on turned feet, the French brass movement twin drum movement with Brocot type suspension striking on a steel gong, with pendulum and winder, 45cm high

£300 - 500

€350 - 580

\$410 - 690

207

A LATE 19TH CENTURY FRENCH FOUR-GLASS MANTEL CLOCK WITH TWIN MERCURY JAR PENDULUM

retailed by Maison Baillier, G. Coiffe, Succr., Limoges

the variegated marble top over bevelled glass panels to a marble base, signed 3.75" enamel Arabic dial, the movement by Japy Freres, with mercury pendulum and rack strike on a coiled gong, 31cms high

£200 - 300

€230 - 350

\$280 - 410

208

A MID 20TH CENTURY JAEGER LE COULTRE ATMOS CLOCK

the skeleton movement to the dial and escapement both signed, the later numbered 149930

the 4.5" enamel chapter ring with Roman numerals and pierced black steel hands, the movement contained within a brushed and gilt-brass rectangular glazed case with reeded column corners, the top with palmette cast border, the similarly cast base on confirming stepped Verde Antico marble shallow plinth, 24cm high, 21cm wide, 15.5cm deep

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600

209 TP

A LATE 19TH CENTURY FIGURED OAK AND EBONISED BANDED DRUM TABLE CLOCK WITH REPEAT

the movement signed and numbered Arnold, 84 Strand, London 546

the 7.5" enamelled Roman dial set within a cylindrical case on scrolling panelled high plinth base and moulded foot raised on block feet, the brass four pillar twin fusee movement with anchor escapement, striking on a coiled steel gong, with brass pendulum, 43cm high

£600 - 800

€700 - 930

\$830 - 1,100



210

210 TP

**A LATE 19TH CENTURY FRENCH
BRONZE AND MARBLE MANTEL
FIGURAL CLOCK**

the movement stamped Vincenti
the case depicting a charioteer, pulled by
two rearing horses on a marble base with
an applied bronzed plaque inscribed 'Alibert
A Paris, 1855', the 3.5" dial (chapter ring
replaced) set in the wheel, the twin barrel
movement striking on a bell now mounted
to the inside of the rear door, with pendulum
and key, 39cm high, 49cm wide, 15cm deep

£700 - 1,000

€810 - 1,200

\$960 - 1,400

211 TP

**AN EARLY 19TH CENTURY GILT
BRONZE AND WHITE MARBLE FIGURAL
PORTICO CLOCK**

in the Chinoiserie taste, the dial signed
Cronier a Paris
the 3.5" Roman enamel dial with outer Arabic
quarter markers supported an elaborate
chain hung tapering composite columns
with onion topped pagoda bell and chain
hung canopies and surmounted by an exotic
eastern figure of a gentleman, the rounded
platform base with chain hung gallery raised
on toupie feet, the brass twin train movement
with silk suspension and outside countwheel
striking on a bell, with mask head pendulum
and winding key, 40cm high

£1,500 - 2,500

€1,700 - 2,900

\$2,100 - 3,400



211

212

**A 19TH CENTURY FRENCH GILT
BRONZE AND LAPIS LAZULI FIGURAL
MANTEL CLOCK**

in the Louis XVI style, the movement
stamped for Vincenti et Cie
the rectangular case with swept top, flanked
by figures of Venus and Cupid and with
acanthus and laurel mounts on rounded
inverted breakfront plinth base with inset
plaque depicting playful putti on bun feet,
the indistinctly signed 3" enamel Arabic dial
with floral garland painted decoration, the
brass twin train movement with Brocot type
suspension, striking on a bell with key and
pendulum, 32.5cm high

£2,500 - 3,500

€2,900 - 4,100

\$3,400 - 4,800



212



214



215



216



213

213

TWO BERLIN PORCELAIN PLAQUES

late 19th /early 20th century
each painted with a portrait, one depicting 'Beatrice Cenci' after Guido Reni (Italian, 1575-1642), the other of 'Lady as a Vestal Virgin' after Angelica Kauffman (Swiss, 1741-1807),
each 23 x 15cm (2)

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600

214 TP

A PAIR OF LATE 19TH CENTURY FRENCH GILT BRONZE MOUNTED SÈVRES-STYLE PORCELAIN GARNITURE VASES AND COVERS

the ovoid pedestal bodies decorated with two oval gilt scrollwork cartouches enclosing scenes of allegories of the virtues as young ladies, a Cupid at their side, the reverse with medallions of flowers, all reserved on a bleu de roi ground, the handles cast as winged caryatids, the domed covers pine-cone finials, *the covers with pseudo Sèvres marks in blue to the undersides*, 51cm high (4)

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,700

215

A LATE 19TH CENTURY GERMAN PORCELAIN PORTRAIT PLAQUE DEPICTING A YOUNG BLONDE HAired BOY

probably Berlin
the outside painted panel signed *C. Dalton*, in later gilt frame,
the plaque, 32 x 27cm, *the frame*, 42cm x 37cm

£400 - 600

€460 - 700

\$550 - 830

216

A PAIR OF LATE 19TH CENTURY FRENCH GILT BRONZE MOUNTED SÈVRES-STYLE PORCELAIN POT POURRI VASES AND COVERS

of pedestal urn form, the high domed covers with pineapple finials, the bodies with rams head handle mounts, the Bleu Celeste-ground porcelain bodies painted to each side with figural scenes of children and landscapes, raised on laurel wreath cast socles and re-entrant cut corner bases, 29cm high (2)

£600 - 800

€700 - 930

\$830 - 1,100



217



218



219

217

A LARGE LATE 19TH CENTURY CONTINENTAL EARTHENWARE CIRCULAR PLAQUE

Painted in the Aesthetic taste with a central panel of two classical maidens picking fruit, reserved on a gold ground with apple blossom sprigs, signed *J. Bauer*, the rear with impressed mark for Schütz Blansko, mounted in a square giltwood frame, the plaque, 36cm diameter, the frame, 55cm x 55cm

£600 - 800
€700 - 930
\$830 - 1,100

218

A PAIR OF LATE 19TH CENTURY FRAMED CIRCULAR PORCELAIN PLAQUES PAINTED WITH BIRDS

probably attributable to the Worcester Porcelain Co. and by James Bradley each depicting lakeside scenes with waterlilies to the foreground, one depicting swallows, the other egrets, both apparently unmarked, and later mounted within square mounts and set within modern glazed gilt composition frames, the plaques approximately 30cm diameter, the frames, 46cm x 46cm approximately overall (2)

£300 - 500
€350 - 580
\$410 - 690

219 *

A PART SET OF FOUR LATE 19TH CENTURY MINTON PORCELAIN RETICULATED PLATES

circa 1880 painted with various vases and vessels, flowers issuing from each, the rims with a pierced Greek key pattern enriched with raised gilt borders, each impressed MINTONS, and with puce printed globe mark and retailer's mark for Wilhelm & Graef, New York, each 24.2cm diameter (4)

£500 - 700
€580 - 810
\$690 - 960

Provenance

Property from an International Private Collection

This series of plates were designed by Edward Reuter and Richard Pilsbury for Minton, with each example representing a different country of origin. See Joan Jones, Minton (1993), pp.65-66.

220 *

A COLLECTION OF LATE 18TH CENTURY WORCESTER BLUE AND WHITE PORCELAIN

circa 1770-80 comprising a small relief-moulded sauceboat painted in blue with flowers and figures in an oriental landscape, two teabowls and saucers painted with 'The Prunus Root' pattern, a teapot and cover and a further teabowl and saucer printed in blue with 'The Three Flowers' pattern (II.C.19), all with crescent factory marks, the teapot, 12.2cm high (9)

£400 - 500
€460 - 580
\$550 - 690

Provenance

Property from an International Private Collection



220

221



222



221 TP

A PAIR OF FRENCH 19TH CENTURY PAINTED BEECH CHILD'S FAUTEUILS OR OPEN ARMCHAIRS

in the Louis XV style

Each with channelled, floral and scroll carved frames, on cabriole legs, each approximately: 40cm wide, 35cm deep, 82cm high (15 1/2in wide, 13 1/2in deep, 32in high) (2)

£600 - 800
€700 - 930
\$830 - 1,100

222 TP

A PAIR OF REGENCY EBONISED AND PARCEL GILT SIDE CHAIRS

1805-1810, each with a carved Greek key decorated tablet top rail above a padded splat, over a tablet fluted seat frame with roundel angles, on sabre legs terminating in brass cappings and brass bun feet, with beech rails and evidence of batten-carrying holes, 51cm wide, 57cm deep, 89cm high (20in wide, 22in deep, 35in high) (2)

£600 - 800
€700 - 930
\$830 - 1,100

A closely related chair to the present lot, dating to circa 1805, is illustrated in M. Jourdain, *Regency Furniture, 1795-1820*, 1948, London, fig. 39, p. 80. Appearing alongside its matching open armchair, *Ibid*, fig. 38, p. 80, both of these very similar models evidently belonged to Lord Yardborough and formed part of the furnishings of Brocklesby Park, Lincolnshire.

An additional image of this lot is available to view online at www.bonhams.com



223



224

223 TP

**A REGENCY MAHOGANY EXTENDING DINING TABLE
ATTRIBUTED TO GILLOWS**

Circa 1815, the rounded rectangular top with two hinged ends, on ring turned baluster and reeded tapering legs, terminating in brass cappings and castors, with two leaves, *extended with both leaves inserted: 205cm wide x 107.5cm deep x 73cm high, (80 1/2in wide x 42in deep x 28 1/2in high)*

£1,800 - 2,500
€2,100 - 2,900
\$2,500 - 3,400

224 TP

A REGENCY MAHOGANY SERVING TABLE

possibly by Gillows

Circa 1815, of D-shaped outline with projecting rounded angles, the top with a reeded edge, above a plain frieze interspersed by raised panelled angles, on ring turned and reeded tapering legs, *230cm wide x 72cm deep x 85cm high, (90 1/2in wide x 28in deep x 33in high)*

£2,000 - 3,000
€2,300 - 3,500
\$2,700 - 4,100



225

225 TP

EUGÈNE MARIOTON (FRENCH, 1854 - 1925): A PATINATED BRONZE FIGURE OF A FARM HAND

the bare chested youth wearing a straw hat and leaning on his scythe beside a sheaf of wheat, on naturalistic square base, signed to one side *E. Marioton*. and numbered 392, the front bearing applied gilt presentation inscription *Exposition Universale 1900 Urs Groupe d'Exposants, à Mr G. Jossier. Secrétaire Homage d'affectueuse estim.*, 63.5cm high

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,500



226

226 TP

MATHURIN MOREAU (FRENCH, 1822 -1912): A PATINATED BRONZE FIGURE OF A PEASANT GIRL

the figure seated on rustic outcrop, a basket slung around her hip and shading her eyes, on naturalistic base, signed *Moreau Math, Horo Concours*, 47cm high

£500 - 800

€580 - 930

\$690 - 1,100



227

227

A PAIR OF MID 19TH CENTURY PATINATED BRONZE CRANE CANDLESTICKS IN THE MANNER OF THOMAS ABBOTT

the elongated birds supporting leafy stems issuing foliate cast nozzles and drip pans, rockwork bases, 40cm high (2)

£600 - 800

€700 - 930

\$830 - 1,100



228

228

AN EARLY 20TH CENTURY FRENCH BRONZED SPELTER AND ONYX FIGURAL LAMP

in the Art Nouveau taste
formed as a young maiden clad in an Empire line dress blowing a pipe issuing a flower head light fitting and seated on a column pedestal and scroll footed base, 35cm high

£600 - 800

€700 - 930

\$830 - 1,100



229

229

A PAIR OF LATE 19TH CENTURY FRENCH PATINATED SPELTER FIGURES OF ALLEGORICAL MAIDENS ENTITLED 'LA POESIE' AND 'L'HISTOIRE'

each depicted with their attributes on circular bases, raised on ebonised wooden socle plinths, 37cm high (2)

£300 - 400

€350 - 460

\$410 - 550

230 TP

AFTER CLAUDE MICHEL CLODION (FRENCH, 1738-1814): A LATE 19TH CENTURY PATINATED BRONZE FIGURE OF A FAUN DRINKING FROM A WINESKIN

the figure clad in floral garlands beside a rustic tree stump, a basket of grapes and fruit and his pipes at his cloven feet, the circular base bearing a facsimile signature, *Clodion*, 70cm high

£600 - 800
€700 - 930
\$830 - 1,100

231 TP

HENRI HONORÉ PLÉ (FRENCH, 1853-1922): A PATINATED BRONZE FIGURAL GROUP OF 'ALLEGORIES DES ARTES'

depicting a seated semi-clad classical male wearing a laurel wreath and holding a quill and vellum scroll, a winged classical nymph standing beside him and guiding his hand, on circular base, signed *H. Plé* and numbered 7969, 56cm high

£600 - 800
€700 - 930
\$830 - 1,100

232

A PAIR OF LATE 19TH CENTURY FRENCH PATINATED AND GILT BRONZE TWIN LIGHT FIGURAL CANDELABRA

the figures in the manner of Claude Michel Clodion (French, 1723-1814)
the fruiting vine arms with urn candle nozzles and beaded edged drip pans supported by bacchanalian infant satyrs on naturalistic bases, raised on Verde Antico moulded cylindrical plinths, *later drilled for electricity*, 37cm high (2)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

233

AFTER THE ANTIQUE: AN INTERESTING LATE 19TH CENTURY PATINATED AND GILT BRONZE MINIATURE FIGURE OF VENUS CAST BY THE SABATINO DE ANGELIS FOUNDRY

the figure with applied gilt wire ornaments standing beside a dolphin and rustic support on incised swept circular socle, the base with applied pressed brass foundry manufacturers plate, 18cm high overall

£400 - 500
€460 - 580
\$550 - 690

234 TP

AFTER THE ANTIQUE: A LARGE PATINATED BRONZE FIGURE OF THE VENUS DE MILO

probably early 20th century, French or Italian
the draped semi clad figure on integral shaped base, 85cm high

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



230



231



232



233



234



(inscription)



(maker's branding)



235 TP Y

A PAIR OF ITALIAN EARLY 19TH CENTURY ROSEWOOD, EBONY, PURPLEWOOD, SYCAMORE MARQUETRY AND CHEQUER-INLAID COMMODOES 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)

£20,000 - 30,000

€23,000 - 35,000

\$27,000 - 41,000

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.





(the top)



(profile)

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 Paolina 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.





236



237

236

**A LATE 19TH CENTURY CONTINENTAL CARVED AND GILT
PIERCED OVAL MIRROR FRAME**

possibly Swiss or South German
carved with fruiting holly foliage and other flowers, within a crossed
rustic branch inner border, set with a later plate, 60cm high overall

£600 - 800
€700 - 930
\$830 - 1,100

237

**A NEAR SET OF LATE 19TH/EARLY 20TH CENTURY FRENCH
BRONZED COPPER REPOUSSÉ CAST DEAD GAME RELIEF
PLAQUES**

each of rectangular form in slightly varying sizes depicting gamebirds,
a hare a fish and a langoustine, all suspended from rope tied oval
suspension loops, and mounted within later wooden frames, *the*
plaques, 38cm x 23.5cm, 38cm x 23cm, 38cm x 21.5cm (3)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

238

**JULES MOIGNIEZ (FRENCH, 1835-1894): A PAIR OF
PATINATED BRONZE MODELS OF PARTRIDGES**

standing on oval moulded naturalistic rocky bases with foliage and
blades of grass, signed *J. MOIGNIEZ*,
32cm high (2)

£700 - 900
€810 - 1,000
\$960 - 1,200

239

**JULES MOIGNIEZ (FRENCH, 1835-1894): A PATINATED
BRONZE MODEL OF A DOG WITH A PHEASANT**

raised on naturalistic base, signed *J. Moigniez* 15.9cm high, 31cm
long

£300 - 500
€350 - 580
\$410 - 690

240

**A MID 19TH CENTURY 'GRAND TOUR' TYPE PATINATED
BRONZE AND MARBLE MODEL OF A RECUMBENT HOUND**

the sleeping dog on naturalistic rectangular base, raised on a
conforming Giallo di siena rectangular plinth base, 9cm high

£500 - 600
€580 - 700
\$690 - 830



238



239



240



241

241

FRANZ BERGMAN (AUSTRIAN 1861-1936): A COLD PAINTED BRONZE MODEL OF A STAG

the standing beast with upturned head, with naturalistic painted coat, the underside with amphora vase 'B' factory mark and indistinctly numbered and marked *Geschützt*, 22cm high and 28.5cm long

£1,400 - 2,000
€1,600 - 2,300
\$1,900 - 2,700

242

AN UNUSUAL LATE 19TH CENTURY BLACK FOREST CARVED AND STAINED WOOD NOVELTY CIGAR BOX COMPENDIUM

formed as an anvil, with cast brass horse shoe catch, opening to reveal a central match well, mounted on a rustic tree trunk plinth, forming the cigar container, the top with applied brass hammer and pincers, the pincers forming a cigar cutter, 24.5cm high

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

243

AN EARLY 20TH CENTURY AUSTRIAN COLD PAINTED BRONZE NOVELTY HARE INKWELL

modelled on its hind legs with naturalistic painted coat, the head hinged opening to a porcelain inkwell on naturalistic granite rectangular base, 21cm high

£1,400 - 2,000
€1,600 - 2,300
\$1,900 - 2,700

244

AN EARLY 20TH CENTURY AUSTRIAN COLD PAINTED BRONZE FOX NOVELTY LETTER CLIP

formed as snarling fox with a dead bird caught in a gin trap, on a hinged rocking oak moulded platform base raised on brass shaped bun feet, 105cm high, 25cm wide, 14cm deep

£300 - 500
€350 - 580
\$410 - 690



242



243



244



245

245 TP

A PAIR OF EARLY VICTORIAN PORCELAIN AND ORMOLU MOUNTED TULIPWOOD, KINGWOOD AND ROSEWOOD TABLES OR NECESSAIRES A OUVRAGE

in the French taste

Each quarter veneered hinged top inlaid with a central lozenge, enclosing a velour-lined interior, above a shaped frieze mounted with opposing Sevres style painted porcelain plaques depicting youthful courtly figures within idealised rural landscapes, on slender cabriole legs, with a pierced galleried and quarter veneered platform undertier, one table apparently veneered in rosewood and the other kingwood, each approximately: 35cm wide x 27.5cm deep x 71cm high, (13 1/2in wide x 10 1/2in deep x 27 1/2in high) (2)

£2,000 - 4,000
€2,300 - 4,600
\$2,700 - 5,500

An additional image of this lot is available to view online at www.bonhams.com

246 TP

A LOUIS XVI GILTWOOD MIRROR

1775-1780, the later plate within a beaded slip and fluted moulded surround, below a shaped *mille raie* tablet surmounted by an olive and vine leaf festooned cresting centred with a bird feeding her three fledglings, with modern re-gilding, 116cm high x 84cm wide.

£600 - 800
€700 - 930
\$830 - 1,100

247 TP

A GEORGE III CARVED GILTWOOD MIRROR OF SMALL PROPORTIONS

Circa 1760, the later plate within a *rocaille* surround, encompassed by acanthus, foliate scrolls, flowers and C- and S-scrolls, surmounted by a foliate spray cresting, re-gilt, loss to the two central scrolls at the base of the apron, 81cm high x 48cm wide.

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

248 TP

A GEORGE II GILTWOOD AND GILT GESSO MIRROR

Circa 1740, the later plate within a bead-and-reel moulded slip and an egg-and-dart moulded surround, flanked by scrolled corbel and oak-leaf pendants, below a foliate scrolled and floral swagged frieze surmounted by a swan neck pediment centred with a cartouche cresting, re-gilt, 150cm high x 84cm wide.

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

249 TP

A FRENCH LATE 19TH/EARLY 20TH CENTURY PAINTED AND PARCEL GILT TRUMEAU MIRROR/WALL PANEL

in the Louis XV style

Carved with C-scrolls, *rocaille*, scrolled acanthus and flowers, the later plate below an oil on canvas of a classical scene set amidst the clouds and depicting Venus alongside her chariot together with Cupid and two female attendants, 181cm high x 136cm wide

£1,200 - 1,800
€1,400 - 2,100
\$1,600 - 2,500



246



247



248



249



250



251



252



253



254



255

250

A LATE 19TH CENTURY AMERICAN BULKHEAD TIMEPIECE

signed Ansonia
the 7" painted Roman dial with regulation below XII, in a brass case with cast bezel and heavy bevelled glass, the signed skeletonised movement with two open springs barrels, balance spring and pin pallet escapement, the case 24cm diameter

£100 - 150
€120 - 170
\$140 - 210

252 ^Ω

AN EARLY 20TH CENTURY CONTINENTAL BRASS CYLINDRICAL CARRIAGE TIMEPIECE WITH ALARM AND CALENDAR

the barrel case with swing handle, the 3" painted Roman dial with outer calendar markers and steel hands, the visible platform escapement with compensated balance, striking on a bell, 14cm high

£200 - 300
€230 - 350
\$280 - 410

254

TWO MID 20TH CENTURY AMERICAN TWO DAY MARINE CHRONOMETER MOVEMENTS

both signed Hamilton, numbered 241 & 281 Number 241 contained in original aluminium transit cannister, with applied label to the dial sight ring 'Overhaul due March '86', both Chronometer movements with Arabic dials, power reserve 0-48 hours and subsidiary running seconds, and bright polished striped nickel movements fully signed '14 jewels', with heavy tapering pillars, the cannister, 15cms diameter (2)

£500
€580
\$690

One or both with large white metal balance with timing screws.

251 ^Ω

A LATE 19TH CENTURY BRASS LANTERN FORM CARRIAGE TIMEPIECE

signed George Barnes, Paris
the cylindrical case surmounted with a loop handle on moulded base raised and bun feet, the silvered Arabic dial with gilt centre and blued steel hands, the movement with circular plates, the platform cylinder escapement planted on the back plate, 20cm high approximately

£200 - 300
€230 - 350
\$280 - 410

253

A LATE 19TH CENTURY GILT BRASS CORNICHE CARRIAGE CLOCK WITH ORIGINAL TRAVELLING CASE

marked A.Dumas
the case with ribbed handle over an oval bevelled glass inspection panel on a raised base, the rectangular white enamel Roman and Arabic dial with blued steel spade hands, the cylinder platform escapement striking the hours and half hours on a bell, with original velvet lined travelling case with removable front panel and (probably original) double ended brass winding key, 16cms high (3)

£300 - 500
€350 - 580
\$410 - 690

255 ^Ω

AN EARLY 20TH CENTURY AMERICAN GILT CARRIAGE TIMEPIECE

signed Chelsea Clock Co., Boston, and retailed by Tiffany & Co., New York
the corniche case with ripped handle, over bevelled glass panels, the circular silvered dial with applied patinated Arabic numerals and blued steel hands, set within a gilt mask, the movement with circular cut out to the backplate to view the lever escapement mounted on a sub frame, 14cm high overall

£200 - 300
€230 - 350
\$280 - 410

256 TP

A GOOD SECOND HALF OF THE 19TH CENTURY OAK TABLE CLOCK WITH COMMEMORATIVE PLAQUE

the dial signed and numbered Dent, 33 Cockspur St, Charing Cross, London, 28409

the rectangular case with four glass panels on a moulded base, mounted with a presentation plaque, the 7" signed and numbered silvered Roman dial with blued-steel spade hands, the twin chain fusee movement with anchor escapement striking the hours on a blued steel coiled gong mounted on a block stamped *F.D* with an adjustable pendulum and winding key, *35.5cms high*

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

See www.bonhams.com for further footnote on this lot



256

257 TP

AN EARLY 19TH CENTURY ROSEWOOD, EBONISED AND BRASS INLAID AND MOUNTED BRACKET CLOCK WITH REPEAT AND MATCHING BRACKET

the movement signed John Moore & Sons, Clerkenwell
the rectangular case with stepped and reeded shallow pagoda top and panelled front, the sides with foliate drop ring handles above fish scale sound grills, on ripple moulded shallow plinth base and ball feet, the 7.5" painted dial with Arabic numerals and pieced brass hands, the brass four pillar movement with anchor escapement and engraved backplate striking on a bell, with matching engraved pendulum, winder and two case keys, the bracket with conforming panelled decoration to the front, *the clock, 44cm high, the bracket, 19cm high (2) (bracket no showing)*

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



257

258 TP

A 19TH CENTURY AND LATER MAHOGANY AND BRASS MOUNTED BRACKET CLOCK

in the George III style

the arched case with swept pagoda top with gilt metal eagle finial and four urns to the corners, on moulded plinth base and disc feet, the 7" floral engraved silvered dial with Roman chapter ring below an engraved Tempus Fugit inscription, the sides with glazed and pierced sound panels, the brass four pillar twin chain fusee movement with engraved backplate striking on a bell, with brass pendulum and winding key, *51cm high*

£700 - 900
€810 - 1,000
\$960 - 1,200



258

259 TP

A LATE 19TH CENTURY PAINTED SATINWOOD AND BRASS MOUNTED CHIMING BRACKET CLOCK IN THE SHERATON REVIVAL STYLE

the arched case with brass carrying handles to the sides above arched fish scale sound grills, the moulded base on ogee bracket feet, the arched brass dial with 7" silvered Roman chapter ring with outer five minute track and matted centre below similar twin subsidiaries for Chime/Silent and Cambridge Chimes/Eight Bells Chime, all set within foliate scrolling spandrels, the brass four pillar triple fusee movement with anchor escapement and engraved backplate chiming on a nest of nine bells and striking on a coiled steel gong, with pendulum and case key, *46c high*

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600



259



260

260 TP

AN EARLY 20TH CENTURY CONTINENTAL SILVERED BRONZE AND MARBLE FIGURAL MODEL OF A MOUNTAINEER

possibly Austrian
the climber suspended by a rope holding a pick, resting on a rustic mountainous outcrop, on chamfered rectangular base, 44.5cm high

£500 - 700
€580 - 810
\$690 - 960



261

261

OTTO SCHMIDT-HOFER (GERMAN, 1873-1925): A PATINATED BRONZE FIGURE OF AN OARSMAN

the athlete holding his oar over his right shoulder and standing on a rectangular base, signed to the rear *Schmidt-Hofer* and raised on a conforming Verde Antico stepped square marble plinth, 39.5cm high overall

£700 - 1,000
€810 - 1,200
\$960 - 1,400



262

262 TP

VIKTOR LEXA (CZECHOSLOVAKIAN, FL. LATE 19TH / EARLY 20TH CENTURY): A BRONZE FIGURE OF A NUDE FEMALE FENCER

the figure holding a rapier in her left hand, signed and dated *VIKTOR LEXA 1915*, and raised on a cylindrical marble base, 48cm high

£700 - 900
€810 - 1,000
\$960 - 1,200



263

263

AN EARLY 20TH CENTURY CONTINENTAL PATINATED BRONZE MODEL OF A KOALA BEAR

seated on a square granite plinth base, the underside with inscribed in pen, '*Paris 1903*'? 12.5cm high

£500 - 700
€580 - 810
\$690 - 960



264

264 AR TP

JACK ZAJAC (AMERICAN, B. 1929): A BRONZE FIGURAL GROUP, PROBABLY "METAMORPHOSIS ROME 4X,"

circa 1960, raised on rectangular base, 33.5cm high overall

£300 - 500
€350 - 580
\$410 - 690



265

265

ATTRIBUTED TO MAISON JANSEN: AN UNUSUAL BRASS SWAN MAGAZINE RACK OF FOUR DIVISION FORM

circa 1960
with swans neck handle to one end on undulating, webbed footed base, 42cm high, 60cm long approximately

£700 - 1,000
€810 - 1,200
\$960 - 1,400



266

266 TP

A PAIR OF IMPRESSIVE EARLY 20TH CENTURY CONTINENTAL TIN GLAZED TERRACOTTA EAGLE GATE POST FINIALS

the white glazed birds of prey with outstretched wings and open beaks each facing each other, perched on brown glazed rocky outcrops, 75.5cm high

£2,000 - 3,000
€2,300 - 3,500
\$2,700 - 4,100

267 TP

A 19TH CENTURY GILT BRONZE FIVE LIGHT COLZA CHANDELIER

the lotus cast dwarf arms issuing from a central swept vase and bowl receiver with acanthus and pineapple knopped terminal, the upper rod fitting with knopped foliate collar and lobed campana urn terminal below a lotus cast central rose with four sectional suspension chains, later fitted for gas and electricity, 110cm drop approx

£700 - 1,000
€810 - 1,200
\$960 - 1,400

268 TP

A LATE 19TH CENTURY GILT BRASS HALL LANTERN

in the Gothic taste

the cylindrical frame with engraved and cusped foliate pierced borders and inset clear glass panels, surmounted by an elaborate trefoil pierced cupola with griffin arcaded angled supports and twin griffin suspension loops, the lower open framed foliate terminal centred by an urn with loop suspension, 130cm drop

£2,000 - 3,000
€2,300 - 3,500
\$2,700 - 4,100



267



268



269 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)

£5,000 - 7,000

€5,800 - 8,100

\$6,900 - 9,600

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.

270 TP

**A PAIR OF EARLY 19TH CENTURY
CARVED SILVERED MIRRORS**

Each with a later oval plate within a beaded slip and gadrooned surround, below a ribbon-tied oak leaf trail cresting surmounted by an eagle perched upon a pedestal, *surfaces stripped and silvered, probably originally gilded*, each: 103cm high x 44cm wide. (2)

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,500



270

271 TP

**A PAIR OF 19TH CENTURY GILTWOOD
AND GILT COMPOSITION LANDSCAPE
OVERMANTEL MIRRORS**

Each with three plates below a classical frieze depicting the god Mars seated in his lion-drawn chariot alongside Roman legionaries and various allegorical figures (*possibly after Charles Grignion and Andrea Casali, "The Return of Mars"*), flanked by engaged Corinthian columns, each: 92cm high x 152cm wide. (2)

£1,500 - 1,800

€1,700 - 2,100

\$2,100 - 2,500

A virtually identical mirror to the offered lot sold Christie's, South Kensington, 19 May 2004, At Home - Carpets, European Furniture and Decorative Objects, lot 297.



271



272

273

272 ^{TP}

A PAIR OF 19TH CENTURY FRENCH PATINATED BRONZE FIGURES OF BACCHANALIAN PUTTI

the figures holding spiral poles with flambeau finials on naturalistic bases, raised on circular socles, and mounted on fluted swept rounded ended rectangular white marble plinths, 42cm high (2)

£500 - 700

€580 - 810

\$690 - 960

273 ^{TP}

A 19TH CENTURY FRENCH GILT BRONZE FIGURAL LAMPBASE

formed as a winged semi clad putto holding aloft a lobed and fluted acanthus fitting, raised on a white marble fluted swept plinth and canted shallow foot with beaded border, *later fitted for electricity*, 65cm high (not including fittings)

£700 - 900

€810 - 1,000

\$960 - 1,200



274

274

A PAIR OF 19TH CENTURY PATINATED AND GILT BRONZE CANDLESTICK LAMPBASES

the campana nozzles with milled edge drip pans above leafy collars on composite acanthus and reeded tapering column shafts, raised on foliate tripartite paw feet and shaped platform bases, together with a pair of pleated taupe shades, *later fitted for electricity*, 28.5cm high (not including fittings and shades), 53cm high overall (4)

£600 - 800

€700 - 930

\$830 - 1,100



275

275 ^{TP}

A PAIR OF 19TH CENTURY FRENCH PATINATED BRONZE MODERATOR OIL LAMPBASES

the slender baluster necks below pierced elongated guilloche galleries, the bulbous bodies with elaborate foliate cast twin handles raised on corresponding scroll footed bases, together with a pair of cream pleated shades, *later fitted for electricity*, 44.55cm high (not including fittings and shades), 78cm high overall (4)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100



276

276

A PAIR OF 19TH CENTURY PATINATED AND GILT BRONZE CANDLESTICK LAMPBASES

the integral waisted nozzles with scalloped edge fixed drip pans on composite slender vase and reeded pedestal shafts, raised on circular bases with milled borders, together with a pair of pleated taupe shades, *later fitted for electricity*, 25.5cm high (not including fittings and shades), 51cm high overall (4)

£600 - 800

€700 - 930

\$830 - 1,100



277

277 TP

A SET OF FOUR FRENCH THREE LIGHT GILT BRONZE AND BLACK PATINATED WALL APPLIQUES

after the models by Pierre Gouthière (French, 1732–1813), probably mid 20th century
the spiral reeded arms with foliate bulbous candle nozzles and leafy collars enclosing bird and fruiting swags, the reeded ends terminating with goats maskheads, all issuing from vine wrapped Thyrsus backplates, 64cm high (4)

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,700

Literature

For the original models designed by Pierre Gouthière, see Ottomeyer & Pröschel, *Vergoldete Bronzen*, Munich, 1986, Vol. I, p. 241.



278

278 TP

A PAIR OF IMPRESSIVE EARLY 20TH CENTURY FRENCH GILT AND PATINATED BRONZE THREE LIGHT WALL APPLIQUES

in the Louis XVI style
the acanthus and reeded scrolling arms with panelled and lobed urn nozzles, and foliate collars, issuing from reeded acanthus and foliate tapering backplates, with urn finials and fruiting knopped terminals, fitted for electricity, 55cm high approximately (2)

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600



279

279 TP

A PAIR OF LATE 19TH CENTURY GILT AND PATINATED BRONZE GARNITURE EWERS

in the Renaissance revival style
the slender necks with acanthus scrolling female maskhead handles and foliate lips the ovoid pedestal bodies cast with figural friezes depicting bacchanalian putti and fruiting vines in the manner of Clodion, on lobed circular bases, 53cm high (2)

£700 - 1,000

€810 - 1,200

\$960 - 1,400

280 TP

A PAIR OF CHARLES X GILT AND PATINATED BRONZE FIVE LIGHT CANDELABRA

the four elaborate scrolling candle arms with foliate cast nozzles, drip pans and collars issuing from a central support centred by a corresponding candle nozzle with detachable flambeau finial, the composite tapering reeded column pedestal shafts on ram's head and a dolphin cast swept tripartite bases, 72cm high

£700 - 1,000

€810 - 1,200

\$960 - 1,400



280



281



283



282



284



(the top)

281 TP

A FRANCO-FLEMISH EARLY 18TH CENTURY 'LOUIS XIV' WALNUT FAUTEUIL A LA REINE

With *gros* and *petit-point* needlework upholstery, on ring turned block-and-baluster front legs, with a conforming H-stretcher, on square section rear legs, the seat later sprung, 66cm wide, 74cm deep, 108cm high (25 1/2in wide, 29in deep, 42 1/2in high)

£600 - 800
€700 - 930
\$830 - 1,100

282 TP

AN ITALIAN 19TH CENTURY PIETRA DURA TABLE TOP TOGETHER WITH A MODERN SIMULATED MARBLE PEDESTAL

The top inlaid with a central compass star within concentric circular surrounds, resting on a fluted columnar base, the diameter of the top: 100.5cm, 71cm high. (2)

£500 - 700
€580 - 810
\$690 - 960

283 TP

A GEORGE II WALNUT CADDY TOP CHEST OF SMALL PROPORTIONS

Inlaid with stringing, the quarter veneered top above three long drawers, on shaped bracket feet, 80cm wide, 49cm deep, 77cm high (31in wide, 19in deep, 30in high)

£500 - 700
€580 - 810
\$690 - 960

Purchased

John McAuliffe Antiques, London, 1st July 1997.

284 TP

AN ITALIAN LATE 18TH/EARLY 19TH CENTURY KINGWOOD, TULIPWOOD BANDED AND INLAID COMODINO

of Milanese/Lombard origin
With quarter veneering and tablets inlaid with *guilloche* borders, the stylised foliate inlaid frieze drawer above a hinged fall, on flute and stiff-leaf inlaid tapering legs, 46cm wide, 37cm deep, 75cm high (18in wide, 14 1/2in deep, 29 1/2in high)

£700 - 800
€810 - 930
\$960 - 1,100



(escutcheon)



(maker's mark)



285 TP

A REGENCY FLAME-FIGURED MAHOGANY CLOTHES PRESS BY WILKINSON

1820-1825, the moulded cornice above a pair of panelled doors enclosing four oak-lined slides, over two short and two long oak-lined drawers, on large bulb feet, *stamped: 'WILKINSON, LUDGATE HILL' and '14525', the mounts original, 124cm wide x 53cm deep x 193.5cm high, (48 1/2in wide x 20 1/2in deep x 76in high)*

£1,200 - 1,800
€1,400 - 2,100
\$1,600 - 2,500

Thomas and William Wilkinson were cousins who ran a cabinet making firm at No.'s 9 and 10 Broker's Row in Moorfields, London during the period 1790-1807. They were most renowned for the specialist production of patent tables, and extending dining tables in particular, which in their own words could occupy 'a space considerable smaller than is necessary for the standing of any other dining table now in use'.

The Wilkinson partnership technically ceased in 1808 when William left the business in order to take over the firm of Quentin Kay, whose premises were located at 14 Ludgate Hill. At the same time Thomas continued to operate in the same capacity as previously, albeit in charge on his own, until 1828.

It is recorded that William Wilkinson stamped his furniture: 'WILKINSON, LUDGATE HILL' (as appears on the offered lot) until 1825, in which year William's sons became partners. From 1825 onwards the stamp was altered to: 'WILKINSON & SONS, 14 LUDGATE HILL'. The business remained at 14 Ludgate Hill until William Wilkinson junior's death in 1855, C. Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840*, 1996, Leeds, pp.'s 55-56.



286



287



288



289



290

286 ^Ω

A COLLECTION OF FIVE VARIOUS EARLY 20TH CENTURY CLOCKS

comprising a gilt brass hour and half hour striking corniche carriage clock, signed Boston Clock Co, a rare brass Waterbury Watch Co. 8-day miniature carriage timepiece with skeletonized six spoke long wind movement and large barrel, a small English burlwood 18th century style bracket timepiece with going barrel and platform lever escapement, signed Ogden, London & Harrogate, a walnut Winterhalder & Hofmeier quarter striking four glass table clock with platform lever escapement, the silvered dial with subsidiary dials for chime / silent and regulation, and a small French brass corniche alarm carriage timepiece with platform lever escapement and 8-day winding indicator, 18.5cm high, 12cm high, 23cm high, 26cm high and 14cm high overall (5)

£1,000 - 1,500
€1,200 - 1,700
\$1,400 - 2,100

287 ^Ω

A PAIR OF MODERN ENGRAVED GILT BRASS CARRIAGE TIMEPIECES

the dials signed Igor Carl Fabergé, the Obis cases with curved handles, the rectangular dials enclosing gilt Roman chapter rings, the movements each with platform lever escapements each 14cm high overall (2)

£500 - 650
€580 - 760
\$690 - 890

288 ^Ω

A GOOD MID 20TH CENTURY GILT TIMEPIECE IN THE FORM OF A MINIATURE BRACKET CLOCK

the dial signed Chas. Frodsham, Clockmaker to H. M. the King the case with folding scroll handle above a domed top, the sides with glazed panels, the gilt dial with applied silvered Roman and Arabic chapter ring, the movement with substantial platform lever escapement, 14cm high overall

£500 - 650
€580 - 760
\$690 - 890

289 ^Ω

TWO BRASS CARRIAGE TIMEPIECES

the first retailed by Harrods, London, with cylinder escapement in an Obis case, the second retailed by Mappin & Webb, London, with lever escapement in an anglaise case
Size: 14cm and 15cm high overall

(2)

£300 - 500
€350 - 580
\$410 - 690

290 ^Ω

AN LARGE EARLY 20TH CENTURY BRASS FOUR-GLASS CORNICHE CARRIAGE CLOCK

the rectangular case with scrolling swing handle, the circular white enamel dial with Arabic numerals, the brass platform lever escapement, striking on a gong, 20cms high

£600 - 800
€700 - 930
\$830 - 1,100

291 ^{TP}

A GEORGE III EBONISED AND BRASS MOUNTED BRACKET CLOCK

the dial signed Hugh Gordon, Aberdeen the rectangular case with moulded swept caddy top with carrying handle and four urns to the corners, the front with foliate pierced sound grills to either side of arched door, the sides with glazed panels, the arched brass dial with 6.5" silvered Roman chapter ring with outer Arabic five minute track and matted centre, the arch with similar silvered Strike/Silent subsidiary dial below the signed silvered makers plate, all set within foliate scrolling spandrels, the brass four pillar movement with engraved backplate and verge escapement striking on a bell, with brass bob pendulum, winder and case key, 53cm high

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,700



291



292

292 *

A GOOD LATE 19TH CENTURY QUARTER CHIMING EBONISED TABLE CLOCK

signed and numbered Chas Frodsham, 84 Strand, no. 1440
the case with repoussé gilt basket top with dolphin and shell handle, gilt bud finials, the sides with flowerhead trellis sound frets, the door with gilt mounts and a band of gilt scrolls above the moulded base raised on scroll and paw feet, the 8" square dial with winged putto spandrels, silvered Roman chapter ring with strike silent switch at XII o'clock, matted centre and blued steel hands, the signed movement with substantial rectangular plates joined by four turned pillars, triple chain fusees, platform right angle lever escapement with cut bimetallic balance with numerous poising and timing screws, flat spring, striking the hour on a large gong and chiming the quarters on four smaller gongs, 53.5cm high overall

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

293 † TP

A IMPRESSIVE LATE REGENCY BRASS INLAID AND MOUNTED MAHOGANY CHIMING BRACKET CLOCK

the dial signed Edwards, London
the rectangular case in the Hindo-Chinoiserie taste with angled panelled tapering column corners with square onion knopped finials, the top with fluted swept pagoda top with double onion finial, the ogee arched top glazed door with brass foliate scroll inlay, on a stepped base raised and brass ball feet, the 8" painted Roman with strike silent subsidiary to the arch within painted foliate scroll spandrels and pierced brass hands, the triple chain fusee movement chiming on a rack of eight graduated bells and striking on further large bell, with brass pendulum, with case key and winder, 76cm high

£2,500 - 3,500

€2,900 - 4,100

\$3,400 - 4,800



293



294



295

294 TP

A MATCHED PAIR OF FRANCO-FLEMISH LATE 17TH/EARLY 18TH CENTURY WALNUT FAUTEUILS

Each upholstered with associated late 17th/early 18th century tapestry fragments, with bobbin turned frames, each arm support terminating in a roundel, on block-and-bobbin turned front legs and square section rear legs, with a twin bobbin turned forerail and H-stretcher, *one fauteuil: 58cm wide x 56cm deep x 115.5cm high; the other: 59cm wide x 55cm deep x 115cm high. (2)*

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,700

295 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)*

£1,800 - 2,200
€2,100 - 2,600
\$2,500 - 3,000

296



296 TP

A FRENCH 18TH CENTURY LOUIS XV ORMOLU MOUNTED ROSEWOOD BUREAU PLAT

The shaped quarter veneered top inset with a gilt-tooled leather writing surface, above one long central and two short shaped crossbanded frieze drawers, on cabriole legs headed by *cabochon* embedded, acanthus, scroll and *rocaille* mounts, *restored*, 140cm wide x 73cm deep x 77cm high, (55in wide x 28 1/2in deep x 30in high)

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,700

297



297 * TP

A FRENCH 19TH CENTURY GILT BRONZE MOUNTED ROSEWOOD, BOIS SATINE AND TULIPWOOD PARQUETRY MEUBLE D'APPUI OR PIER CABINET

probably by Maison G. Grimard
With trellis inlay, the later marble top above a panelled door (*locked*) mounted with an acanthus adorned, ribbon-tied and drape swagged 'baldacchino' canopy, over an urn of flowers surmounting a plinth, with scrolled foliate, griffin mask and berried husk strapwork below centred by a mask with a feathered headdress, on *toupie* feet, 86cm wide x 45cm deep x 117cm high, (33 1/2in wide x 17 1/2in deep x 46in high)

£1,500 - 2,500
€1,700 - 2,900
\$2,100 - 3,400

A vitrine by Maison G. Grimard which has a very similar central ormolu mount and parquetry to those on the offered lot sold Sotheby's, New York, 20 October 2013, 19th Century Furniture, lot 303. Whilst a Maison G. Grimard cabinet de salon, also possessing these virtually identical characteristics, featured Sotheby's, New York, 15 October 2015, 19th Century Furniture, lot 12. Another comparable vitrine almost certainly by the same firm sold Bonhams, Knightsbridge, 19 October 2016, lot 274.

A further related model is illustrated in C. Payne, *European Furniture of the 19th Century*, 2013, Woodbridge, p.249.

An additional image of this lot is available to view online at www.bonhams.com



298

298

AN EXTENSIVE LATE 19TH CENTURY CREIL ET MONTEREAU PORCELAIN SERVICE, DÉCOR 'PARISIEN'

designed by Antoine-Albert Richard, called Froment-Richard each piece decorated with an individual scene, comprising fifty five plates, thirty six dessert plates, five assiettes creuses, four serving chargers, a salad bowl, a covered soup tureen, a vegetable dish, two saucières on fixed stands, three footed coupes, and two footed plates, *various sizes* (111)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

For further reading on the designs of Froment-Richard see M. Kalt (et. al.), Antoine-Albert Richard dit Froment-Richard, Décorateur sur faïence à Creil Montereau et Sarreguemines (2009).

A similar if less extensive service was sold at Fraysse & Associés on 6 June 2012, lot 179 for 5000 euro.



299 (Part lot showing)

299 *

A COPELAND AND GARRETT YELLOW-GROUND PART DESSERT SERVICE, CIRCA 1833-1847, TOGETHER WITH A SMALL COLLECTION OF OTHER CERAMIC ITEMS

the part dessert service comprising two rectangular serving dishes, four shell-shaped dishes and seventeen plates, each painted to the centre with a floral bouquet, the other items comprising a Chamberlain Worcester peach-ground armorial plate, circa 1820, an English jasperware biscuit jar mounted with a silver-plated lid and stand, late 19th century and a Wedgwood part tea service, 20th century *the dessert plates, 23.5cm diameter* (33)

£300 - 400
€350 - 460
\$410 - 550

Provenance

Property from an International Private Collection



300

300

A COLLECTION OF SIX FABERGE AND RUSSIAN STYLE DECORATIVE ENAMEL AND PORCELAIN EGGS

comprising a enamel copy of the Lilies of the Valley Egg from 1898 with base metal paste stone mount *16cms high*, together with five Limoges porcelain eggs (6)

£300 - 400
€350 - 460
\$410 - 550



301

301

A COLLECTION OF 19TH CENTURY SÈVRES-STYLE PORCELAIN PIECES AND A SIMILAR NEAR PAIR OF GILT BRONZE MOUNTED CONTINENTAL PORCELAIN FIGURES OF A LADY AND GENTLEMAN IN THE VINCENNES STYLE

the Sevres style pieces all decorated in the 18th century style and enamelled with flowers, birds or trophies within gilt scrolling borders, comprising three green-ground shell shaped dessert dishes, a Bleu Celeste-ground circular footed tazza, two Bleu Celeste-ground shaped oval dishes or mustard stands, a pair of Bleu Celeste-ground small cylindrical pots and covers and a Bleu Celeste-ground ecuelle, cover and stand, the figures of the lady and gentleman carrying baskets on their backs, possibly conceived as spill holders, on square bases, each similarly enamelled predominantly in turquoise, *the Sèvres-style pieces of various sizes, the figures, 35cm high* (11)

£800 - 1,200
€930 - 1,400
\$1,100 - 1,600

302 TP

A PAIR OF LATE 19TH CENTURY FRENCH TERRACOTTA BUSTS OF A MALE AND FEMALE MOOR BY WILLIAM GUERIN & CO.

both wearing fringed headdresses, the shoulders clad in drapery with jewelled collars, on moulded swept square bases, the male figure with incised factory monogram and number 4299, 48cm high (2)

£1,200 - 1,500

€1,400 - 1,700

\$1,600 - 2,100



302

303 TP

A LATE 19TH / EARLY 20TH CENTURY CARVED AND PAINTED WALL BRACKET

in the French Régence taste
the bow-breakfront shelf hung with lambrequins above an elaborate foliate and bird trophy and central scroll topped buttress support, 33cm high, 35cm wide, 17cm deep

£500 - 800

€580 - 930

\$690 - 1,100



303

304 TP

A LATE 19TH / EARLY 20TH CENTURY CARVED WOOD, GILT GESSO AND COMPOSITION WALL BRACKET AND A SIMILAR PERIOD WOOD, GILT GESSO AND GREEN PAINTED COMPOSITION WALL BRACKET

the first with rectangular breakfront plateau top on open angular scrolling supports united by floral garlands with fruiting knopped terminals, the second with semi-circular top on open pierced acanthus leaf tapering backplate support with fruiting foliated tapering knopped terminal, the first 26cm high, 31cm wide, 17.5cm deep, the second 27cm high, 25cm wide, 24cm deep (2)

£300 - 500

€350 - 580

\$410 - 690



304

305 TP

A PAIR OF 19TH CENTURY CARVED WOOD AND GILT GESSO COMPOSITION TWIN LIGHT WALL APPLIQUES

in the Louis XIV style
the acanthus scrolling arms with foliate banded urn nozzles and dished collars issuing from oval backplates inset with petite and gros point floral vase needlework panels within gadrooned, acanthus scroll and bell husk mounted borders surmounted by floral scrolling floral diaper arched crestings, 52cm high, 37cm wide, 22.5cm deep (2)

£500 - 600

€580 - 700

\$690 - 830



305

306 TP

A LARGE 19TH CENTURY CARVED WOOD, GILT GESSO AND COMPOSITION WALL BRACKET

in the French Régence taste
the rectangular top with guilloche border on twin mask-head multi-scrolling supports centred by a foliate apron with grotesque maskhead above a smaller acanthus and pierced scroll, the open strapwork backplate with scallop shell and pendant lobed terminal, 43.5cm high, 39cm wide, 20cm deep

£300 - 400

€350 - 460

\$410 - 550



306



307



309



308



310

307 TP

A VERNACULAR GEORGE I/II WALNUT BUREAU

1720-1740

With elm and pine drawer linings, the hinged fall enclosing eight pigeon holes, seven drawers and a well with a sliding top, above lopers, two short and two long drawers, on large bun feet, 98cm wide x 53cm deep x 101cm high, (38 1/2in wide x 20 1/2in deep x 39 1/2in high)

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600

308 TP

A SCOTTISH GEORGE III MAHOGANY CHEST

The top with a reverse ogee moulded edge, above three short drawers, over three long graduated drawers, on bracket feet, 113cm wide x 56cm deep x 99cm high, (44in wide x 22in deep x 38 1/2in high)

£1,000 - 1,500

€1,200 - 1,700

\$1,400 - 2,100

309 TP

A CHARLES X ROSEWOOD AND BOIS CLAIR MARQUETRY COMMODE A VANTAUX

Circa 1825, inlaid with stylised scrolled foliage, palmettes and lozenge tablets, the marble top above one long frieze drawer and a pair of doors with *sans traverse* inlay, enclosing a birds' eye maple interior with three slides, the carcass top inscribed in ink: 'No. 1558', also with an old indistinct inscription, 132cm wide x 61cm deep x 98cm high, (51 1/2in wide x 24in deep x 38 1/2in high)

£900 - 1,200

€1,000 - 1,400

\$1,200 - 1,600

310 TP

A CHARLES II JOINED OAK CHEST

Circa 1680, in two parts, with dentilated mouldings and four long mitre-moulded drawers, the top drawer interspersed with three scroll corbels and painted with the initials: 'M.G.', 112.5cm wide x 59.5cm deep x 102.5cm high, (44in wide x 23in deep x 40in high)

£500 - 700

€580 - 810

\$690 - 960



(open)



311 TP

A FRENCH 19TH CENTURY ORMOLU MOUNTED TULIPWOOD, KINGWOOD AND AMARANTH CABINET DE SALON

in the Louis XV/XVI Transitional style

With quarter veneering, the moulded *breche d'alep* marble top above one long frieze drawer, over a pair of tambour sliding doors enclosing seven drawers, two shelves and one compartment, with a pair of conforming tambour sliding doors below, above a shaped apron, on squat cabriole legs, 94cm wide x 42cm deep x 143.5cm high, (37in wide x 16 1/2in deep x 56in high)

£2,000 - 3,000

€2,300 - 3,500

\$2,700 - 4,100



312

312 TP

A PAIR OF PAINTED CAST IRON GARDEN URNS

in the Victorian style
of compressed campana form with lappet rims, raised on circular pedestals and integral square bases, 39cm high, 52cm diameter (2)

£400 - 600

€460 - 700

\$550 - 830



313

313 TP

A PAIR OF FRENCH BLACK PATINATED AND GILT BRONZE THREE LIGHT WALL APPLIQUES

in the Restauration style
the multi-scrolling reeded candle arms with flared nozzles issuing from a lotus cast and flared central fitting, with acanthus lower collar and acorn finials and pineapple terminals, on scrolling and foliate cast bracket supports, fitted for electricity, 41.5cm high (2)

£500 - 600

€580 - 700

\$690 - 830



314 TP

A PAIR OF LATE 19TH CENTURY CONTINENTAL PAINTED WOOD PANELS DEPICTING A RENAISSANCE STYLE MAIDEN AND CHILD AND A TROUBADOUR

probably German, in the Aesthetic taste
the figures painted on a burr maple ground within arched floral garlanded niches, the panels mounted within moulded oak frames, one stamped C Bauer & Cie, Weimar, the panels, 82cm x 32cm, the frames, 107.5cm x 58cm (2)

£500 - 700

€580 - 810

\$690 - 960



314

315

GEORGE MORIN (GERMAN, 1874-1950): A MINIATURE BRONZE FIGURE OF 'THE HOOP DANCER'

circa 1910-20
the classical maiden standing on a rectangular base with interlaced circular incised border signed MORIN, raised on a stepped rectangular onyx plinth, 7.5cm high approximately

£600 - 800

€700 - 930

\$830 - 1,100

315A TP

A PAIR OF LATE 19TH CENTURY FRENCH GILT BRONZE FOUR LIGHT FIGURAL CANDELABRA

the asymmetric foliate scrolling arms with acanthus and rocaille cast urn nozzles, collars and drip pans, supported by seated Bacchanalian putti on naturalistic bases, the lobed and canted plinth bases with applied square and circular foliate cast mounts, raised on toupie feet, 50.5cm high (2)

£1,000 - 1,200

€1,200 - 1,400

\$1,400 - 1,600



315



315A



316 (Presentation box not shown)

316

A LATE 20TH CENTURY CASED YELLOW METAL AND DIAMOND SET CARVED LAPIDARY MODEL OF A TETHERED GREEN HARDSTONE FALCON ON A ROCK CRYSTAL PERCH

probably German, Idar-Oberstein, the model in the manner of Manfred Wild or Andreas Zadora von Gerlof the bird of prey with diamond set eyes, its talons chained to the perch with baluster support on spreading circular foot, the model fitted within a burr veneered and gilt brass mounted presentation case, *the falcon, 28cm high, the presentation box, 37cm high, 26.5cm wide and 23.5cm deep (3)*

£1,500 - 2,500

€1,700 - 2,900

\$2,100 - 3,400

317

A DIOPTASE INCLUDED CALCITE MINERAL SPECIMEN

Tsumeb Mine, Namibia

an attractive example from the important and now defunct Tsumeb mine in Namibia, of three dimensional form, with a rare sugary covered diopside included calcite crystals, *17cm x 11cm approximately*

£1,500 - 2,000

€1,700 - 2,300

\$2,100 - 2,700

318 TP

A VERY LARGE GREEN AND PURPLE FLUORITE ON QUARTZ MINERAL SPECIMEN

China

of large plate or room display size, *55cm x 43cm approximately*

£1,200 - 1,800

€1,400 - 2,100

\$1,600 - 2,500



317



318



319 TP

AN ITALIAN LATE 16TH/EARLY 17TH CENTURY CARVED WALNUT CREDENZA

probably of Tuscan origin

The rectangular top with a fluted edge moulding, above three panelled *entrelac* carved frieze drawers interspersed with four strap-fluted scrolled corbel angles, over three ovolo and bead-and-reel moulded panelled doors, the two end doors applied with large carved lion mask handles, enclosing one shelf, interspersed by four stop-fluted Tuscan pilasters, each panelled end carved with a large central flowerhead roundel, on a stop-fluted plinth base terminating in lion paw feet, *the top rests loose, the underside of the top is applied with a 19th century paper label with an ink inscription which reads: 'Sgr. Giuseppe Bellini, Firenze', 209cm wide x 64cm deep x 109cm high, (82in wide x 25in deep x 42 1/2in high)*

£2,000 - 3,000

€2,300 - 3,500

\$2,700 - 4,100

Provenance

During the late 19th century the present lot was evidently acquired by Irene von Hildebrand, wife of the major German sculptor Adolf von Hildebrand (1847-1921), while the couple lived in the then secularized monastery of San Francesco in Florence. Irene Schaufelen (her maiden name) had married Adolf in 1877. This credenza was apparently purchased by Irene from Giuseppe Bellini who was a major antiques dealer based in Florence. In fact the

Bellini family, who today have been involved in the fine and decorative arts for well over 250 years, had by that time already established themselves as arguably one of the most important dynasties within the realm of Italian antiques.

During the 1890s, or perhaps just prior to then, this walnut cabinet was most likely re-located to Munich in tandem with the von Hildebrands, since the Wittelsbacher Brunnen (an impressive Neoclassical fountain sculpture) in Lenbachplatz, which was designed by Adolf von Hildebrand, actually underwent construction in that city over the period 1893-1895.

The offered lot is then listed as '*ein italienisches grosses buffet mit lowenkopfen*' in an inventory, dated 18 January 1921, undertaken at the Munich estate of the von Hildebrands following Adolf's death. It re-appears in the will of Irene Georgii, recorded as '*I grosses alt italienisches buffet mit lowenkopfen, Renaissance, sehr wert voll*', forming part of a 1936 inventory produced in Kleinhohenrain. Thereafter, this Italian late Renaissance low cabinet passed by descent within the same family.

Irene Georgii bequeathed it to her daughter, Maria, whose surname after marriage changed to Wetzel.

Subsequently Maria's son, Johannes Wetzel, inherited this piece following her death in 1990.

Remarkably the previous owner, Dr Johannes Wetzel, is the grandson of Irene Georgii and thus by extension the great grandson of Adolf von Hildebrand.



(lion mask handle)



(19th century paper label)



(profile view)

Comparables

A late Renaissance walnut credenza, which is dated 1550-1600, forms part of the Victoria and Albert Collection, No. 1375:1-1904, <http://collections.vam.ac.uk>. As with the present example this closely related piece was probably made in Tuscany. They share numerous characteristics in common which include; conforming stop-fluted Tuscan pilasters; a virtually identical drawer and door configuration; similar bead-and-reel moulded panelling and fluted scrolled corbel angles; related low relief *entrelac* or *guilloche* frieze decoration; while their plinth bases and lion paw feet are also very alike.

Nonetheless, there is an interesting and potentially important variation between these two models, as is to be expected. Unlike the rather plain turned roundel door handles evident on the Victoria and Albert model, the present low cabinet incorporates two highly characterful and beautifully carved large lion masks. These appear to be a rare feature on credenzas of this type and possibly allude to some crest device or coat of arms element, perhaps in reference to the original family who commissioned it for their home.

For a further, albeit slightly plainer, comparable see G. Chiesa, // *Cinquecento*, 1972, Milan, fig. 25, p. 30.

Adolf von Hildebrand

Hildebrand, who worked predominantly in the Neoclassical style, first learned sculpture at the Fine Arts Academy of Nuremberg before being taught by Kaspar von Zumbusch at the Munich Academy, and then finally studying under Rudolf Siemering in Berlin. By 1873 Adolf had moved to Florence where he resided, as previously mentioned, at a former Franciscan monastery which had been founded during the 16th century. In the same year, the sculptor assisted his friend Hans von Marees (1837-1887) by designing the architectural framework for von Marees' painted murals housed in the library of the German Marine Zoological Institute, located in Naples.

Although officially resident in Italy during the period 1873-1897, it is clear that from 1890 von Hildebrand lived mostly in Munich, since the vast majority of works he was commissioned to make from that time onwards were in Germany. Despite the fact that during his life the sculptor produced a total of five impressive and immense fountains, he is arguably principally renowned for the Wittelsbacher Brunnen and the Bismarck monument, Bremen, the latter of which was completed before 1910.

In his *Das Problem der Form in der Bildenden Kunst* ("The Problem of Form in Painting and Sculpture"), which was published in 1893, von Hildebrand espoused the aesthetic autonomy of sculpture from painting. And this ideal or doctrine essentially formed the basis for most 20th century sculptural movements and consequently it is now justly considered of major importance. In 1904 Hildebrand received his ennoblement from the King of Bavaria, www.britannica.com & en.wikipedia.org



320 (Four prints from a set of twelve showing)



321 (Four prints from a set of twelve showing)



322 (Six prints from a set of twelve showing)



323 (Four prints from a set of twelve showing)

320 TP

A SET OF TWELVE 19TH CENTURY COLOURED BOTANICAL PRINTS AFTER JOSEPH PAXTON MOUNTED WITHIN LATER DECORATIVE CHINOISERIE STYLE FRAMES

each titled print with printers marks and set within cream marbled paper mounts, the black painted glazed frames with floral butterfly and trellis coloured and gilt decoration on a black ground, 39.5cm x 32cm overall (12)

£600 - 800
€700 - 930
\$830 - 1,100

321 TP

A SET OF TWELVE JAPANESE COLOURED WOODBLOCK PRINTS OF IRISES, LATER FRAMED

probably Taishō / Shōwa period
the brightly coloured blossoms, variously numbered and titled, mounted within grey linen covered glazed rectangular frames, 36cm x 30.5cm overall (12)

£600 - 800
€700 - 930
\$830 - 1,100

322 TP

A SET OF TWELVE 19TH CENTURY CHINESE RICE PAPER PAINTINGS OF JUNKS, LATER FRAMED

the rivercraft depicted on calm waters, set within cream card rectangular mounts, and silvered glazed rectangular frames, 21.5cm x 26.5cm approximately (12)

£600 - 800
€700 - 930
\$830 - 1,100

323 TP

A SET OF TWELVE LATER COLOURED ENGRAVINGS OF FRUIT, AFTER HENRI-LOUIS DUHAMEL DU MONCEAU (FRENCH 1700-1782), LATER FRAMED

depicting various titled studies of apples, pears and grapes, and with engravers and printers marks, mounted within rectangular glazed black box frames, 32.5cm x 26cm approximately (12)

£600 - 800
€700 - 930
\$830 - 1,100



324



324



325



327



328



328A

324 TP

A 19TH CENTURY CARVED AND STAINED OAK RELIEF CARVED MARRIAGE PANEL

of rectangular form, the central oval depicting winged putti shooting arrows at a heart target, flanked by male and female mask heads and putti and ribbon tied floral garlands, mounted in an ebonised frame, the panel, 32cm x 181cm, the frame 42cm x 192cm

£400 - 600
€460 - 700
\$550 - 830

325 TP Y Φ

AN EARLY 19TH CENTURY BRASS MOUNTED MAHOGANY SHIP'S STICK BAROMETER,

signed H. Hughes, 59 Fenchurch Street London

the arched ivory dial with brass suspension loop, with scale marked from 27-31" with vernier and mercury thermometer, the plain shaft with brass turned cistern, 99cm high overall

£500 - 800
€580 - 930
\$690 - 1,100

326 TP

A RARE MID 18TH CENTURY MAHOGANY ARCHITECTURAL STICK BAROMETER

unsigned, possibly Irish the broken pediment supported on a cushion-moulding and twin carved Doric columns on twisted volutes, the two-piece silvered dial with seven engraved weather predictions and 27.5-31.5" scale with manual recording hand flanking the visible tube framed by ropetwist borders over a moulded breakfront base, 101cms high

£400 - 600
€460 - 700
\$550 - 830

327

A 20TH CENTURY GERMAN TWO DAY MARINE CHRONOMETER

signed Wempe, Hamburg, 5377, Type 05., with later case the 4" signed and numbered Arabic dial with power reserve 0-56 hours and subsidiary running seconds, the chain fusee movement with maintaining power, diamond endstone and cut and compensated bimetallic balance, the rear of the aluminium dial stamped 77, suspended in blackened gimbals in a later two-part custom made case with applied aluminium label and interior with later rating label for 1980, the case 19.5cms wide

£600 - 900
€700 - 1,000
\$830 - 1,200

328 TP

A LATE 19TH CENTURY MAHOGANY WALL CLOCK

the dial signed for T T Clarke, 89A Brompton road the 11.25" painted Roman dial set within a glazed brass hinged bezel, the brass twin chain fusee movement with anchor escapement striking on a bell, 37cm diameter overall

£500 - 700
€580 - 810
\$690 - 960

328A

AN EARLY 20TH CENTURY FRENCH PATINATED AND GILT BRONZE BOUDOIR WALL TIMEPIECE

in the Louis XVI style, the dial signed Boudet, Rd des Capucine.

the circular case with ring suspension and applied torchiere trophy and vacant cartouche floral mounts, the bezel set with paste stones, the 2" floral enamel dial with Arabic numerals, the brass single drum movement with vertical platform lever escapement with jewelled balance, 13.5cm high approximately

£400 - 500
€460 - 580
\$550 - 690



(concertina mechanism)



329

329 TP

A REGENCY MAHOGANY AND EBONISED INLAID CONCERTINA-ACTION EXTENDING DINING TABLE

Circa 1810, the rounded rectangular top with a reeded edge, on five ring turned baluster and reeded tapering legs terminating in brass cappings and castors, with one two leaves, 241cm wide x 128cm deep x 72cm high, (94 1/2in wide x 50in deep x 28in high)

£1,200 - 1,800
€1,400 - 2,100
\$1,600 - 2,500

330 TP

A SET OF EIGHTEEN MAHOGANY AND EBONISED DINING CHAIRS

in the Regency style
Including two armchairs, each with an acanthus wrapped and scrolled horizontal tablet top rail, on ring turned and reeded tapering front legs, with splayed rear legs, each side chair: 55cm wide x 54cm deep x 89cm high, (21 1/2in wide x 21in deep x 35in high) each armchair: 58cm wide x 56cm deep x 91cm high. (18)

£2,500 - 3,500
€2,900 - 4,100
\$3,400 - 4,800

331 TP

A SET OF SIX LATE LOUIS XV PAINTED FAUTEUILS

1770-75, each with an oval channelled back and a ribbon-tied floral carved top rail, with scrolled and channelled arm terminals, above a bowed seat frame carved with ribbon-tied flowers, flanked by patera angles, on stop-fluted tapering legs, each approximately: 67cm wide x 61cm deep x 100cm high, (26in wide x 24in deep x 39in high) (6)

£2,200 - 2,800
€2,600 - 3,300
\$3,000 - 3,800

The floral carving, stop-fluted legs, curved patera block angles and channelled frames on the present lot are all elements characteristic of various late Louis XV or Louis XV/XVI Transitional chairs executed by Georges Jacob during the period, 1770-75.



330 (twelve of eighteen chairs)



331



332



(as a chair)



334

(as a set of steps)



333



335

332 TP

AN EARLY 19TH CENTURY MAHOGANY, ROSEWOOD CROSSBANDED AND BRASS INLAID TRIPOD TABLE

in the George II style

The circular top inlaid with a brass strung border, above a concealed slide, on a ring turned and spiral reeded baluster column, terminating in lotus-leaf wrapped and C-scroll carved legs, *diameter of the top: approximately 40.5cm; 62cm high.*

£300 - 500

€350 - 580

\$410 - 690

333 TP

A PAIR OF ROSEWOOD AND BRASS MOUNTED OCCASIONAL TABLES

adapted from a pair of Regency pole screens in the manner of Gillows, now with 20th century walnut tops instead of screens. Each with an elongated octagonal top, on a reeded, ring turned and spiral reeded column with a lobed collar, terminating in brass rosette inlaid channelled feet, *each approximately: 54cm wide x 46cm deep x 55cm high, (21in wide x 18in deep x 21 1/2in high) (2)*

£800 - 1,200

€930 - 1,400

\$1,100 - 1,600

334 TP

A SMALL LATE VICTORIAN WALNUT METAMORPHIC SIDE CHAIR/SET OF STEPS BY JAMES SHOOLBRED AND CO.

With four needlework inset treads, the quatrefoil pierced horizontal top rail above a conforming splat, *stamped: 'JAS SHOOLBRED & CO.'*, *45cm wide, 38cm deep, 88cm high (17 1/2in wide, 14 1/2in deep, 34 1/2in high)*

£600 - 800

€700 - 930

\$830 - 1,100

James Shoolbred & Co. were well known manufacturers and retailers of furniture from about 1870 onwards, with premises located on Tottenham Court Road. They were noted for high quality pieces produced in a wide variety of styles and for employing French and German upholsterers alongside leading English designers.

335 TP

A WILLIAM IV MAHOGANY DUET MUSIC STAND

With opposing lyre-form hinged adjustable ratchetted music rests, on an adjustable support, *the base approximately 46cm wide.*

£500 - 700

€580 - 810

\$690 - 960



336

336 TP

A PAIR OF LATE 19TH CENTURY / EARLY 20TH CENTURY FRENCH GILT BRONZE MOUNTED SÈVRES-STYLE PORCELAIN GARNITURE VASES AND COVERS

each of elongated ovoid pedestal form with twin reeded scrolling maskhead handles below foliate rims, the high domed covers with fruiting knopped finials, on circular socle supports and shaped plinths cast with foliate panels below beaded borders, the bleu-de-roi ground bodies painted with classical figural and Arcadian lake and temple oval reserves within scrolling gilt tooled borders, the necks, socles and covers similar decorated, 57cm high (2)

£1,500 - 2,000
€1,700 - 2,300
\$2,100 - 2,700

337

A PAIR OF DECORATIVE CONTINENTAL GILT BRONZE MOUNTED SÈVRES-STYLE PORCELAIN GARNITURE VASES AND COVERS

in the Empire taste each of pedestal urn form with twin swans neck handles, wide milled rims and similar socle bases, the shallow domed covers with pineapple finials, raised on palmette and foliate cast footed rectangular plinths, the fronts painted with Napoleonic scenes reserved on a blue ground within floral trellis borders, the plinths with floral ovals, 42cm high (2)

£700 - 1,000
€810 - 1,200
\$960 - 1,400



338

338

A FRENCH GILT BRONZE MOUNTED BLUE GLASS POTPOURRI VASE

probably late 19th century and later the tapering cylindrical body with twin putti and garland mounts surmounted with a foliate pierced hinged domed cover with ring finial, the elaborate Renaissance style open scrolling pedestal base on knopped foliate circular foot, raised on swept moulded Verde Antico shallow plinth, 28cm high

£500 - 800
€580 - 930
\$690 - 1,100

339

AN EARLY 20TH CENTURY CONTINENTAL SÈVRES-STYLE PORCELAIN GARNITURE VASE AND COVER

of ovoid shouldered urn form with short scrolling handles, the shallow domed cover with budding finial, the pedestal socle base raised on an integral plinth base, the body painted with classical figural and putto decoration, the plinth with similar figural ovals, all reserved on a bleu-de-roi ground with gilt tooled scrolling and foliate borders, the moulded square gilt brass base on ball feet, 46cm high

£700 - 1,000
€810 - 1,200
\$960 - 1,400

340

A PAIR OF LATE 19TH CENTURY FRENCH GILT BRONZE AND WHITE MARBLE GARNITURE TAZZE

of shallow twin handled pedestal form, the elaborate fruiting vine and foliate cast bowls with rusticated handles on plain turned socle supports and lappet cast bases, the stop fluted column plinths on moulded circular bases and re-entrant cut bases with beaded borders mounts, 24cm high (2)

£700 - 1,000
€810 - 1,200
\$960 - 1,400



337



339



340



341



342



343



344



345



346

341

A PAIR OF LATE 19TH CENTURY PATINATED BRONZE GENRE FIGURES OF A MALE AND FEMALE BEGGAR

on rustic circular bases, raised on turned griotte marble moulded circular plinths, 20cm high (2)

£200 - 300
€230 - 350
\$280 - 410

342

A PAIR OF RUBY FLASHED GOBLET VASES

in the Bohemian style with scalloped necks, decorated with scenes of stags on stemmed pedestal bases and spreading feet, 34cm high (2)

£200 - 300
€230 - 350
\$280 - 410

343

A PAIR OF LATE 19TH CENTURY FRENCH PATINATED BRONZE FIGURES OF CLASSICAL MAIDENS AND WINGED PUTTI

raised on waisted turned socle bases, 24cm high (2)

£300 - 500
€350 - 580
\$410 - 690

344

TWO PAIRS OF CUT, ENGRAVED AND ETCHED CLEAR GLASS DECANTERS WITH STOPPERS, AND A LARGE CUT AND ETCHED GOBLET

all with fruiting vine decoration, the first pair of squat globular form with slice cut elongated necks with canted tear drop stoppers, the second pair of canted swept form with faceted ball stoppers, the goblet on air twist tapering stem and spreading foot, 35.5cm high overall (5)

£200 - 300
€230 - 350
\$280 - 410

345

A GILT BRONZE FIGURAL GROUP OF A MERMAN AND CHILD SEATED ON A TURTLE IN RENAISSANCE STYLE

the figure holding a shell above his head, on rounded veined marble base, 19cm high

£200 - 300
€230 - 350
\$280 - 410

346

THREE FRENCH BLUE GLASS BOXES WITHIN WHITE METAL MOUNTS MARKED A.AUCOC

circa 1890 comprising a pair of square form and one of oval form, the pierced mounts with anthemion and swag motifs, on claw feet, largest 23cm wide, 8.5cm high (3)

£300 - 500
€350 - 580
\$410 - 690



347



348



349



350



351 (One print of three showing)

347

A PAIR OF SMALL GILT DECORATED AMETHYST GLASS VASES

of inverted baluster form, the tapering necks with scalloped rims, the bodies decorated with wide and narrow bands of gilding, 20cm high approximately (2)

£200 - 300
€230 - 350
\$280 - 410

348

A GILT METAL MOUNTED BOHEMIAN STYLE RED FLASHED AND ETCHED EPERGNE VASE TOGETHER WITH A SIMILAR PAIR OF BOHEMIAN STYLE RED FLASHED AND ETCHED VASES

all with stag landscape decoration, the former with flared trumpet vase above a shallow circular dish on three scrolling feet with ring decoration, the pair of vase with elongated flared necks with scalloped rims on squat baluster pedestal bases, 25cm and 20cm high (3)

£200 - 300
€230 - 350
\$280 - 410

349 TP

A PAIR OF CONTINENTAL PORCELAIN RHYTON SHAPED GARNITURE VASES

in the 19th century style decorated with bouquets and flower sprigs and heightened with gilt, 42cm high (2)

£200 - 300
€230 - 350
\$280 - 410

350

HRH PRINCE OF WALES (BRITISH, B.1948): A SIGNED LIMITED EDITION PRINT OF SANDRINGHAM

lithograph in colours, 1992, on Cuthberts Mill paper with watermark, signed by the artist in pencil and numbered 125/295, image size 38 x 26cm approximately, in gilt mounted glazed frame, with Belgravia Gallery label to the rear, the frame 65cm 75cm overall

£250 - 350
€290 - 410
\$340 - 480

351 TP

A LATE 19TH CENTURY PRINT DEPICTING 'THE HOUSE OF LORDS, 1897' SHOWING VARIOUS DIGNITARIES AND POLITICIANS OF THE DAY MOUNTED WITHIN A GLAZED GILT FRAME AND TWO OTHER PRINTS

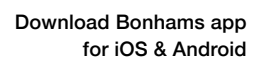
the other two prints comprising the key for the first print and a further print of the House of Lords (3) the first print, 96.5cm x 134cm approximately including frame (3)

£150 - 250
€170 - 290
\$210 - 340

Provenance

Purchased Bonhams, The Dunrobin Attic Sale, 20th April 2020, lot 9 (part lot).

AUCTIONEERS SINCE 1793



ENQUIRIES
+44 20 7468 8358
charlie.thomas@bonhams.com
bonhams.com/privatecollections

Bonhams

AUCTIONEERS SINCE 1793



Early Vernacular Furniture & Textiles from The Collection of Lady Hamlyn

New Bond Street, London | 21 September 2021



Download Bonhams app
for iOS & Android

ENQUIRIES

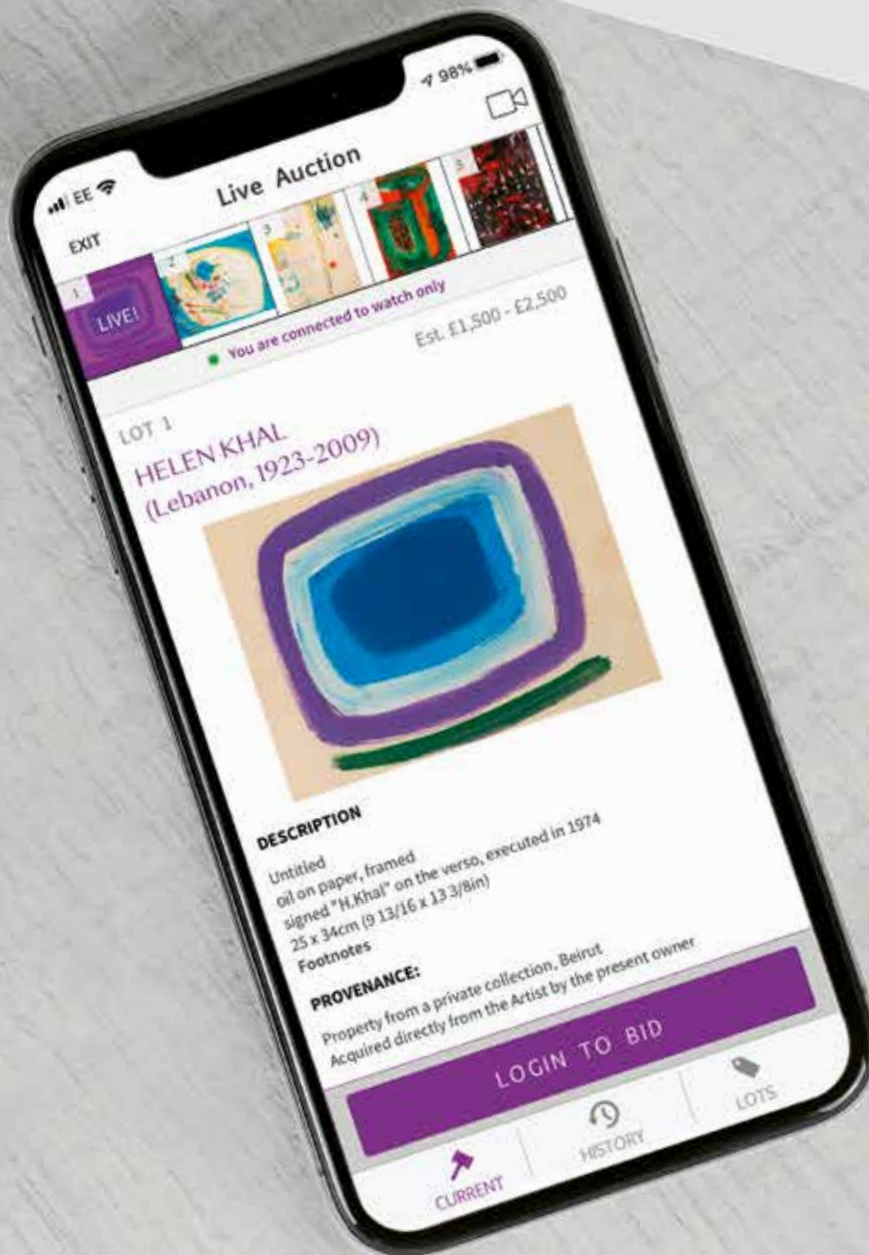
+44 20 7468 8358

charlie.thomas@bonhams.com

bonhams.com/privatecollections

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* and 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 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 used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

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

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT 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 [AF], 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 ensure 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 "indemnify" is construed accordingly.

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

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / 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: Home & Interiors		Sale date: 4 August 2021	
Sale no. 26816		Sale venue: Knightsbridge	
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		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
Please answer all questions below			
1. ID supplied: Government issued ID <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="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>	

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
Montpelier Street
Knightsbridge, London SW7 1HH

+44 (0) 20 7393 3900
bonhams.com

AUCTIONEERS SINCE 1793