Bonhams

Napoleon Bonaparte

The British Sale

New Bond Street, London | 27 October 2021

Jacques-Louis David, *The Emperor Napoleon in His Study at the Tuileries*, 1812
©National Gallery of Art, Washington

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New Bond Street, London | Wednesday 27 October 2021 at 2pm

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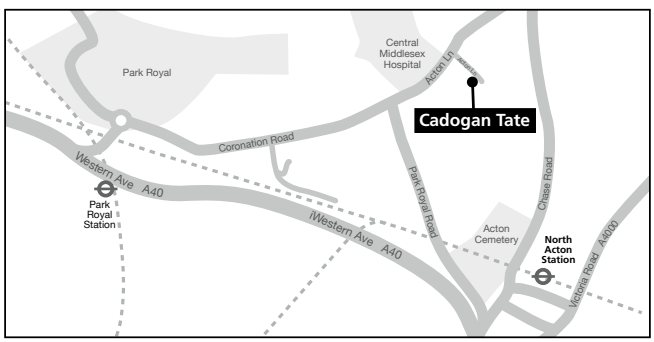

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Introduction

Napoleon Bonaparte's astounding life and military genius have captured imaginations for two centuries. The 200th anniversary this year of his death on 5 May 1821 in exile on the South Atlantic island of St. Helena, provides a unique opportunity to commemorate the most outstanding and charismatic figure of his time. One of the greatest generals in European history and dramatically crowned as the first Emperor of France, Napoleon Bonaparte sought to establish a family dynasty and build an Empire greater than that of the *Ancien Régime* that preceded the French Revolution of 1789, indeed greater than that of his main opponents, the British. His military and naval campaigns, far-reaching political ambition, and dramatic fall from power has left us with an historical legacy which few figures from the past enjoy today. The incredible reverence in which he was held by the French during the 19th century has not diminished and today the spirit and influence of Napoleon Bonaparte extends well beyond the frontiers of France and Europe.

BONAPARTE

The French Revolution 1789

The French Revolution was a dramatic period of radical political and social change that began on 14 July 1789 with the overthrow of the long-established *Ancien Régime* under King Louis XVI by the people of France. It ended with the formation of the French Consulate in 1799. Many of the ideas emerging from this extraordinary time in European history are now considered fundamental principles of liberal democracy while phrases like *Liberté, égalité, fraternité* emerged as its key values. The laws and institutions created by the revolutionaries dominate French politics to this day.

Not unnaturally, other European powers viewed the Revolution as a threat which led to the outbreak of the French Revolutionary Wars in April 1792. Despite a series of military victories, the war caused economic stagnation and political divisions and in November 1799, the ruling body was replaced by the Consulate, which is generally seen as the end of the Revolutionary era.

From this period of revolutionary turmoil, Napoleon Bonaparte rose rapidly through the ranks of military and politics to shape the future of France, Europe and ultimately, the world.

“Liberty, equality, fraternity, or death; - the last, much the easiest to bestow, O Guillotine!”

– Charles Dickens , A Tale of Two Cities

1
A RARE NAPOLEONIC PRISONER-OF-WAR WORKING BONE MODEL OF A GUILLOTINE, EARLY 19TH CENTURY,
The carved bone five tier platform framework connected by steps with working guillotine and prisoner with two detachable heads, complete with polychromed and articulated figures including an officer, a drummer, four soldiers and executioner, the whole structure raised on four later turned wood feet,
41cm x 25.5cm x 20cm

£8,000 - 12,000
€9,400 - 14,000
US$11,000 - 17,000

One particular talented French prisoner of war who specialised in making model guillotines was named Cruchet who initially worked on French fishing vessels before being conscripted into the French Navy. His service came to an abrupt end when his ship, L'Intrepede, was captured in the Battle of Trafalgar in 1805 and he and the rest of the crew were taken to the large prison near Peterborough, Norman Cross. Cruchet was known for his automata groups such as "Spinning Jennys" as well as the Guillotine which appealed to the Englishman's morbid fascination with the French Revolution and the "Reign of Terror". Cruchet was also a maker of ship models and he reputedly made a fine model - probably with retractable guns - which was purchased by the Prince Regent.

Literature:
Clive Lloyd, *The Arts and Crafts of Napoleonic and American Prisoners of War 1756-1816*, ACC, Woodbridge, 2007.

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2
GUILLAUME DOMINIQUE JACQUES DONCRE (ZEGGERCAPPEL 1743-1820 ARRAS)
Portrait of a woman preparing shoe buckles
signed and dated 'D. doncre pinxit 1796' (on table, lower right)
oil on canvas
80.6 x 65.5cm

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

This unusual subject may well be a unique visual record of a significant episode in the history of the French Revolution involving citizens making the public gesture of giving up their valuable worldly goods to the greater glory of the new regime. The Assembly in Paris started a register of donors' names to encourage patriotic gifts of jewellery and silver or gold tableware. Shoe buckles – which until then had been a means of displaying personal wealth – became incriminating symbols of the old regime and many were sent to the Assembly to raise funds for the cause. The loose shoe buckles required some preparation, and in this painting the sitter has been sewing pairs of silver buckles onto playing cards. Around this time, *billets de confiance* (promissory notes issued in advance of *assignats*, the new revolutionary paper money) were often printed on playing cards, so their presence in this work may represent more than just a support for the buckles.

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3
CIRCLE OF ANDREA APPIANI (MILAN 1754-1817)
An Allegory of the Infant Napoleon
oil on canvas
47.6 x 59.6cm

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Napoleon Bonaparte and his Family

Napoleon Bonaparte was born in Ajaccio, on the French island of Corsica, on 15 August 1769. He was the fourth, and second surviving, child of Carlo Buonaparte, a lawyer, and his wife, Letizia Ramolino. In keeping with Carlo's rising status as a lawyer in France, he later changed his name to Charles Bonaparte. Joseph, their third child and the first to survive, was born in 1768 (later King of Naples and King of Spain), Napoleon in 1769, and nine other children, six of whom survived, in subsequent years: Lucien (1775), later 1st Prince of Canino & Musignano; Élisa (1777) later Princess of Lucca & Piombino, Grand Duchess of Tuscany, Countess of Compignano; Louis (1778), later King of Holland; Pauline (1780); Caroline (1782) later Queen of Naples; and Jérôme (1784), later King of Westphalia. Louis's son, Charles-Louis, became emperor of the French as Napoleon III (1852–70).

In his attempts to create the first French empire and to create a Bonapartist family dynasty to rival that which preceded the Revolution, Napoleon later installed his brothers and sisters in positions of power in Italy, Germany, Spain and elsewhere in Europe, not always to good effect. He often fell out with his brothers who were not entirely aligned with his political ambitions and not always that supportive.

Historic Timeline

1769-1796	The Corsican Period
1789	The French Revolution
1796-1799	The General
1799-1804	The First Consul
1801	Concordat
1804-1812	The Emperor
1812-1815	Downfall
1815-1821	Exile

Bonaparte Family Tree

Charles-Marie Bonaparte
(1746-1785)

Maria-Letizia Ramolino
(1750-1836)

Marie-Louise
Archduchesse of Austria
(1791-1847)

Napoleon I
(1769-1821)

Marie Josèphe Rose
Tascher de la Pagerie *dite*
Joséphine
(1763-1814)

Louis Bonaparte
(1778-1846)

Hortense de Beauharnais
(1783-1837)

Napoleon II, King of Rome,
Duke of Reichstadt
(1811-1832)

Napoleon III
(1808-1873)

Joseph Bonaparte
(1768-1844)

Lucien Bonaparte
(1775-1840)

Elisa Bonaparte
(1777-1820)

Pauline Borghese
(1780-1825)

Caroline Bonaparte
(1782-1839)

Jéróme Bonaparte
(1782-1839)

4 *
ANDREA APPIANI (MILAN 1754-1817)
Portrait of Napoleon Bonaparte, bust length, in profile
Signed “A Appiani” Dedic. “Dal vero a SELa Comtesse Hartig/ Marchessa J De...”
pencil, black and white chalk on tanned paper
20.5 x 18cm

£40,000 - 60,000
€47,000 - 71,000
US$55,000 - 83,000

Provenance:
The von Hartig family

The present portrait is believed to have been drawn from life by Andrea Appiani, whose close association with Napoleon was of paramount importance. In 1796 on the entry of the French General into Milan, Appiani made a celebrated pencil portrait of him (now in the Brera, Milan), which won him the favour of Napoleon and numerous commissions within the Cisalpine Republic. Appiani also designed many medals and the headings for official papers and was put in charge of choosing the works of art to be requisitioned and sent to France. In 1801 the artist was sent to the Assembly at Lyons and also travelled to Paris, where he made numerous portraits of members of the Bonaparte family. The present portrait is believed to be very close to the artist’s drawing of Eugène de Beauharnais, Napoleon’s stepson, in the Museo Correr in Venice. After returning to Milan in 1803 he painted the celebrated portraits of *Napoleon* and *Francesco Melzi* (both in the Villa Melzi-d’Eril in Bellagio) and in the same year he began work on the *Fasti di Napoleone*, a series of 35 monochrome canvases for the Sala delle Cariatidi in the Palazzo Reale, in Milan, which he completed in 1807 (now destroyed, but engraved under the supervision of Appiani himself and the direction of Giuseppe Longhi). His further decorations in the state rooms of the Palazzo Reale were notable and, while also largely destroyed in 1943, his *Apotheosis of the Emperor Napoleon* on the vault of the Sala di Trono survives. In 1804 Appiani went to Paris for the Emperor’s coronation and in 1805 he painted the portrait of *Napoleon, King of Italy* (now in the Kunsthistorisches Museum, Vienna).

Along with the sculptor, Antonio Canova, Appiani was arguably the chief exponent of Italian Neo-classical art, valued for his impeccable technique and superb handling, whether in drawings, oil paintings, or frescoes. His particular style, which displayed a delicate gradation of tone was inspired by Correggio and by the school of Leonardo and marks his works apart from the severe and statuesque manner of Jacques-Louis David. The effects of softness and luminosity so apparent in his drawings are also found in his paintings, which appear to have been equally executed with the same extraordinary facility and grace.

Heinrich von Bellegarde (1756 – 1845), whose mother was a Countess von Hartig, entered into Austria’s service in 1778 and served with distinction during the campaigns between 1793 and 1795. In 1796, following these campaigns, he was made Feldmarschallleutnant and chief of military staff to Archduke Charles. The following year, he negotiated the Treaty of Leoben, the preliminary accord to the Treaty of Campo Formio, with Napoleon Bonaparte. In 1799, he was made commander of a corps in eastern Switzerland which was to ensure communication between the armies of Souvarov and Archduke Charles. In 1806, he was named Feldmarschall and civil and military governor of Gallacia. During the 1809 campaign, he commanded the first corps of the Austrian army, under Archduke Charles. He distinguished himself at Essling (21-22 May) and Wagram (5-6 July). Following the Treaty of Schönbrunn in 1809, he once again became governor of Gallicia but was often called to preside over meetings of the Aulic Council. In 1813, he was called to lead the Austrian army in Italy and in 1814, he concluded the armistice with Eugène de Beauharnais. Between 1814 and 1815, he was governor of Lombardy and Venetia. During this time, he came up against Murat at the banks of the river Po and defeated him at Occhiobello and Casaglia in 1815. In 1816, Bellegarde spent some time in Paris, but was soon recalled to again preside over the Aulic Council, a post which he held until 1825.

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5

5
FRENCH SCHOOL, EARLY 19TH CENTURY
The Lantern of Demosthenes and the Obelisk in the park of Saint-Cloud
watercolour on laid paper
25.3 x 18.3cm (9 15/16 x 7 3/16in).

£400 - 600
€470 - 710
US$550 - 830

The Lantern, a copy of the Choragic Monument of Lysicrates at Athens, was constructed in terracotta by the Trabucci brothers and exhibited at the Louvre in 1802. Purchased by Napoleon, it was installed on top of the obelisk designed by Pierre Fontaine. When Napoleon was in residence at the chateau it was illuminated for all Paris to see.

6
A SMALL GOLD-MOUNTED GLASS PENDANT WITH CRISTALLO-CERAMIE PORTRAIT OF NAPOLEON BONAPARTE
circa 1802-03
The portrait possibly by Desprez and mounted by William Harris, the bust portrait depicting the Emperor as First Consul, to dexter, inscribed BONAPARTE, on a cream backing, inscribed HARRIS to the interior of the glass, within an oval gold case and suspension loop, the red leather velvet-lined and silk case with paper label on the interior, inscribed *Harris* Gem *and* Seal *Engraver* PALL MALL No.*22 4.5cm by 3.6cm*

£1,000 - 2,000
€1,200 - 2,400
US$1,400 - 2,800

Although sulphides or cristallo-ceramie are attributed largely to Apsley Pellatt in England from 1819 and later to the paperweight factories of France, it is believed that Desprez, an artist about whom unfortunately very little is known, had mastered the technique of incrustation during the reign of Napoleon, and did so with a perfection that his contemporaries or his successors seldom achieved. It has been suggested that this pendant relates to the Peace of Amiens in 1802, the portrait depicting Napoleon as First Consul.

6

7

7
A GOLD, GARNET AND SEED PEARL MEMORIAL RING, CIRCA 1801
The garnet cabochon within a seed pearl surround, in a chased floral mount engraved, *IGG slain in battle June 7th 1801 aged 43*,
ring size N

£600 - 800
€710 - 940
US$830 - 1,100

The year 1801 refers to the War of the Oranges, a brief conflict in which France and Spain fought against Portugal. The war was brought about by Portugal's refusal in 1800 to accept Napoleon's demands to become a political and economic extension of France and to cede to France the major part of its national territory.

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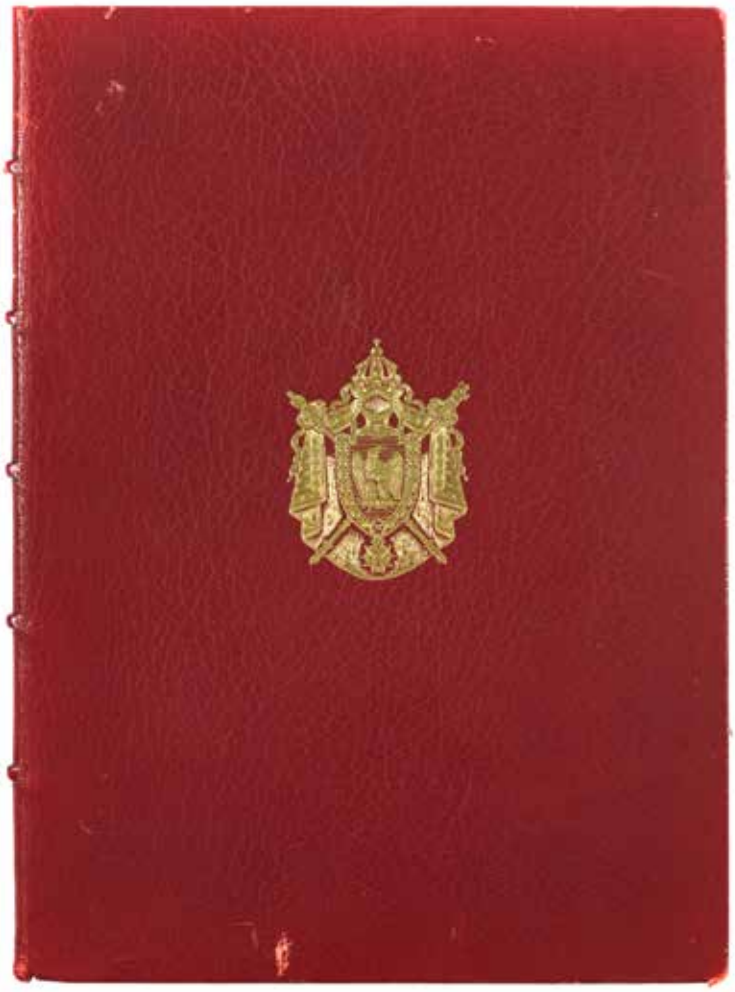
8
A VERY RARE SÈVRES PLATE FROM THE SERVICE FOR NAPOLEON'S MOTHER, LAETITIA BONAPARTE (MADAME MÈRE), CIRCA 1802
Painted by Pierre Massy (1779-1802) with an underglaze-blue cavetto and laurel wreaths surrounding a central gilt starburst, a wide band of loosely bound flowers including roses scrolling below the blue rim picked out with bands of single flower heads alternated with stylised leaves, *24.7cm diam.,* 'Sèvres' in blue script and M for the painter Pierre Massy (minor rubbing)

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

The service consisted of 70 pieces, including 48 plates, at a total cost of 3000 francs. See Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), no. 17.

The painter Pierre Massy (1779-1802) is listed in David Peters, Sèvres Plates and Services of the 18th Century (2005, revised edition of 2015), vol. I, p. 60, where the author notes that Massy was mainly active as a painter of flowers and birds.



9 •
A FRAGMENT OF NAPOLEON'S FICTION
NAPOLEON BONAPARTE. Autograph working manuscript, an extract from the romantic novella *Clisson et Eugenie*, his autobiographical work of fiction, in French, beginning "...The freshness and the eyes of Amelie merited the attentions of Clisson...", with numerous amendments, *4 pages, written in seven narrow columns with corrections in the adjacent wide margin, ink blots (from Napoleon's pen?), some slight foxing, some wear to edges of first sheet, not affecting text, folio, bound with letters of authenticity from Leo Liepmannssohn, Noel Charavay and Martin Breslauer from 1910, crushed red morocco by Pomey, Imperial arms stamped in gilt on covers, green doublures tooled with Napoleonic devices, green watered silk liners,* n.p., [c.1795]

£100,000 - 150,000
€120,000 - 180,000
US$140,000 - 210,000

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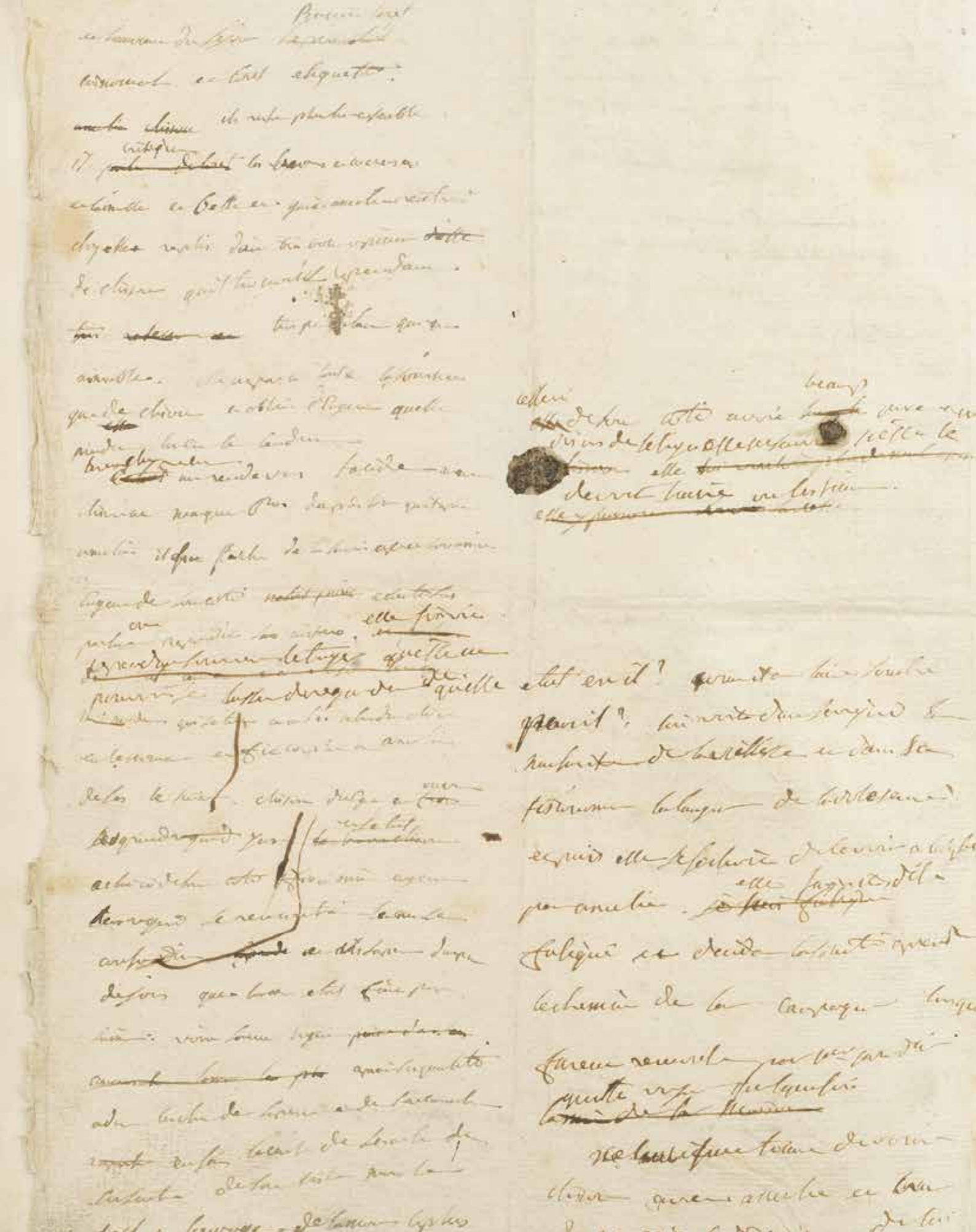


Désirée Clary (1777-1860)

'The freshness and the eyes of Amelie merited the attentions of Clisson'

– Napoleon as novelist - one of only five known autograph fragments of his autobiographical work of fiction.

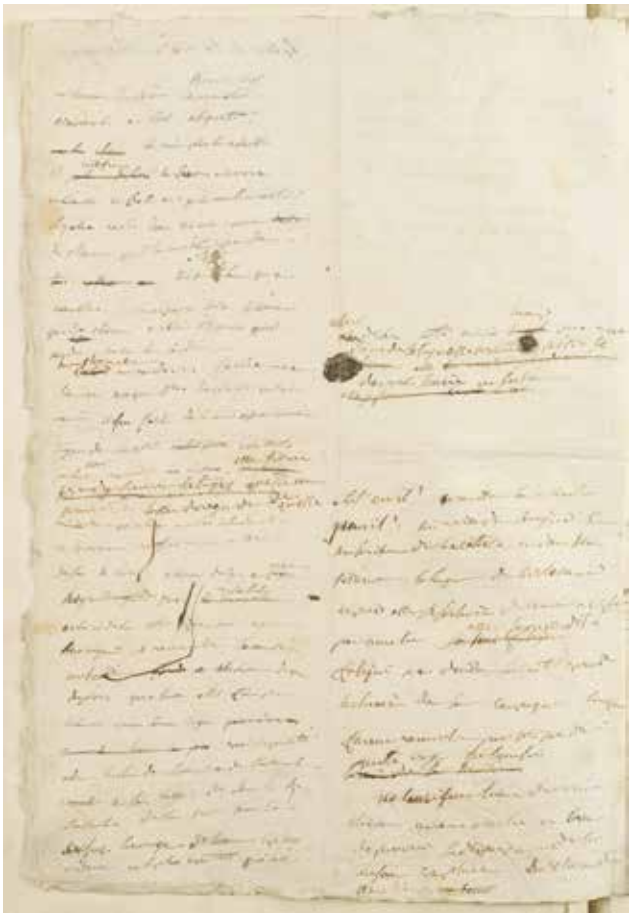
Clisson et Eugenie concerns the affairs of Clisson, a revolutionary war hero who meets and falls for Eugenie at a public bath. They marry and have several children, but soon he is called back to war. While he is away, Clisson is injured, and sends a friend to tell Eugenie of his fate. Unfortunately, the friend and Eugenie begin an affair, and soon after, the heartbroken Clisson engineers his death in battle.

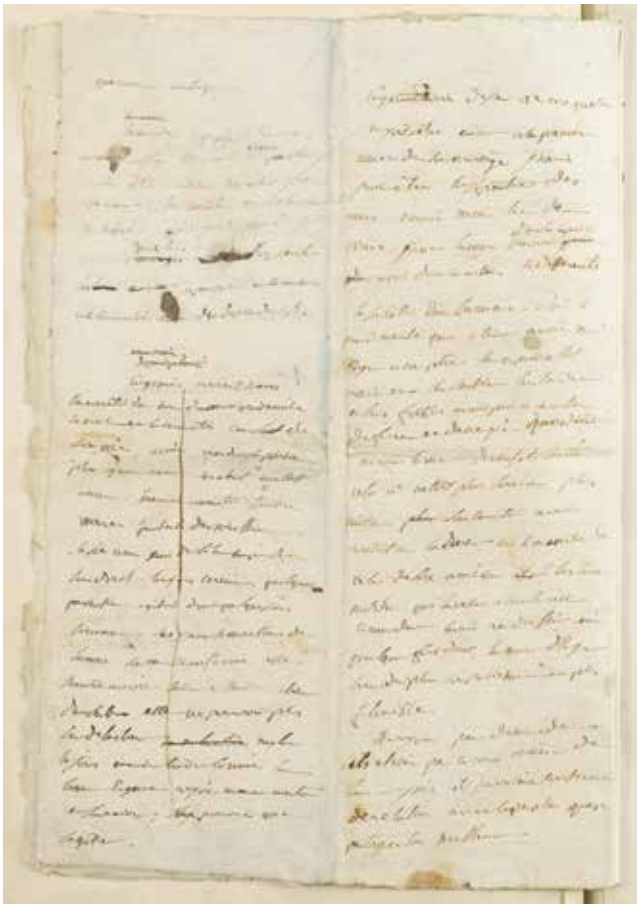
The present four pages hail from the earlier portion of the work, when Clisson first meets Amelie, Eugenie's sister, to whom he is initially attracted, and then Eugenie herself. Napoleon's resemblance to his hero Clisson is clear. Clisson is a brave young officer, devoted to glory, a self-described misanthrope of extreme talent. The episodes in this manuscript take the reader through his initial attraction to the vivacious Amelie, his antipathy turned to sudden love for Eugenie, which becomes all-encompassing to the exclusion of everything else, including his lust for glory on the battlefield. In part, translated: "It became a story of love, the most ardent and the most respectful that had steered the heart of any man. Eugenie, who had dedicated her heart to friendship, who thought herself indifferent to love, now felt all its fire. Clisson no longer complained, nor occupied himself with his men, evil or war. He lived only for Eugenie. / They met frequently. Their souls became one. They overcame all obstacles and were united forever....".

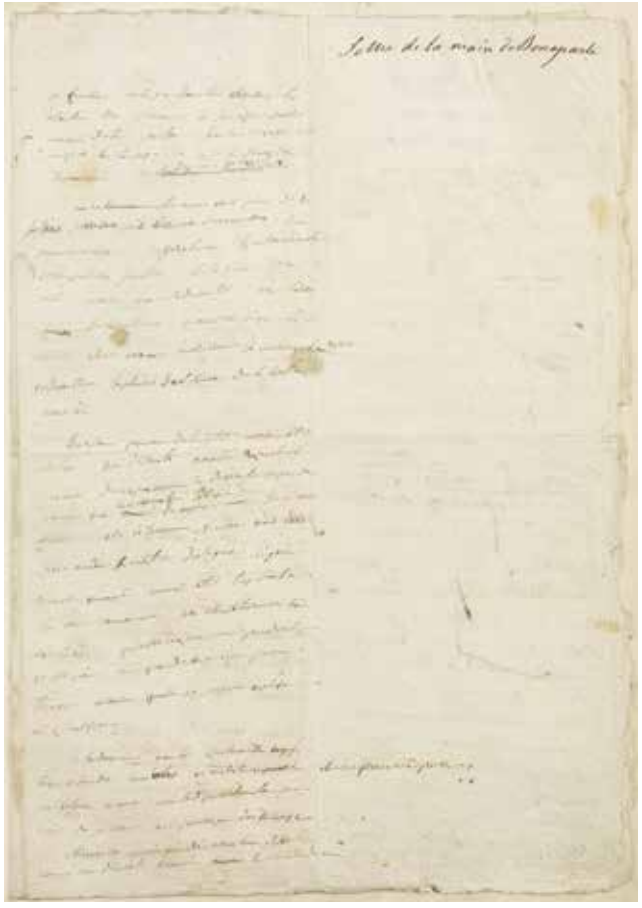
Whilst Martin Breslauer in his accompanying letter dates the manuscript on the basis of the handwriting to between 1785 and 1789, judging by the narrative of the novel the general consensus amongst scholars is that Napoleon wrote *Clisson et Eugenie*, his only work of fiction, around 1795. It is widely believed to be a fictionalized account of his romance with Eugenie Desiree Clary, whose sister was married to his brother, begun in 1794. The pair were briefly engaged before Napoleon broke it off a year later to marry Josephine de Beauharnais in the Spring of 1796. Breslauer describes the provenance thus: '...The authenticity of the manuscript is without any doubt... Probably it is one of these manuscripts Napoleon presented to his uncle Cardinal Fesch. From this collection the famous Libri may have bought it and afterwards sold it to Lord Ashburnham. Some others of this dispersed collection are now at Florence...'

Our piece comprises one of only five known fragments of the novella, the largest portion being held in the Polish National Archives. The complete work was published in French in 2007 and in English in 2009.

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.







Napoleon and Sèvres Porcelain

Camille Leprince

Consul Bonaparte, later Emperor Napoleon I, is arguably the most depicted French sovereign on French porcelain, especially on pieces by the Sèvres manufactory. To establish his power and the new dynasty, Napoleon, who was appointed *empereur des français* in 1804, made abundant use of the resources at his disposal. French artists painted portraits and scenes of the new hero on porcelain. These images were spread amongst the upper echelons of French society and all over Europe through sumptuous diplomatic gifts, propaganda for the 'enlightened eagle' of the new Empire.

The former *manufacture royale de porcelaine*, symbol of the *Ancien Régime*, became *manufacture impériale de porcelaine*, and a *fleuron* of French industry during the Empire, supplying porcelain to the *Maison de l'Empereur* (the Emperor's household), which furnished the imperial palaces, and filled the tables of the Emperor and his courts all over Europe.

Napoleon visited the Sèvres factory about once a year and was often accompanied by the Empress and a few ladies of the court, to whom he distributed small gifts. Under the directorship of Alexandre Brongniart, Sèvres' production developed into a more modern style: extensive gilding, rich border designs, elaborate figural scenes and backgrounds simulating marble or a variety of hardstones were employed with greater frequency. A new neo-classical porcelain style was about to grace all the imperial palaces in France and from there would spread across Europe.

10 *

A SÈVRES TORTOISESHELL-GROUND PLATE WITH MASK OF APOLLO, CIRCA 1803-05

The tortoiseshell-ground (fond écaille) reserved with a circular panel depicting the head of Apollo on a marbled background, the gilt-edged rim decorated with a formal gilt border, *23.4cm diam.,* 'Sevres / II' stencilled in iron-red, incised marks

£7,000 - 8,000
€8,200 - 9,400
US$9,700 - 11,000

Literature:
Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), p. 243

A service with *fond écaille* and figures from the Antique was delivered to the Tuileries palace in December 1804 for Napoleon's use, of which some are now in the collection of the château de Fontainebleau. An earlier service à '*fond écaille*' was given to the Earl of Liverpool, the English Secretary for Foreign Affairs, in 1802, now on view in the dining room at Lyme Park, Cheshire.

11

A VERY RARE PARIS, DIHL ET GUÉRHARD, BISCUIT PORCELAIN BUST OF NAPOLEON BONAPARTE (FRENCH, 1781–CA. 1824) AS FIRST CONSUL, CIRCA 1800

Naturalistically modelled, the front incised *BONAPARTE.*, on its original porcelain base imitating tortoiseshell and decorated with a classical gilt border of anthemions, *40cm high* incised 'Mf de Dihl / & Guerhard'

£30,000 - 40,000
€35,000 - 47,000
US$42,000 - 55,000

This extremely rare biscuit, with its original base, is probably the only representation of Bonaparte by the 'Dihl et Guérhard' manufactory to have been rendered in the form of a bust. It was undoubtedly an imperial order, particularly since the only other example that we know of is on display at New York's Metropolitan Museum of Art (incomplete, without its base), accession no. 1991.209.

'Dihl et Guérhard' was without a doubt the most prestigious of all the Parisian porcelain manufactories. Founded in 1781 under the *Ancien Régime*, the company reached its zenith under the Consulate and the Empire, before falling into decline and shutting down under the Restoration in 1823. It was renowned for its sophisticated decoration and the virtuosity of its craftsmen. From 1811 to 1813, they crafted a porcelain dinner service for the Empress Josephine that ranks among the most lavish ever made – and probably one of the most expensive as well, at the colossal price of 46,976 francs in total.

Under the protection and patronage of Louis-Antoine Duc d'Angoulême Guérhard and Dihl opened a hard-paste porcelain factory, in 1781, in the Rue de Bondy. Dihl, a man of broad scientific attainments, is credited with being the first to establish a complete palette of colours that could be used for the decoration of hard-paste porcelain. This factory successfully reproduced all the underglaze coloured grounds used at Sèvres and all the colours for over-glaze painting. In addition to tableware, vases and ornaments of exquisite quality, enriched with the most elaborate decoration, a great quantity of excellent biscuit pieces were produced. In 1797 Christophe Dihl married in 1797 Antoine Guérhard's widow, and together they continued running the factory.
In spite of the manufactory's triumph at the 1806 Paris International Exhibition and its important customers, the factory began to decline. In 1812 Mrs. Dihl travelled to London to try and sell several cases of porcelain, probably the 184 lots put into an auction by Christie's in 1813. The factory managed to survive, thanks to private loans, several mortgages and due to prestigious orders such as the service for Empress Joséphine (1811-1813). However, eventually the factory had to close down. Dihl died on 12 February 1830 and Madame Dihl on 10 July 1831, at the age of eighty and financially ruined. Two public sales were organized in 1830 and in 1831 and all remaining works sold.

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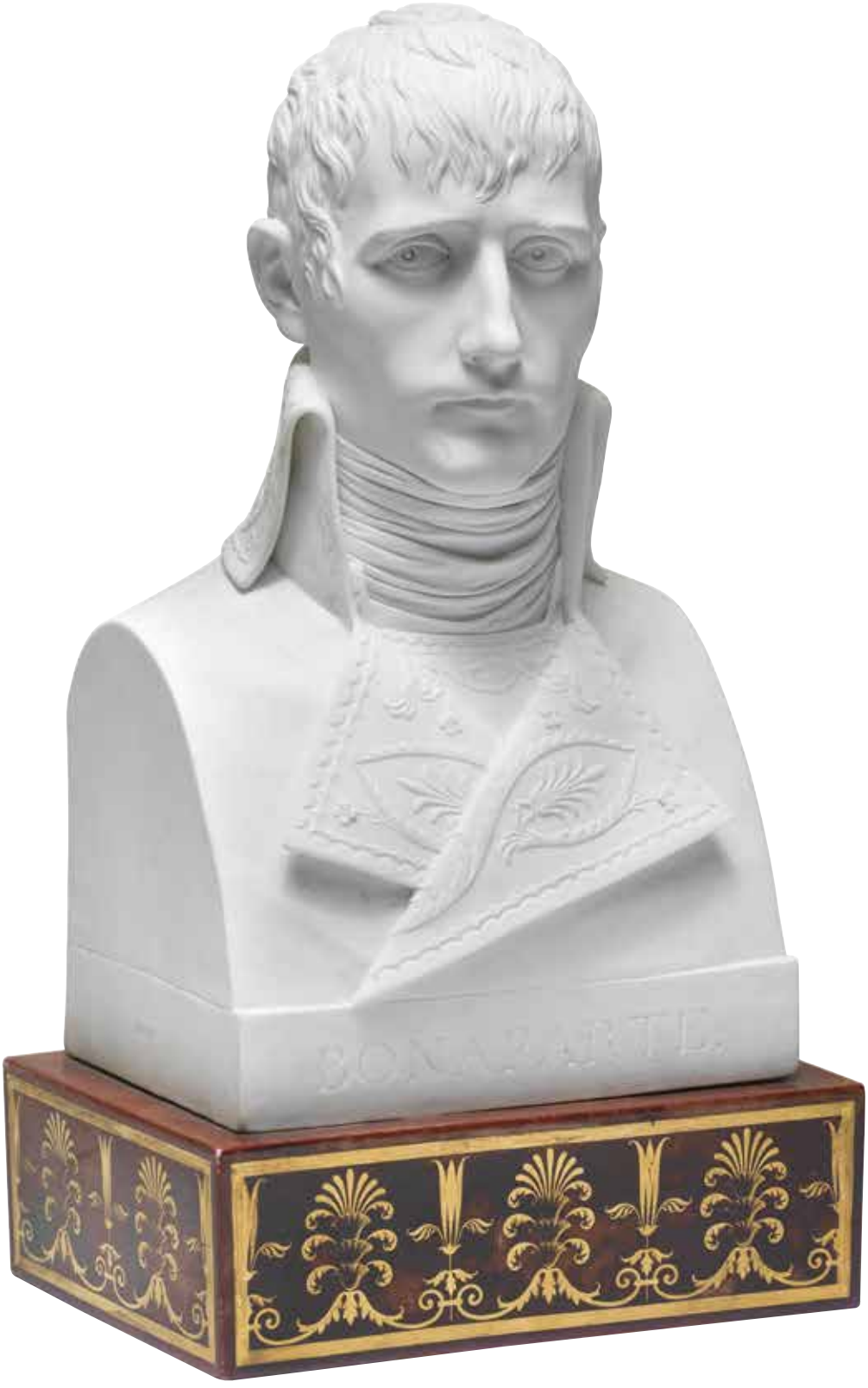
BONAPARTE

12

12
A SÈVRES BUST OF NAPOLEON I, SECOND HALF 19TH CENTURY
After a model by Antoine-Denis Chaudet (1763-1810), modelled as a classical bust, the front incised '*NAPOLÉON*', *27.5cm high,* impressed SEVRES and E.C. 69 to reverse, incised chaudet f to side (small chip, discoloured)

£500 - 700
€590 - 820
US$690 - 970

13 *
A SÈVRES BLUE-GROUND VASE '*CARAFE ÉTRUSQUE*' WITH THE PORTRAIT OF NAPOLEON I, DATED 1852
Of the second size, painted with the portrait of Napoleon I, signed and dated '*Cce Turgan 1852*' for Clémence Turgan, within a gilt laurel leaf cartouche heightened with platinum surrounded by gilt foliage, the shoulder applied with elongated scrolling gilt bronze handles, the splayed neck and foot with formal gilt borders, mounted on a circular gilt bronze foot, *42cm high*, imperial eagle and S52. in iron-red

£30,000 - 40,000
€35,000 - 47,000
US$42,000 - 55,000

The present lot is one of two '*carafe Étrusque*' vases of the second size entered into the sale records on 29 April 1853 at a price of 80 francs each, described as '*fond bleu au grand feu, décor en or, portraits coloriés de Napoléon Ier et de Joséphine*' (Arch. MNC, Sèvres, Vv5, 67, 57).

The portraits were painted by Clémence Turgan, who was active at Sèvres in 1830 and again between 1837 and 1852. She started working on the vases in February 1852 and eventually finished them in October 1852, receiving 400 francs for the two portraits (Arch. Sèvres, Vj'58, f ° 168).

While he was First President of France, Louis Napoléon Bonaparte (1808-1873), later Napoleon III, ordered several vases from the Sèvres factory decorated with portraits of members of the imperial family. In October 1853 a pair of *vases Thériclien* decorated with the same portraits of Napoleon and Josephine were delivered to Napoleon III to the palace at Saint-Cloud (Arch. Sèvres, Vbb11, f ° 295 v °). A second pair of '*carafe Étrusque*' vases with depictions of King Louis Bonaparte and Queen Hortense were delivered to the Palace of Compiègne and have remained there to this day (see B. Ducrot, Porcelaines et terre de Sèvres, Musée national du château de Compiègne (1993), no. 163 p. 217).

The recipient of the present vase and of the one with the portrait of Joséphine does not appear in the Sèvres archives, but it can be assumed that they were also delivered to Napoleon III for one of his residences.

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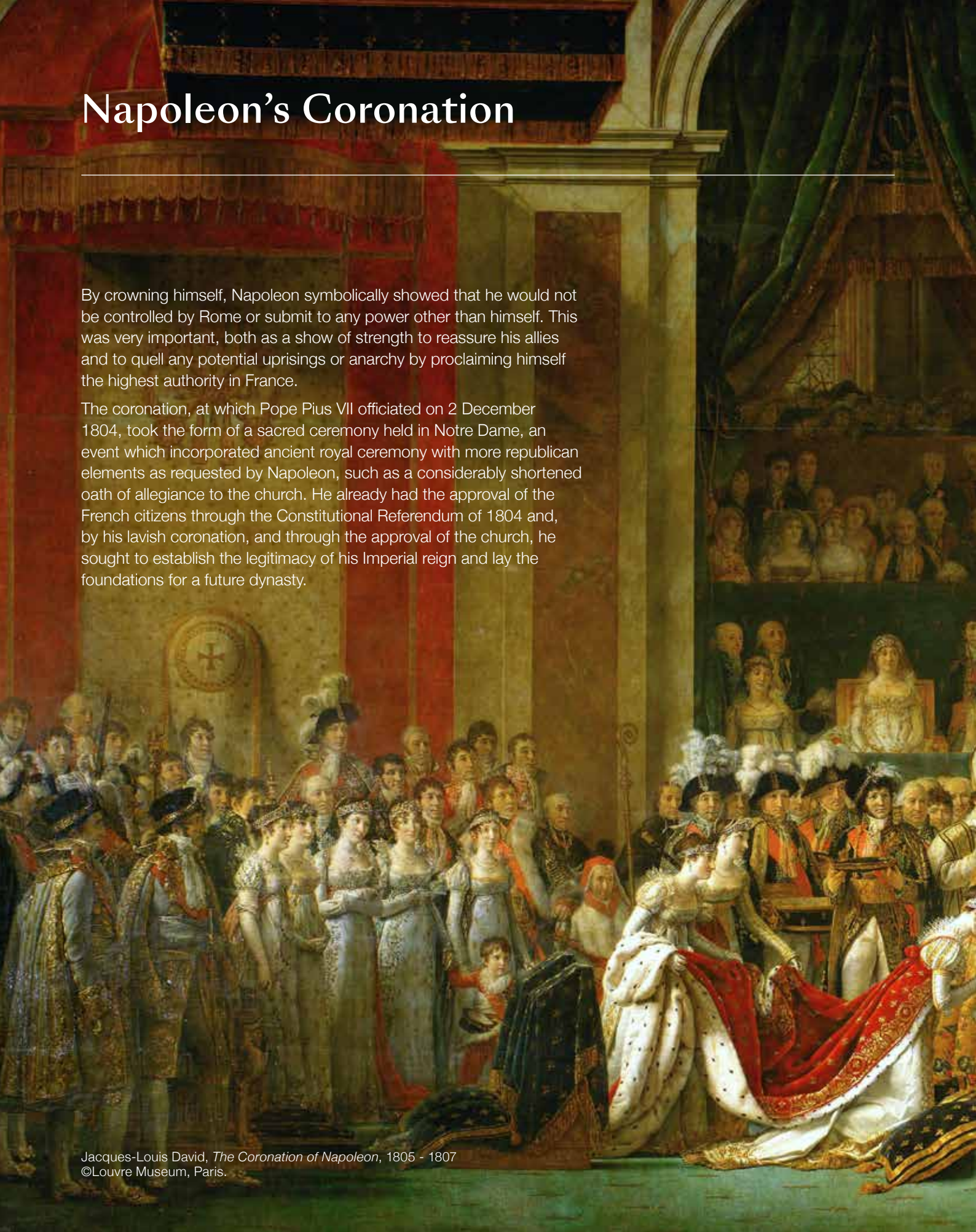
Napoleon's Coronation

By crowning himself, Napoleon symbolically showed that he would not be controlled by Rome or submit to any power other than himself. This was very important, both as a show of strength to reassure his allies and to quell any potential uprisings or anarchy by proclaiming himself the highest authority in France.

The coronation, at which Pope Pius VII officiated on 2 December 1804, took the form of a sacred ceremony held in Notre Dame, an event which incorporated ancient royal ceremony with more republican elements as requested by Napoleon, such as a considerably shortened oath of allegiance to the church. He already had the approval of the French citizens through the Constitutional Referendum of 1804 and, by his lavish coronation, and through the approval of the church, he sought to establish the legitimacy of his Imperial reign and lay the foundations for a future dynasty.



Jacques-Louis David, *The Coronation of Napoleon*, 1805 - 1807
©Louvre Museum, Paris.

"I am the successor, not of Louis XVI, but of Charlemagne."

– Napoleon Bonaparte

'Called by divine providence and the constitutions of the republic to imperial power... Assuring me that you will arouse by your example the zeal and pity of all the faithful'

– Napoleon proclaims his accession as emperor and asks for the church to support his coronation.

14 *

CORONATION OF 1804

NAPOLEON BONAPARTE. Letter signed ("Napoleon"), to the Bishop of Versailles regarding his impending coronation as Emperor, announcing his call to Imperial power and asking him to incorporate the celebration into the common liturgy, in French, countersigned by Secretary of State Hughes-Bernard Maret and Charge des affaires Jean-Etienne-Marie Portalis, *2 pages, minimal spotting and toning to page, folio, in custom red morocco clamshell box,* St. Cloud, 1st Prairial, year 12 [20 May 1804]

£90,000 - 120,000
€110,000 - 140,000
US$120,000 - 170,000

Whilst Napoleon believed himself to be called by "Divine Providence" to the role of Emperor, he was fully aware that he was reliant on the twin pillars of the church and the people ("the Constitutions of the Republic") for the establishment and continuation of his power. Napoleon here asks for the blessing of the church on his coronation as Emperor. He also asks the cleric to "...arouse by your example, the zeal and pity of all the faithful..." by adapting the liturgy in his parish to include the *Veni-Creator-Spiritus*, traditionally sung at the election of new popes and consecration of new bishops, and the *Te Deum* traditionally sung at periods of public rejoicing. During his years as First Consul, Napoleon restored public confidence in the church, which had been greatly undermined by the French Revolution.

In part, translated: "The object of my dearest thoughts has always been the happiness of the French people, and their glory the object of my labours. Called by Divine Providence and the Constitutions of the Republic to Imperial power, I see in this new order of things nothing but greater means of assuring, within and without, the national power and prosperity. I take comfort with confidence in the powerful aid of the Almighty. He will inspire His Ministers to support me by all means within their power. They will enlighten their people by wise instruction, preaching to them love of duty, obedience to law, and the practice of all the Christian and civil virtues. They will call the blessing of Heaven upon the nation and on the Supreme Head of State. I am writing you this letter, therefore, to tell you that as soon as you have received it, you will see to it that the Veni-Creator and the Te Deum are sung in all the churches of your Diocese; that you invite to prayer in your Church all the Authorities who are accustomed to help in these sorts of Ceremonies, and that you order the Reading to the Throne in the Churches of the Diocese in accordance with the decree of the Senate enacted the 28th day of Floreal last, assuring me that you will arouse by your example, the zeal and pity of all the faithful..."

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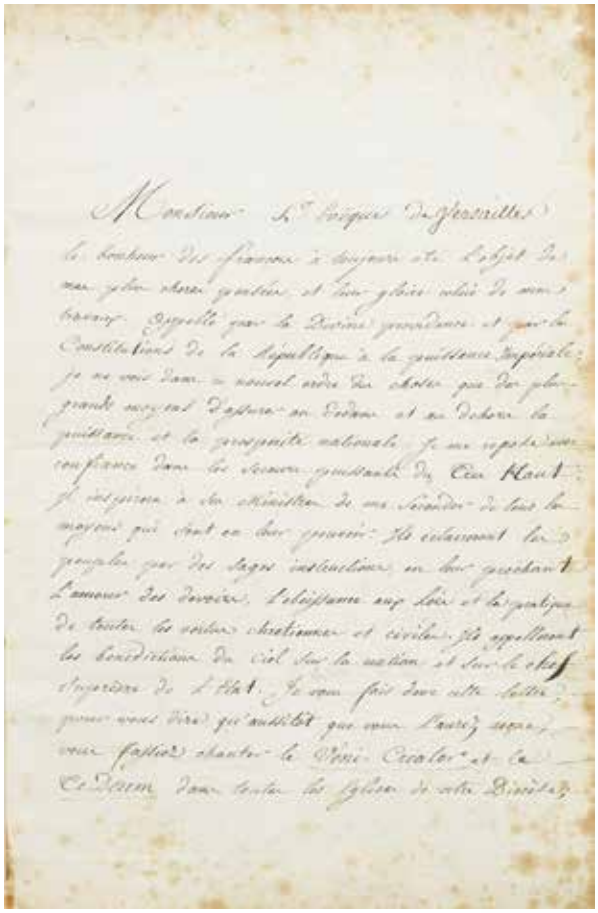
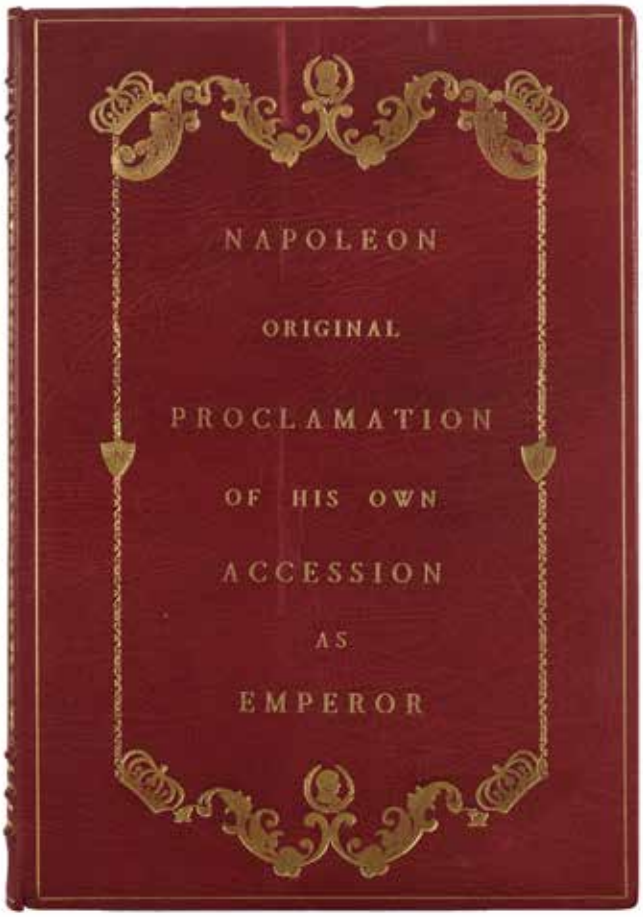


Monsieur L'Evêque de Versailles

le bonheur des Français a toujours été l'objet de nos plus chères pensées et leur gloire celui de nos travaux. Appelé par la Divine providence et par les Constitutions de la République à la puissance Impériale; je ne veux dans ce nouvel ordre de choses que des plus grands moyens d'assurer et d'affermir la prospérité et la grandeur nationale. Je me repose avec confiance dans les secours spirituels du Très Haut; j'ai intérêt à ce ministère de ses Serviteurs de tous les moyens qui sont en leur pouvoir. Ils éclairent les peuples par des sages instructions en leur prêchant l'amour des devoirs, l'obéissance aux lois et la pratique de toutes les vertus chrétiennes et civiles. Ils appellent les bénédictions du ciel sur la nation et sur le chef Impérial de l'Etat. Je vous fais donc cette lettre pour vous dire que aussitôt que vous aurez reçu vous ferez chanter le Veni Creator et le Te Deum dans toutes les églises de votre Diocèse,



que vous ayez à ouvrir une prière qui se fera dans votre Eglise, des Instructions qui ont accoutumé d'assister à ces sortes de Cérémonies et que vous ayez à ordonner la Lecture en Chaire des Articles de votre Diocèse, du Senatus consulte organique du 28 Floréal dernier; et m'assurant que vous remplirez [illegible] par votre exemple à elle et la piété de tous les fidèles. Je prie Dieu qu'il vous ait en sa sainte garde.

Ecrit à St Cloud le 1er Floréal an XII

Napoléon

Le Conseiller d'Etat
Chargé des affaires des cultes
Portalis

Pour l'Empereur,
Le Secrétaire d'Etat
Hugues B. Maret

15 TP

AFTER ANTOINE-DENIS CHAUDET (1763-1810): A FIRST HALF 19TH CENTURY BRONZE BUST OF NAPOLEON TOGETHER WITH A LATER VEINED ROUGE MARBLE PEDESTAL

The bust cast after 1812, the pedestal, probably late 19th / early 20th century

The sitter modelled full face, a cross belt and military ornaments to his bare chest and shoulders, on integral herm base, mid to dark brown patination, *the bust, 60cm, 29cm wide, 24cm deep, the pedestal, 120cm high, 35cm wide, 30cm deep overall* (2)

£15,000 - 25,000
€18,000 - 29,000
US$21,000 - 35,000

Provenance:

The bust formerly the property of Victor Napoleon and Princess Clementine of Belgium.

Thence by descent, sold Osenat, Paris, 24 March 2013, lot 79.

Acquired by the present vendor in the mid 2010's along with the marble pedestal offered with this lot.

The offered bronze bust is a rare cast bronze edition of a clothed variant derived from an original plainer plaster by Chaudet, arguably depicting France's most famous and influential historical figure in the guise of a Roman dignitary. In the earlier bust, dating from 1799, Chaudet depicts Napoleon with his plain shoulders tapering to a classically inspired 'herm' form base. A marble version of this bust was completed by Chaudet in 1804 and further copies were subsequently made in quantity in Carrara marble between circa 1807 and 1809. Ordered by Napoleon's sister Elisa Baciocchi, who had been presented the principality of Lucca and Massa Carrara by her brother to be displayed in public buildings, the number of these bust made was estimated to be in the region of approximately 1200 although many of these marbles were subsequently destroyed after Napoleon's defeat. From 1805, copies of this same bust in three sizes were also famously made in Sevres biscuit porcelain.

The present lot is a semi-clothed bronze variant of Napoleon featuring a cross belt and military ornaments to Napoleon's chest (as opposed to the usual plain handling of this particular portrait) and this mirrors but is not a complete copy of a fully modelled plaster bust of Napoleon, raised on a socle base also featuring a crossed belt and military ornaments by Chaudet (albeit with a different handling of the face and features) from the turn of the 19th century. This distinctive belt and ornaments were also subsequently added to later Sevres biscuit porcelain cast busts of Napoleon on their herm bases dating from circa 1811 onwards dating the manufacture of this bronze bust to no earlier than 1812.

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16

16
A MID 19TH CENTURY CARVED AND POLISHED FRUITWOOD BUST OF NAPOLEON DEPICTED AS EMPEROR, SIGNED POUCHARD AND DATED 1840
Moulded full face wearing a laurel wreath and high frilled ruff collar and jabot, on swept square socle base, the rear signed and dated *POUCHARD 1840*,
34.5cm high

£1,500 - 2,000
€1,800 - 2,400
US$2,100 - 2,800

17 *
A VERY RARE PARIS ENGRAVED GLASS PORTRAIT BEAKER BY BROUSSOUZE, CIRCA 1810
Of so-called 'Charpentier' type, the cylindrical form with a flared rim, finely decorated with a profile portrait of Napoleon Bonaparte after Galle, the Emperor facing dexter and wearing a laurel wreath, signed 'BROUSSOUZE', the rim with a formal foliate border, *9.4cm high*

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

Glasses of this form produced during the Empire period are traditionally referred to as 'Charpentier glasses' after a certain Charpentier, whose name and Parisian address were discovered on a label inside the cover of the case of a related beaker in the Museum Kunstpalast, Düsseldorf (inv. no. mkp.P 1940-189). See Walter Spiegel, 'Pariser Glasschnitt im Empire: Die so genannten Charpentier-Gläser', Die Kunst (5/1987), p.393 for a discussion. 'Charpentier glasses' are found in three general forms: cylindrical, bell-shaped, and that of the present lot.

We know relatively little about the identity of Broussouze, other than he was established in Paris at 150 Rue Montmartre from 1808, and at 137 Galerie de Pierre in the Palais-Royal from 1810. A signed beaker engraved with a profile portrait of Louis XVIII by Broussouze with an identical foliate border, dated to circa 1814-20, is illustrated and discussed by Fernando Montes de Oca, L'Age D'Or du Verre en France (2001), pp.181-3, no.149. The same beaker is also illustrated by Brigitte Baumgärtner, Porträtgläser (1981), p.49, fig.54. This beaker is mentioned together with the present lot by Spiegel (*ibid.*) at p.396.

It is possible the Parisian glass engravers such as Broussouze were influenced by contemporary Bohemian engravers, but the quality of French engraving of this period is generally softer and more painterly. The profile of Napoleon's nose on the present lot, which is slightly more 'Roman' than usually seen, together with the bow to the back of the laurel wreath, suggest that the portrait is taken from the medal struck in 1805 by André Galle rather than the virtually identical medal struck in 1804 by Bertrand Andrieu.

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18 •
CIRCLE OF JEAN-BAPTISTE ISABEY (NANCY 1767-1855 PARIS)
Portrait of Napoleon wearing Coronation regalia
pencil and watercolour, heightened with white, oval
13 x 10.5cm
in a burr walnut frame

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Provenance:
Anon. sale, Christie's South Kensington, 8 December 2011, lot 347.

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.

19 *

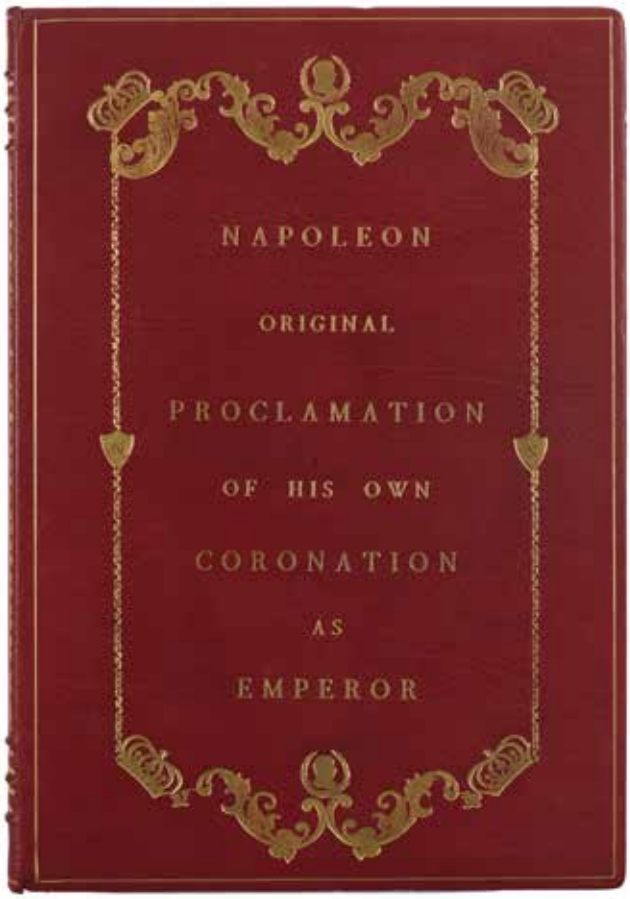
A SÈVRES GOLD-GROUND PLATE WITH CLASSICAL FIGURES PAINTED BY DROLLING, CIRCA 1804-1805

Depicting a classical scene of Cupid and a woman in a landscape, painted by Martin Drolling, signed l.r., the rim with a burnished gilt border finely tooled with a scale pattern, *23.3cm diam.*, 'de Sevres/^' in iron-red, incised II and cc

£10,000 - 12,000
€12,000 - 14,000
US$14,000 - 17,000

Martin Drolling or Drölling (1752-1817) was a French portrait and genre painter who also worked as a painter at the Sèvres manufactory between 1802 and 1813, where he worked on pieces such as the 'marli d'or' service (see T.Préaud, The Sèvres Porcelain Manufactory - Alexandre Brongiart and the Triumph of Art and Industry, 1800-1847 (1997), p. 143).

Drolling first studied painting under a smaller artist in Sélestat, but eventually moved to Paris and finished his training at the academy. His works were popular during his lifetime and many were published and popularised as engravings. Several of his paintings are now in the collection



20 *

CORONATION OF 1804

NAPOLEON BONAPARTE. Letter signed ("Napoleon"), to one of his Bishops the day after his coronation, affirming his position as given by "Providence" and the church and witnessed by the people, and asking him to ensure that prayers are said and *Te Deums* sung throughout the country in celebration, in French, countersigned by Hugues B. Maret as Secretary of State and Portalis as Minister of Worship, *2 pages, minor thumbing, spotting and toning to leaf, folio, housed in custom red morocco clamshell box,* Paris, 12th Frimaire, Year 13 of the Republic [3 December 1804]

£90,000 - 120,000
€110,000 - 140,000
US$120,000 - 170,000

Napoleon writes on the day after his coronation as Emperor to enjoin a Bishop to incorporate the celebratory prayer *Te Deum* into the liturgy throughout his diocese so that it can be heard and sung by all the authorities in the region. The support of the church was an important and necessary complement to the state support of Napoleon's coronation, as is made clear here.

In part, translated: "Most Reverend Bishop, / Providence has given me new strength to support the weight of the Crown which it has placed upon my head, in the satisfaction knowing that my people have witnessed the occasion of my anointment and coronation yesterday; to which must be added the pomp and solemnity inspired by the presence of Our Very Holy Father, the Pope, visible leader of the Universal Church. The acclamations which accompanied me during and after this august ceremony have penetrated my heart with feelings that can never be erased. It is to beseech the Supreme Being, who so visibly protects the Empire, that he bestow upon the sacred anointment which I have just received, all the favour which my confidence in his Divine goodness causes me to hope for; that he grant me the wisdom, the prime virtue of sovereigns, and that he keep my people in peace and tranquillity, which will always be the most cherished of my concerns, and in which I shall always envisage the most glowing glory of my Reign. Thus, it is my desire that there be public prayers in all the churches of the Empire. I issue this letter for the purpose of telling you to have the Te Deum sung in the churches of your diocese, and that you invite to the prayers that will be made, the authorities who customarily attend these sorts of ceremonies..."

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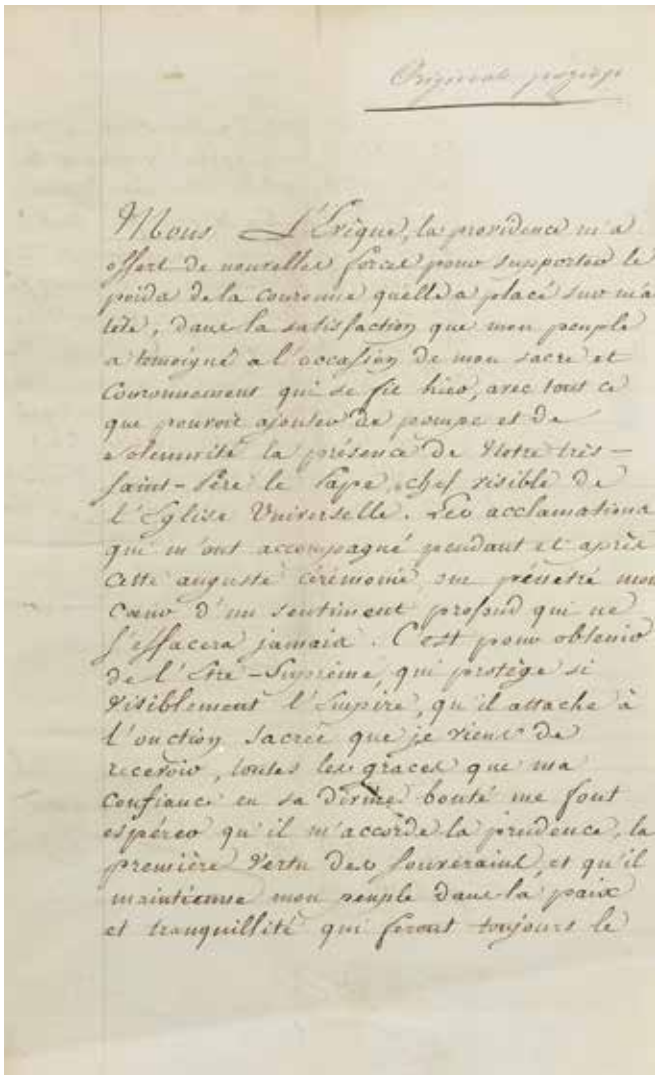


Copie de la page 2

Nous avons cru devoir, par ces motifs et autres à ce nous déterminant, ordonné et ordonnons ce qui suit :

Article premier. Il sera chanté un Te Deum dans toutes les églises de notre Empire, le jour de la réception de la présente.

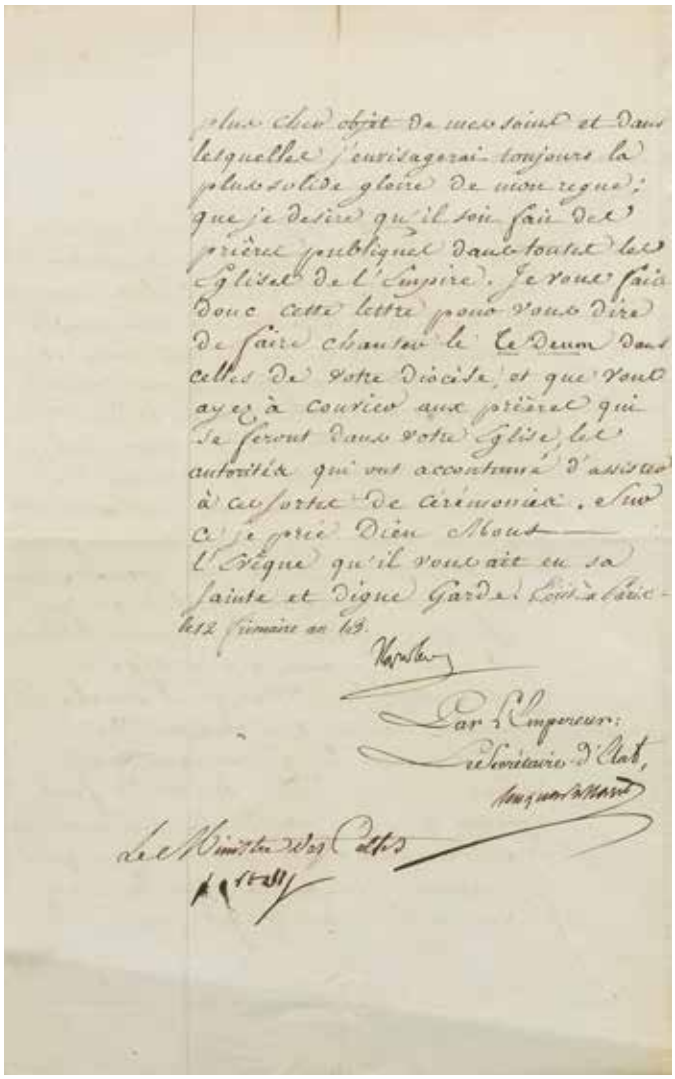
Art. 2. Notre Ministre des cultes est chargé de l'exécution de la présente.

Donné en notre palais des Tuileries, le 11 floréal an 12 de la République.

Napoléon

Par l'Empereur :
Le Secrétaire d'État,
Hugues B. Maret

Le Ministre des Cultes
Portalis



plus cher objet de mes soins et dans lesquelles j'envisagerai toujours la plus solide gloire de mon règne ; que je désire qu'il soit fait des prières publiques dans toutes les églises de l'Empire. Je vous fais donc cette lettre pour vous dire de faire chanter le Te Deum dans celles de votre diocèse, et que vous ayez à continuer aux prières qui se feront dans votre église, les autorités qui vont accoutumé d'assister à ces sortes de cérémonies. Sur ce je prie Dieu, Mons[r] l'Évêque, qu'il vous ait en sa sainte et digne garde. Écrit à Saint-Cloud le 12 germinal an 12.

Napoléon

Par l'Empereur :
Le Secrétaire d'État,
Hugues B. Maret

Le Ministre des Cultes
Portalis

'Providence has given me new strength to support the weight of the crown which it has placed on my head'.

– Napoleon Bonaparte

21 *

A SÈVRES HARD-PASTE DESSERT PLATE FROM THE '*SERVICE FOND BLEU FIGURES EN BRUN*', CIRCA 1808

Painted by Pierre-André Le Guay, with a classical enthroned figure painted in brown and heightened in gilding in imitation of bronze inscribing a tablet '*Empire Francais*', on a faux agate ground, the blue-ground rim with a formal border of gilt anthemia and lotus, *23.5cm diam.,* traces of factory mark, incised marks

£6,000 - 8,000
€7,100 - 9,400
US$8,300 - 11,000

See Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), no. 114, and Aileen Dawson, French Porcelain in the British Museum (1994), pp. 215-217, no. 179, for a full discussion of the service. Another plate is in the British Museum, London, illustrated in Aileen Dawson (1994), no. 179. Other plates from the service are in the Metropolitan Museum, New York (Accession no. 1987.224) and The Art Institute of Chicago (Gift of Alfred Duane Pell, 1904.225).

The service first appears in the sale records in 1806 under the name '*service Leguay*', after the artist Le Guay, who was paid 19 francs and 40 centimes for '*figures en brun rehaussés d'or*' on six plates from August-September 1806. It arrived at the factory saleroom on 8 March 1808, where it was entered into the sale register as '*Service de dessert sur fond beau bleu figures en brun rehaussées en or sur fond caillouté*'. The figures have been identified as having been after engravings by Alexandre-Evariste Fragonard (1780-1850), who later worked at the factory between 1812 and 1835. It is unknown who the service was originally intended for and it ended up staying on the factory shelves until the auction between December 1826 and January 1827.

A plate from the service sold at Christie's New York, 14 June 2017, lot 175, and four further plates were sold at Sotheby's London, 22 January 2020, lot 260.

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.

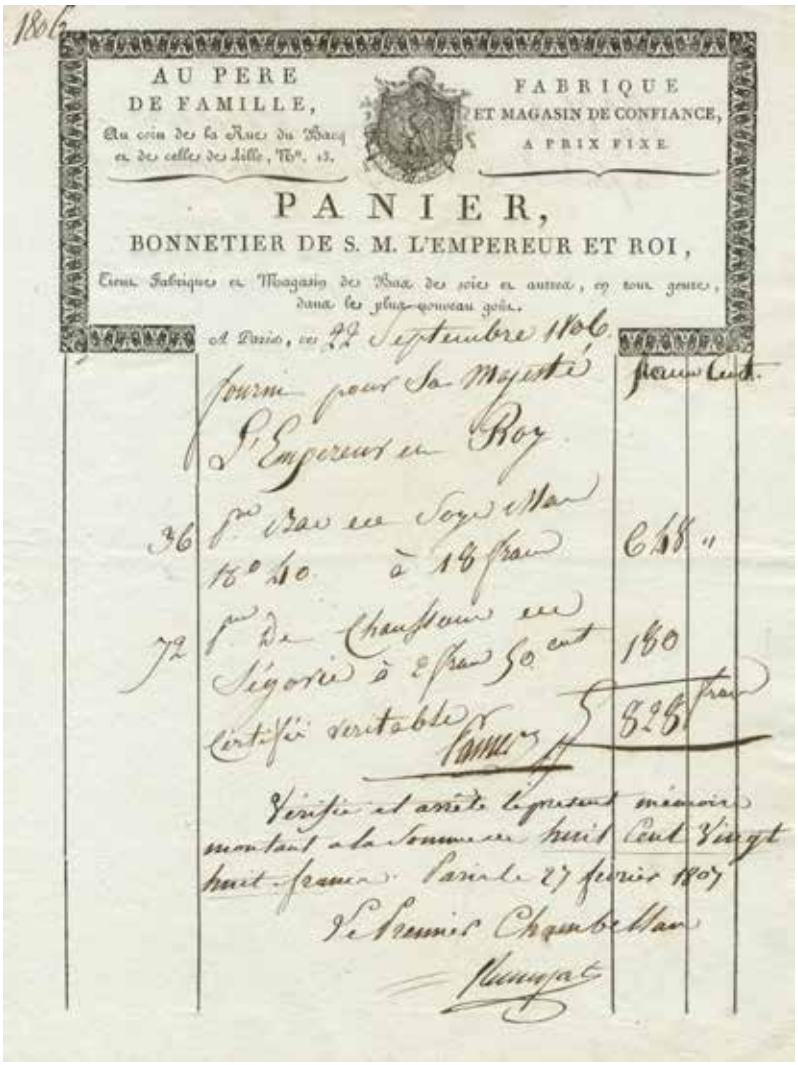
22 •
ESNAUTS (JACQUES)
Plan routier de la ville et fauxbourgs de Paris, divisé en deux mairies, *engraved map, dissected in 24 sections and laid on linen, the faubourgs hand-coloured in outline, small holes and very slight losses at corners where previously pinned up, folding into contemporary green morocco covers, gilt borders, the upper cover gilt lettered "Cabinet de Sa Majesté l'Empereur / Paris", the lower with central monogram 'N' below a gilt imperial crown on a semée of alternating imperial eagle and star tools, rubbed, modern crushed morocco solander box by Aquarius, overall 550 x 790mm.,* Paris, Esnauts, "an xiii" [i.e. 1804/5]

£6,000 - 10,000
€7,100 - 12,000
US$8,300 - 14,000

Provenance:
Christie's, Trafalgar Bicentenary, 18 October 2005, lot 110A

FROM NAPOLEON'S OFFICE following his coronation in December 1804 as *Empereur des Français*, the imperial residence then being at St Cloud. Publisher Jacques Esnaults (1739-1812) had gone into business in 1770 with his partner Michel Rapilly (1740-?1797) as Esnault et Rapilly. One of the partnership's earliest publications was their *Nouveau Plan routier de la ville et faubourgs de Paris* in 1774 and the city plan was revised and reissued throughout their partnership and then under Esnaults' own imprint following Rapilly's death.

A similar map of the city of Paris, Jean's *Plan routier de la ville et faubourgs de Paris divisé en douze mairies* (Paris, 1809) with a note stating that it was recovered from Napoleon's desk at Malmaison by a Prussian volunteer, was offered for sale by Karl Hiersemann in the sale *Napoléon I. et son temps; catalogue... composant principalement la collection H. Buhrig*, Leipzig, 1913, lot 494.


1806
AU PERE
DE FAMILLE,
Au coin de la Rue du Bacq
et des celles des Filles, N°. 13.
FABRIQUE
ET MAGASIN DE CONFIANCE,
A PRIX FIXE
PANIER,
BONNETIER DE S. M. L'EMPEREUR ET ROI,
Tient Fabriques et Magasin des Bas de soies et autres, en tous genres,
dans les plus nouveau goût.
à Paris, ce 22 Septembre 1806.
Fourni pour Sa Majesté
l'Empereur et Roy
36 pr Bas en Soye Mar
18e No à 16 francs 576 "
72 pr de Chaussons en
Ségovie à 2 francs 50 cent 180
Certifié veritable 828 francs
Vérifié et arrêté le présent mémoire
montant à la Somme de huit Cent Vingt
huit francs. Paris le 27 février 1807
Le Premier Chambellan

23
BILL FOR NAPOLEON'S STOCKINGS
'Panier, Bonnetier de S. M. L'Empereur et Roi', manuscript bill with letterpress heading and armorial device within woodcut border, made out to "Sa Majesté L'Empereur et Roy" for 36 pairs of silk stockings and 72 pairs of fine Segovia wool slippers ("chaussons en Ségovie") for the total price of 828 francs, signed by Panier and dated 22 September 1806, endorsed below by Auguste Laurent, Comte de Remusat (1762-1823) as "Le Premier Chambellan" and master of the imperial wardrobe, approving payment, *signed and dated by him "le 27 février 1807", 1 page, 8vo (235 x 178mm.),* Paris, 1806-1807

£600 - 800
€710 - 940
US$830 - 1,100

Silk stockings would have provided valuable insulation during the winter campaign between October 1806 and February 1807 when Napoleon's army defeated the forces of the Fourth Coalition and advanced to the Russian frontier.

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.

24

A PARIS PORCELAIN TEACUP AND SAUCER THOUGHT TO HAVE BEEN USED BY NAPOLEON BONAPARTE AROUND THE TIME OF HIS ABDICATION IN 1814 AT CHATEAU DE FONTAINEBLEAU

Presented in an early 19th century leather case stamped with gilt tooled N and 'La Tasse de l'Empereur 1814' and bees and laurel wreaths, accompanied by letters related to the provenance of the cup, *16cm high, 16cm deep,* (4)

£6,000 - 8,000
€7,100 - 9,400
US$8,300 - 11,000

Provenance:
Pierre Désiré Hauquelin (1821-1907);
Thence by descent to the present owner

The letters accompanying this lot relate to the provenance of the piece and one of them states: *'My dear friend, will you accept this little historical souvenir in token of my gratefulness for all your goodness to my course during the War (ed. First World War). This cup and saucer was given to me the 4th August 1907 by Monsieur le Canon Pierre Désiré Hauquelin, honorary Canon of Versailles Cathedral, who was born in Vayrs (Vayres sic.) in 1821. He died on the 19th of August 1907, ten days after having given me the card of authenticity which he, being too weak to write himself, dictated to his friend the Canon Capry [...].*
Having shown it to me on a few occasions during his illness, he had each time assured me that it was in this cup that Napoleon had taken his breakfast the day of his Abdication at Fontainebleau. It was then taken by his grandfather, (valet and 'chambre du Marquis' of the Tour du Pin I think I am right in recalling) and it did not leave the Hauquelin family. He wanted that these two objects were guarded by some persons capable of appreciating all the souvenirs that they conjure up. I don't think I can find a better guardian than you, I entrust you with them, certifying that the cup and saucer, such as they are, were given to me on August 4th, 1907.

25 *

A PAIR OF EARLY 19TH CENTURY GILT BRONZE FIVE LIGHT CANDELABRA

Signed Thomire A Paris

The plain nozzles with detachable drip pans on acanthus and fruiting knopped short reeded arms with petal edged collars, all issuing from central acanthus capitals and surmounted by corresponding spiral pinecone finials, the tapering reeded column supports on anthemion cast baluster pedestals, raised on tripartite hipped paw feet and corresponding shaped platform bases, each base marked *THOMIRE A PARIS*, *67.5cm high* (2)

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 21,000

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

26 *

A SÈVRES PLATE FROM THE '*SERVICE DU PALAIS IMPÉRIAL DE BORDEAUX*' FOR NAPOLEON I, CIRCA 1808

The well decorated with a central gilt floral motif surrounded by a gilt-edged lilac-ground band around the edge of the well, the gilt-edged rim with a foliate and floral border, *23.4cm diam.*, 'M.Imp.le/ de Sevres' stencilled in iron-red, incised marks, D. in iron-red (very minor flaking to enamels)

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Provenance:
Purchased on 8 June 1808 by Napoleon I for the *palais de Bordeaux*

The present lot was purchased for the Emperor's use at his palace in Bordeaux and was intended as a dinner and dessert service. The Imperial couple stopped over in Bordeaux in Spring 1808 on their way to Spain. It was the Emperor's custom to furnish the different palaces he stayed in, such as the Palais Rohan in Bordeaux. See Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), no. 113.

27 *

AN IMPORTANT FRENCH IMPERIAL GOLD SNUFF BOX WITH THE CIPHER OF NAPOLEON BONAPARTE

by Léger-Fortuné-Alexandre Ricart, Paris c.1808-15, also with the post-revolutionary unofficial standard mark for 18 carat gold for Paris and the incuse inventory number 408

Rectangular, the cover chased with a central N-cipher flanked by palm fronds and a sheathed sword on a pricked ground in an extended hexagonal studded frame over the crossed sceptre of Charlemagne and the staff with the Hand of Justice and flanked by stylised anthemions on a matted ground with four laurel wreath spandrels centred with applied bright five-pointed stars all within a geometric frame and foliate border interrupted with bees and laurel wreaths, the flange with a similar chased frieze of honeysuckle and bell-husks centred on an N and interrupted with five-pointed stars, over diaper engine-turned panels within bell husk borders, the base with a similar diaper panel and matching border, contained within a red Morocco leather case with gilt tooling and silk-lined interior, *length 8.4cm*, *weight 138gms*.

£60,000 - 80,000
€71,000 - 94,000
US$83,000 - 110,000

Provenance:

Bequeathed by Emperor Napoleon Bonaparte to his son, Napoleon François Charles Joseph Bonaparte (1811-1832)
Jérôme-Napoleon Bonaparte, King of Westphalia, Prince of Montfort (1784–1860)
Jérôme Napoleon Charles Bonaparte, Prince of Montfort (1814-1847)
Giovanni Maria di Francesco Ginori, (1788-1858)
Gino Ginori Conti, Prince of Trevignano (1836-1907)
Piero Ginori Conti, Prince of Trevignano (1865-1939)
Thence by descent to the present owner

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.

The box has been passed down with and a hand written letter from Jerome Napoleon Bonaparte, Florence, 8 May 1837, to Giovanni Maria di Francesco Ginori:

Mon cher Ginori,

C'est avec le desir de vous donnez une preuve de l'affection bien reelle que je vous porte, et vous remercier de tous les soins affectueux que vous n'avez prodigue[s] pendant mon sejour a Florence que je vous prie d'accepter comme souvenir un objet, qui j'espere sera apprecie par vous: c'est une tabatiere
que feu mon auguste Oncle l'Empereur Napoleon avait a Ste. Helene, ...
Mon pere en me la donnant a entrerement approuve l'usage que j'en fais aujourd'hui. C'est avec un sentiment de veritable attachement que je vous prie d'agreer l'assiurance de ma haute estime et de ma consideration distinguee avec laquelle je suis de votre Excellence le tres affectionne, Jérôme Napoleon Bonaparte, Florence 8 Mai 1837

My dear Ginori,

It is with the desire to give you a proof of the very real affection that I have for you, and to thank you for all the affectionate care that you have lavished during my stay in Florence that I ask you to accept as a souvenir an object, which I hope will be appreciated by you: it is a snuffbox
that my late Uncle the Emperor Napoleon had in Ste. Helene, ...
By giving it to me, my father approves the use I make of it today. It is with a feeling of genuine attachment that I ask you to accept the assurance of my high esteem and my distinguished consideration with which I am your very affectionate Excellency, Jérôme Napoleon Bonaparte, Florence, 8 May 1837

Giovanni Maria di Francesco Ginori was in the service of Elisa Baciocchi, Archduchess of Tuscany and sister of Napoleon Bonaparte until the fall of the French Empire. He went on to be appointed Lorena Court Chamberlain in 1814 and, in 1818, personal chamberlain to Archduke Leopold of Lorena, Lord Chamberlain in 1833 and Finance Counsellor in 1840.

The letter has remained with the box until this time, and has been retained by the vendor. The letter written by the nephew of Napoleon, describes that the present lot as one of the several snuff boxes taken by Napoleon Bonaparte to Saint Helena. The box is specifically mentioned in Napoleon's Last Will and Testament kept at the Armoire de Fer at the Archives Nationales, Paris,

Extract from Chantal Prevot, Fondation Napoleon, (in English translation) January 2007:

Part II
1. I bequeath to my son the boxes, orders, and other articles; such as my plate, field-beds, arms, saddles, spurs, chapel-plate, books, linen which I have been accustomed to wear and use, according to the list annexed (A). It is my wish that this slight bequest may be dear to him, as coming from a father of whom the whole world will remind him.

List (A) is as follows:

1. None of the articles which have been used by me shall be sold; the residue shall be divided amongst the executors of my will and my brothers.
2. Marchand shall preserve my hair, and cause a bracelet to be made of it, with a little gold clasp, to be sent to the Empress Maria Louisa, to my mother, and to each of my brothers, sisters, nephews, nieces, the Cardinal; and one of larger size for my son.
3. Marchand will send one pair of my gold shoe-buckles to Prince Joseph.
4. *A small pair of gold knee-buckles to Prince Lucien.*
5. A gold collar-clasp to Prince Jerome.

Inventory of my effects, which Marchand will take care of, convey to my son.

My silver dressing-case, that which is on my table, furnished with all its utensils, razors, &c. My alarum-clock: it is the alarum-clock of Frederic II. which I took at Potsdam (in box No. III.). My two watches, with the chain of the Empress's hair and a chain of my own hair for the other watch: Marchand will get it made at Paris. My two seals (one the seal of France, contained in box No. III.). The small gold clock which is now in my bed-chamber. My wash-hand-stand and its water-jug. My night-tables, those used in France, and my silver-gilt bidet. My two iron bedsteads, my mattresses, and my coverlets, if they can be preserved. My three silver decanters, which held my eau-de-vie., and which my chasseurs carried in the field. My French telescope. My spurs, two pairs. Three mahogany boxes, Nos. I. II. III., *containing my snuff-boxes* and other articles. A silver-gilt perfuming pan.

Linen: 6 shirts, six handkerchiefs, 6 cravates, six towels, six pairs of silk stockings, four black collars, six pairs of socks, 2 pairs of batiste sheets, 2 pillow cases, 2 dressing gowns, 2 pairs of night trousers, 1 pair of braces, 4 all-in-one vests in white casimir, 6 madras kerchiefs, 6 flannel waistcoats, 4 pairs of underpants, 6 pairs of gaiters, 1 small box for my tobacco, 1 gold collar-clasp (in small box number III), *1 pair of gold knee-buckles (idem), 1 pair of gold shoe-buckles (idem)*

Though the will was not codified, as the government of Louis XVIII refused to have it signed by a French notary, the personal items were distributed amongst family members. This was not always in accordance with Napoleon's wishes, hence the box passing to his brother rather than his son.

For a box with a similarly styled N cipher in diamonds, see these rooms, 13 Nov 2013, lot 31. A further box, similar, with an informal script-N cipher and the marks of Blerzy and Marguerite was sold these rooms 23 Nov 2011, lot 14.

Nicolas Marguerite, Au vase d'Or, 177 rue Saint-Honoré, received between March and August 1806, an order from the Imperial court for 100 gold boxes, decorated with diamonds, ciphers and portraits at 380,688 Fr, see Alphonse Maze-Sencier, *Les fournisseurs de Napoleon Ier et des deux Imperatrices d'apres des documants inedits* (Paris 1893), p.276. The box is almost identical to one sold at Christies, Paris, 29 Nov 2017, lot 15. The boxes have the same central panel on the cover with slight differences to the border of the top and sides of the cover.

28
A GOLD AND AGATE CAMEO RING, EARLY 19TH CENTURY
The agate carved to depict Bacchus facing left with a ram's head at his shoulder, the gold band inscribed *Wm Wood RN from Lucien Buonoparte*, *ring size P*

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

Lucien Bonaparte (1775–1840) was a younger brother of Napoleon Bonaparte and a French statesman, who served as the final President of the Council of Five Hundred at the end of the French Revolution. Lucien held genuinely revolutionary views, leading to a fractious relationship with his brother Napoleon, who seized control of the French government in 1799, when Lucien was 24.

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.

29

A SARDONYX PORTRAIT CAMEO, SIGNED BY MORELLI, CIRCA 1810

Depicting a lady in profile, facing left, wearing a wreath in her upswept curling hair, mounted as a brooch with a half-pearl border, *wreath is chipped, inscribed Morelli in the field, French assay mark, pearls untested, diameters 6.0cm x 4.9cm*

£15,000 - 20,000
€18,000 - 24,000
US$21,000 - 28,000

Provenance:
Marie-Antoinette de Séroka (1878-1967)
By descent to the present owner

This cameo is believed to be a portrait of Marie Laczinska, Countess Walewska, (1786-1817), a Polish noblewoman and mistress of Napoleon Bonaparte, who bore him a son in 1810. This is confirmed in a letter written in 1835, in the current ownership of the family: *A Louis, Je vous donne le camée de Marie Laczinscka. Ce fut un présent de l'Empereur, V de Seroka.* ("To Louis, I give you the cameo by Marie Laczinscka cousin of your father. It was a present from the Emperor. V de Seroka").

The 'V' is Vincente de Seroka, widow of Albert Comte de Seroka (1767-1826) Polish captain of the 3rd regiment of the Royal Guard, knight of the royal and military order of Saint Louis and of the Royal order of the legion d'honneur. The countess is writing to her son Louis Joseph Martin count of Seroka (1806-1873) and the brooch was probably a gift on the birth of his grandson Albert Jean Louis born in 1834 or 1835. Albert Jean Louis was the father of Marie-Antoinette: Aunt Manette.

Marie first met Napoleon in 1806-7 who was attracted by her great beauty. She in turn was encouraged to start an affair with the French Emperor as an act of patriotism; to gain his support for Poland in the country's struggle to regain independence from Prussia and the Hapsburg and Russian Empires. The woman portrayed in this cameo is certainly beautiful and appears individualised rather than an idealised classical type. The spray of olives in her hair could allude to Marie's patriotism and desire that Napoleon's victories would bring peace to her beloved Poland.

Nicolo Morelli (1771-1838) was renowned for his cameo portraits. He was one of Benedetto Pistrucci's first teachers and in 1812 was admitted to the Accademia di San Luca. His most important clients included Francis I of Austria and Count Sommariva but it is as the favourite - virtually official - engraver of Napoleon I and the Bonaparte family that he is best known.

For Nicolo Morelli and his Bonaparte portraits, see L. Pirzio Biroli Stefanelli, *'Nicola Morelli, incisore in pietre dure, Academico di merito di S.Luca, Virtuoso del Pantheon,* Bollettino dei Musei Communali di Roma, VI, 1992 pp. 63-76.

30

31

30
PRINCESS MATHILDE BONAPARTE (FRENCH, 1820-1904)
A portrait of Napoleon with a laurel leaf crown
signed and dated 'Mathilde/1839' (lower right)
ink wash
10.5 x 10.4cm

£600 - 800
€710 - 940
US$830 - 1,100

Mathilde Bonaparte was Napoleon's niece. Sadly, however, she would never meet her uncle; Napoleon passing away whilst exiled on St Helena shortly before Mathilde's first birthday. This work, executed when Mathilde was only nineteen years old, is a personal family piece and gives an indication of the regard which she held for her uncle.

31 Y Φ
A PORTRAIT MINIATURE OF JÉRÔME BONAPARTE BY LOUIS FRANÇOIS AUBRY (FRENCH, 1767-1851)
Jérôme Bonaparte, King of Westphalia (1784-1860), wearing white uniform of the Westphalian Infantry and the red ribbon, star and badge of the Grand Eagle of the Légion d'Honneur, *watercolour on ivory, signed Aubry on the obverse, 4.2cm high*

£1,500 - 2,000
€1,800 - 2,400
US$2,100 - 2,800

Aubry was a pupil of Vincent and Isabey. In turn, he taught many important artists including Saint, Millet, Le Gros, Delacluze and Meuret. He painted many important members of the French court, including Jérôme and his wife, Pauline Bonaparte and the Empress Joséphine. For an enamelled version of this portrait see Bonhams, Fine Portrait Miniatures, 5th November 2002, lot 115.

Please note, it is not possible to export ivory to the United States.

32
FOLLOWER OF CHARLES AUGUSTE (BARON DE) STEUBEN (GERMAN, 1788-1856)
Napoleon in his study
oil on board
11.5 x 14.5cm

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,500

Provenance:
Hazlitt Gooden & Fox, Ltd., London.
Private collection, UK.

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.

32

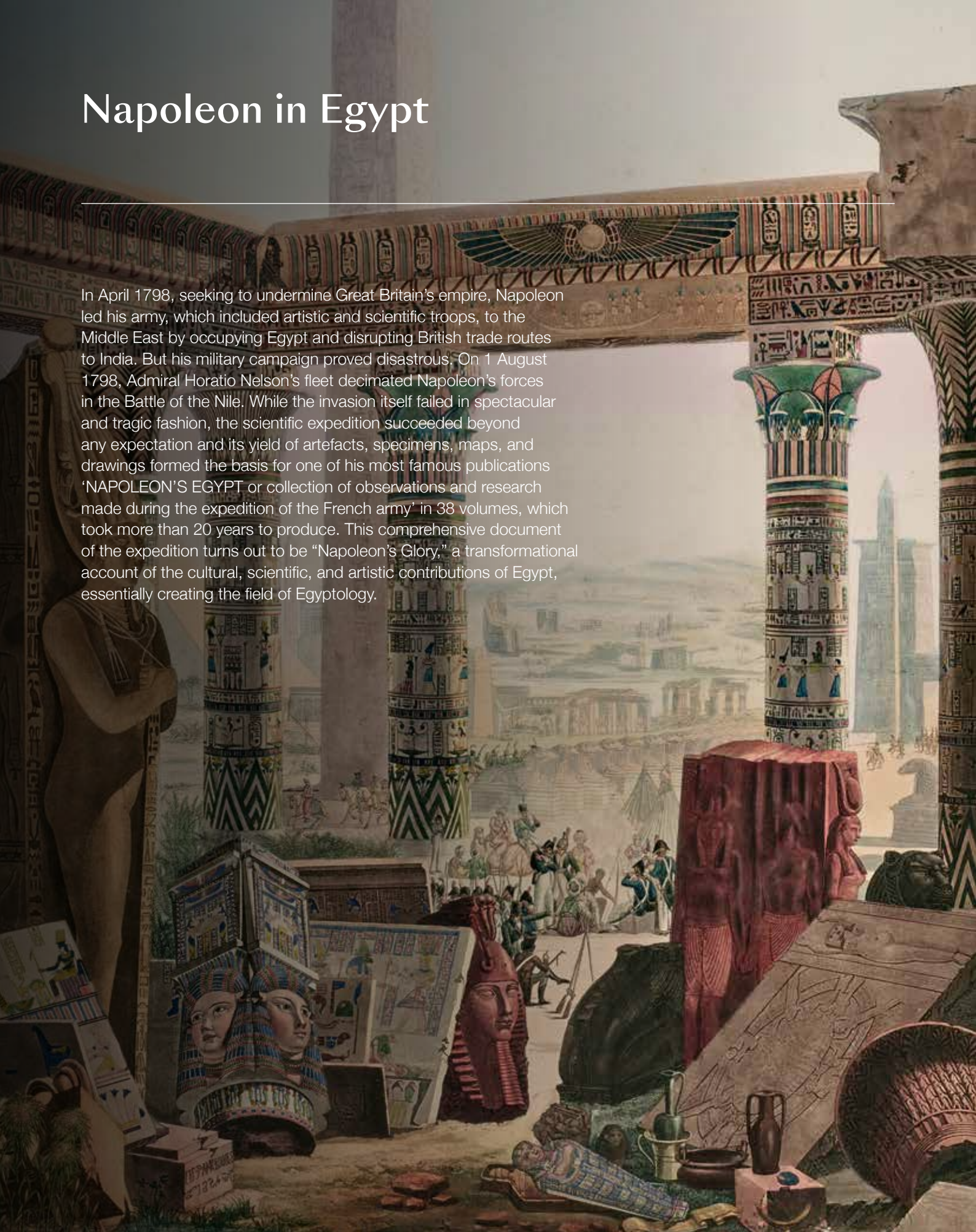
33
GAGNEUR & CO. 1811 GRANDE FINE CHAMPAGNE COGNAC RÉSERVE, IMPÉRATRICE JOSÉPHINE
Distilled 1811, bottled 1930's; 42% volume; 75.7cl bottle
(US integrated label E.M. Macdowell & Co., New Jersey; Harter & Werner strip label; mid shoulder; lightly foxed label; stencilled bottle; lead capsule)
1 bottle

£1,200 - 1,500
€1,400 - 1,800
US$1,700 - 2,100

As a Comet appeared in 1811, a number of the French cognac houses bottled cognac in that year. The arrival of the Comet made a big impact at the time and leading members of the French Empire were keen to record this auspicious date.

33

Napoleon in Egypt



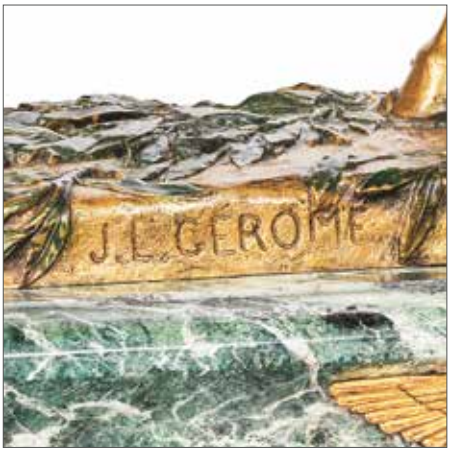
In April 1798, seeking to undermine Great Britain's empire, Napoleon led his army, which included artistic and scientific troops, to the Middle East by occupying Egypt and disrupting British trade routes to India. But his military campaign proved disastrous. On 1 August 1798, Admiral Horatio Nelson's fleet decimated Napoleon's forces in the Battle of the Nile. While the invasion itself failed in spectacular and tragic fashion, the scientific expedition succeeded beyond any expectation and its yield of artefacts, specimens, maps, and drawings formed the basis for one of his most famous publications 'NAPOLEON'S EGYPT or collection of observations and research made during the expedition of the French army' in 38 volumes, which took more than 20 years to produce. This comprehensive document of the expedition turns out to be "Napoleon's Glory," a transformational account of the cultural, scientific, and artistic contributions of Egypt, essentially creating the field of Egyptology.

34 *
HIPPOLYTE BELLANGÉ (FRENCH, 1800-1866)
Bonaparte haranguing his troops during the Battle of the Pyramids
signed and dated 'h Bellange 1823' (lower centre)
oil on canvas
31.5 x 41cm

£6,000 - 8,000
€7,100 - 9,400
US$8,300 - 11,000

Provenance:
Anon, sale, Sotheby's Monaco, 2 December 1994, lot 104.

The Battle of the Pyramids, also known as the Battle of Embabeh, was a major engagement fought on 21 July 1798 during the French Invasion of Egypt.



35
JEAN-LÉON GÉRÔME (FRENCH, 1824-1904): A RARE BRONZE EQUESTRIAN FIGURE OF 'NAPOLEON ENTERING CAIRO (BONAPARTE ENTRANT AU CAIRE),
Conceived 1897, the present cast produced prior to 1904,
The figure of Napoleon holding his plumed bicorne in his right hand and seated on an elaborate richly decorated saddle, the naturalistic base cast with multiple leaves signed *J.L. Gérôme* and with *SIOT FONDEUR PARIS* foundry mark, numbered *10*, the bronze with gilt and iron red and green patination, the whole mounted on a gilt bronze mounted green veined marble rectangular plinth base with swept moulded top and stepped base, the front with an applied winged scarab above an anthemion border, *the figure, 56cm high, 49cm wide, 22cm deep, the plinth, 23cm high, 61cm wide, 26cm deep* (2)

£60,000 - 80,000
€71,000 - 94,000
US$83,000 - 110,000

Literature:
Gerald M. Ackerman, *The Life and Work of Jean Leon Gerome*, ACR Edition, Paris: 1986, (p.150, illustrated pp. 322-323).
Jane Thompson & David H.T. Scott, *The East: Imagined, Experience, Remembered: Orientalist Nineteenth Century Painting*, National Gallery of Ireland, 1988 (p.89).
Jean-Loup Champiòn & Charles Janoray, *A Golden Age of French Sculpture 1850- 1900* ,exhibition catalogue, Charles Lanoray, 2003 (p. 38).
Peter Fusco & H. W. Janson, *The Romantics to Rodin*, New York, 1980, (pp. 285-292).
Stanislas Lami, *Dictionnaire des Sculpteurs de l'Ecole Francaise*, Paris, 1970, (pp. 54-57).

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.

Although Jean-Léon Gérôme is arguably one of the most influential French artists of the 19th century renowned for his Orientalist paintings he didn't take up sculpture until much later in his life.

Initially studying with the painter, Paul Delaroche, who became Gérôme's most influential teacher in Paris and then in Italy, his career was defined by his extensive travelling. Encounters in Northern Africa and the Near East were especially influential in the development of his oeuvre and artistic language. Throughout his career, the exotic subjects of foreign cultures, their individual connotations with ancient history, as well as their unique architecture and fashions left an indelible mark on his mind. Developing a recognizable technique based on Orientalist themes within the Neo-Greco style, his debut at the Paris Salon caused a sensation with 'The Cockfight' (1846), which won him a third-class medal. The painting was subsequently purchased by the French state and is now in the permanent collection of the Museum d'Orsay.

In 1863, Gérôme was appointed professor of the Ecole des Beaux-Arts. In that same pivotal year he married the daughter of the prominent Parisian art dealer and publisher, Jean Goupil. His unique talent and these elevated professional and personal positions in the art word uniquely and unusually for the time influenced other contemporary artists who chose his subjects as inspiration for their owns works during his lifetime, such as Étienne Henri Dumaige's 'Cleopatra and Apollodorus' in 1866 and Joseph Falguière's 'Phryne' in 1870. In 1874 his already highly successful career was further honoured when he received a gold medal at the International Exhibition and was created an Officer of the Legion of Honour.

However it was from the 1870s onwards that Gérôme devoted himself to sculpture. derived from a fascination of the human body. Sensing the growing popularity of smaller scale bronzes and marble figures and feeling that his prolific career in painting had become a little repetitive, he exhibited his first work entitled 'Two Gladiators' in 1878 at the Salon when he was 54 years old.

Innovation was a key factor in influencing his sculptural style and his works would often combine ivory, marble and gilt alongside silvered or patinated bronze. Two of his most accomplished sculptures 'Tanagra' from 1890 and 'Corinth' from 1904 show great accomplishment even though they date to the last fourteen years of his career.

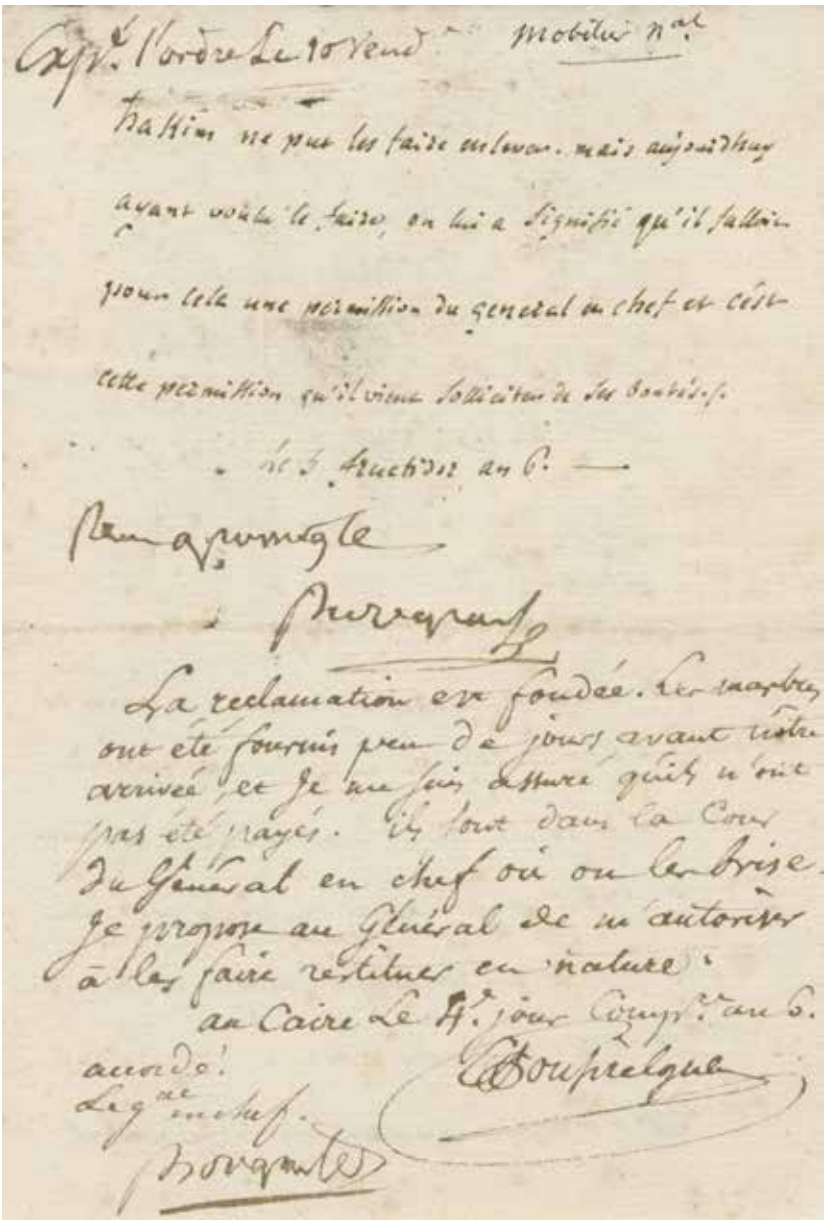
The present lot depicts the young Napoleon entering Cairo and was conceived in the last decade of Gérôme's career when he produced a series of equestrian statuettes of historical figures. The original model of Napoleon was first unveiled at the Salon in 1897 to a grand reception and was purchased by the French State for the then very substantial sum of 10,000 francs. It then entered into the collection of the Galerie de Luxembourg.

Napoleon's Egyptian campaign of 1798-1801 became a huge source of pride for France due not only to its victorious result but also because of the harsh conditions which were endured by the French soldiers. The young and inexperienced Napoleon however proved himself a supremely talented commander, leading the French army by example through unorthodox fighting and starvation in the unforgiving desert. Accepting the same punishing conditions and rations as his troops, it was a major milestone for the 29-year-old Napoleon. His victorious entry in Cairo depicting in the bronze established Napoleon's position in the new French State and was instrumental in his eventual rise to the sole ruler of the new French Empire.

At the time Gérôme's work was conceived in 1897, it marked nearly one hundred years since the anniversary of Napoleon's victorious entry into Cairo. As such Gérôme took great care to depict Napoleon in his finery with his cape, bicorne hat and long bound hair. The allusion to the exotic campaign of Napoleon are suggested with the horse's saddle, bridle and tack all detailed with Middle Eastern style embroidery and tassels, as well as his two pistol holders on either the side of the saddle. However to counter this, Gerôme also depicted the leaders gaunt cheeks and thin and tired face to show the punishing physical evidence of starvation during the campaign.

The exacting details of the cast modelled by the Siot foundry illustrates the workshops competency and craftsmanship and this is shown in Napoleon's elaborate costume and his accoutrements and accessories. Added to this, the present cast is a rare and exceptional one because it unusually still retains the original patinated colouring of the leaves on the base and tinting of the horse's saddle and other tack. The use of colour to enhance the sculptures was ground-breaking at the time and demonstrates both Gérôme's and the Siot foundries dedication to experimentation.

Other edition casts of 'Napoleon Entering Cairo on Horseback' can be found in the Musée d'Orsay in Paris, the Musée Chateauroux and the Musée Garret in Vesoul, as well as in the Harding Museum in Chicago, USA.



36
NAPOLEON IN EGYPT
Autograph endorsement signed ("Bonaparte"), on a letter in Arabic and French of Jullut Hakim ("estimateur des marchandises a la douane de Boulac"), forwarded, commented on and signed by Poussielgue, the paymaster general in the Mediterranean, *2 pages, folds, 8vo,* Cairo, variously "5 fructidor an 6" [22 August 1798] to "10 vendémiaire" [1 October 1798]

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

A MUDDLE OVER MARBLES. Napoleon had landed at Alexandria on 1 July 1798, and reached Cairo on 24 July 24. Here a customs officer at Boulaq, Cairo, complains to him that a few days before his arrival, one Ahmed Agha Cheveikian had ordered 188 slabs of marble, decided he no longer wanted them, and failed to pay the duties. Poussielgue, Napoleon's paymaster general, confirms the accusation, reports that the slabs are presently in the courtyard of the Général en Chef where they are being smashed to pieces, and asks permission to dump them in the desert.

37 *

A PAIR OF FINE AND IMPRESSIVE EMPIRE 'RETOUR D'EGYPT' GILT AND PATINATED BRONZE SEVEN LIGHT FIGURAL CANDELABRA

Possibly attributable to Pierre-Philippe Thomire, early 19th century
Depicting an Egyptian King and Queen clad in draped robes and wearing nemes, their heads supporting pedestal urns, each urn issuing a pair of scrolling candle arms with foliate nozzles surmounted by a further scrolling arm and flanked by two crouching female figures, the standing figural supports each holding a further urn issuing four scrolling candle arms, the nozzles supported on ram's head or wolf's head cast terminals, the tapering shaped plinths applied with figural relief plaquettes depicting Diana and Endymion, raised on paw feet, *81cm high* (2)

£65,000 - 75,000
€76,000 - 88,000
US$90,000 - 100,000

The offered lot is a rare example of the large scale figural candelabra created in Paris at the turn of the 19th century in the 'Retour D'Egypt' style influenced by the return of the armies of Bonaparte from the Egyptian campaign.

A near identical pair of candelabra of this model differing in the treatment of the gilded elements of the bases was attributed to Pierre-Philippe Thomire when they was offered for sale at Picard, France, April 11, 1995, lot 61.

A further near identical pair of candelabra of this model with gilt and patinated bases was offered for sale Sotheby's, Paris (Collection of La Vicomtesse De Courval), March 25, 2014, lot 90.

The stylistic characteristics as well as the undoubted quality of their casting and finishing to the Egyptian figures in the current lot make them candidates for comparison to a pair of figural candelabras now in the collection of the Grand Trianon dating from circa 1800 (inv. OA 66110). These candelabra were originally acquired in 1838 under the July Monarchy to furnish the Château de Saint-Cloud but were subsequently moved to the Elysée Palace before a further later move to the Palace of Versailles in 1912 (see P. Arizzoli -Clémentel and J. P. Samoyault, Le Mobilier de Versailles, 19th century masterpiece, Dijon 2009 Number 94 pp. 266-267).

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.

'From the heights of the Pyramids, forty centuries look down on us'

– Napoleon Bonaparte

38 •

NAPOLEON'S EGYPT

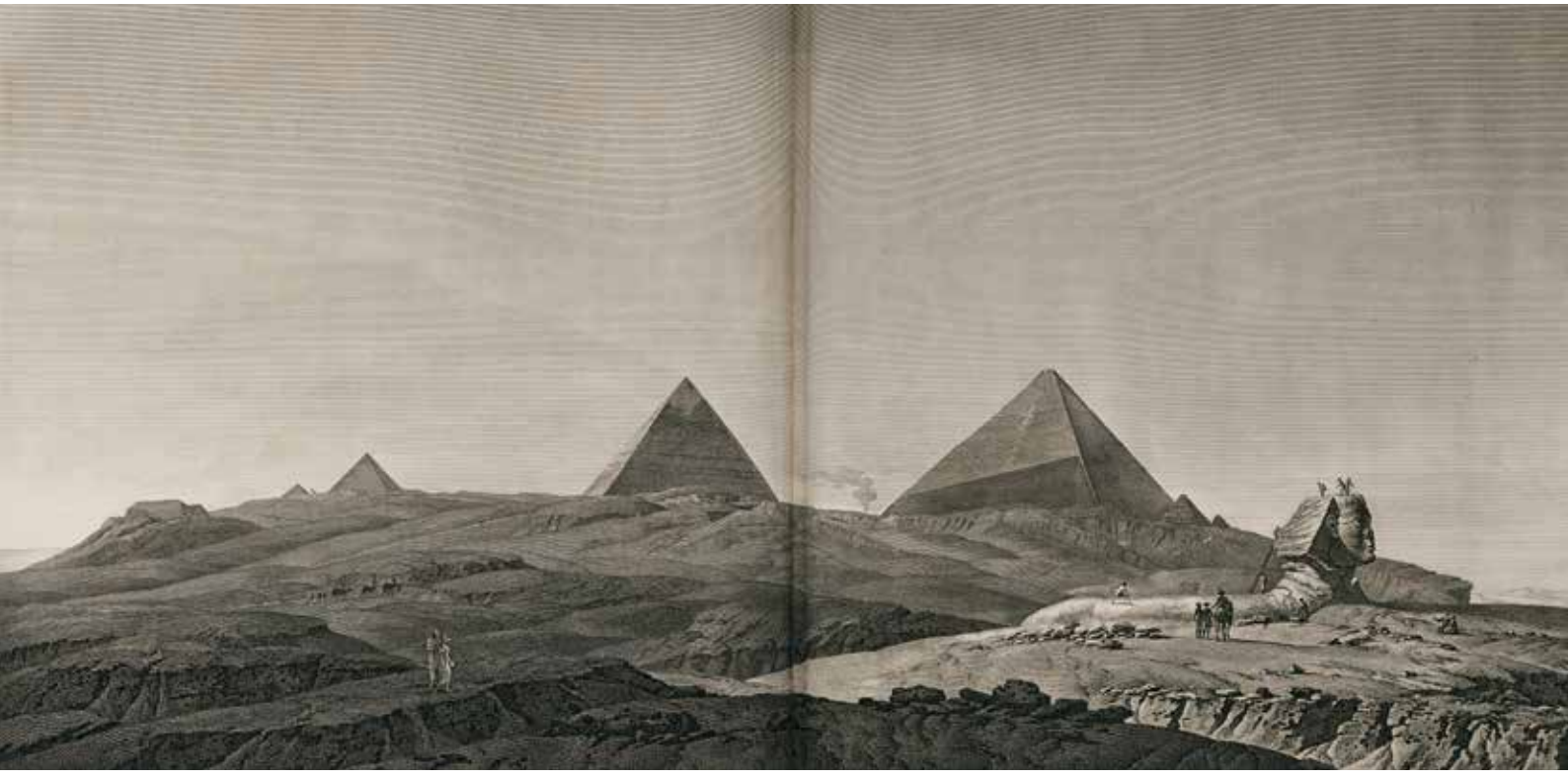
Description de l'Egypte. Ou Recueil des observations et des recherches qui ont été faites en Egypte pendant l'expédition de l'armée française, 38 vol. (24 text vol. in 26, 12 atlas vol. in elephant folio), *comprising (i) Antiquities, 5 vol.: coloured frontispiece, 3 additional engraved plates ("Medailles trouvees en Syrie," "Tableau synoptique des constellations" Plate A, "Produits de la machine a graver"), 16 numbered engraved plates of the Rosetta Stone (on 8 sheets), 419 numbered engraved plates, pl. 103 of Etat Moderne (misbound); (ii) Etat Moderne, 2 vol.: 1 additional engraved plate ("Canevas trigonometrique du Kaire/d'Alexandrie"), 169 numbered engraved plates (see pl 103 bound in Antiquities V); (iii) Histoire Naturelle, 3 vol.: 244 engraved numbered or lettered plates; (iv) Atlas Geographique [spine title]: 52 engraved maps and plates; (v) Grande Atlas: engraved title, featuring portrait of Louis XVIII, and 63 oversized plates from the above collation, bound in a separate 12th atlas volume, minor occasional foxing to margins, a few plates soiled, contemporary quarter morocco [Atabey 343 (for 1st edition); Blackmer 476 (for 1st edition); Catalogue of the Egyptological library and other books from the collection of the late Charles Edwin Wilbour, Brooklyn, 1924, p 178-185; Hilmy I, pp 239-245 (for 1st edition); Munier Tables de la Description de l'Égypte], 8vo (215 x 130mm.), and atlas folio (670 x 540mm.),* Paris, C.L.F. Panckoucke, 1821-1830

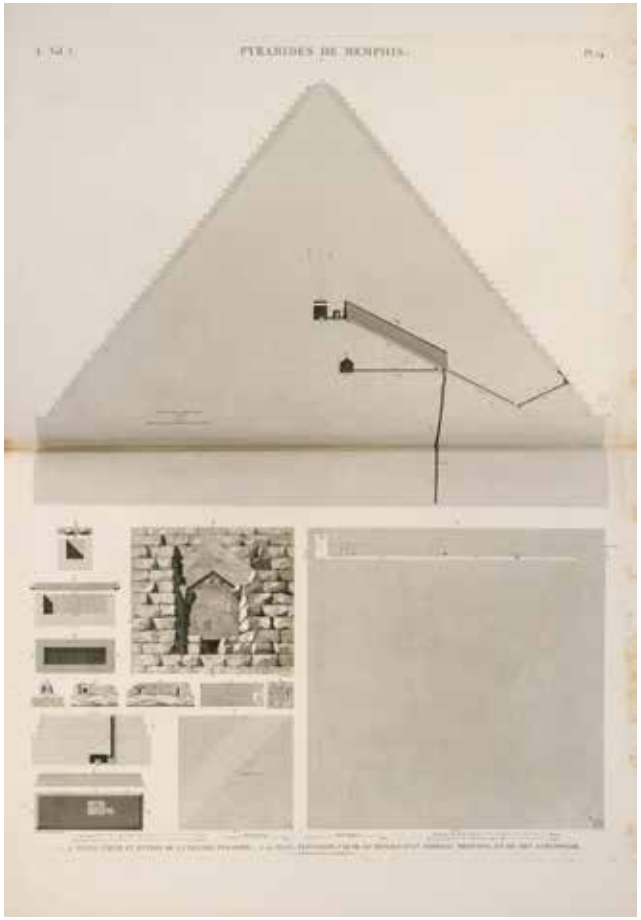
£35,000 - 45,000
€41,000 - 53,000
US$48,000 - 62,000

THE RARE "PANCKOUCKE" EDITION, COMPLETE WITH ALL PLATES, OF THE MONUMENTAL COLLECTION DETAILING NAPOLEON'S EGYPTIAN EXPEDITION. The first scientific survey of Egypt, and one of the most beautiful of the nineteenth century plate books, *Description de l'Egypte* forms a "sort of living archive for the expedition" (Said, *Orientalism,* p 144). This landmark collection features the combined work of 150 of Napoleon's "savants," including Monge, Berthollet, Fourier, Geoffroy-Saint-Hilaire, Redoute, and Savigny.

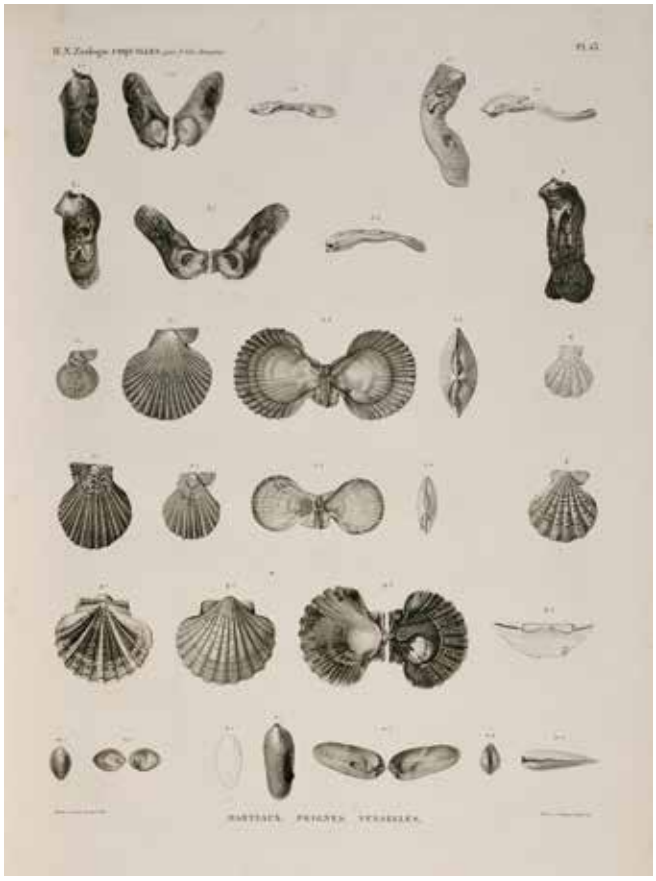
The first edition appeared beginning in 1809, and this second edition ("Panckoucke Edition") was begun nearly before the first was completed and reproduces the plates of the first in full, without the hand colouring. The plates are here complete, at times variously bound, but including the hand-coloured frontispiece often missing.

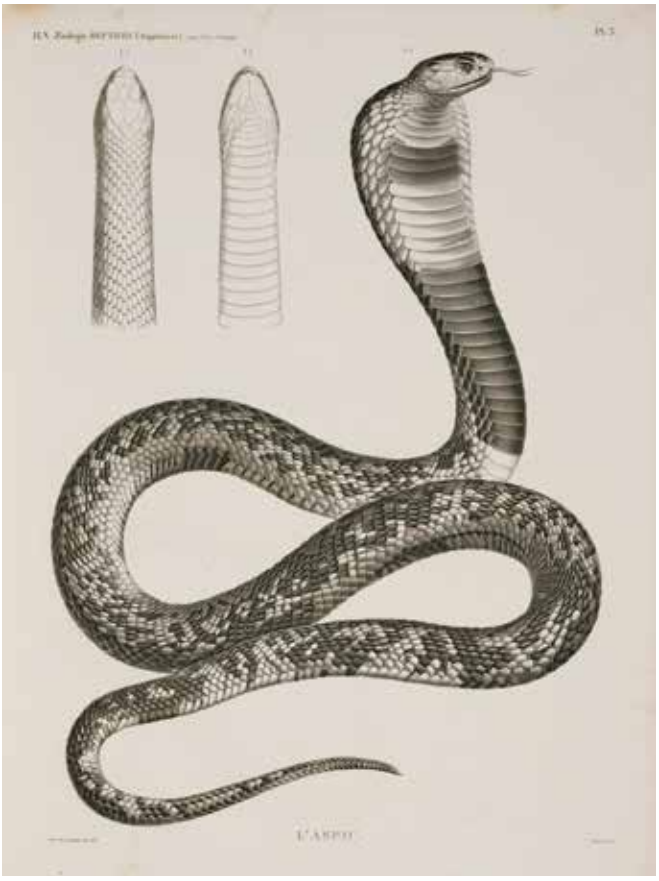
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.




PYRAMIDES DE MEMPHIS.

THEBES. HYPOGÉES.

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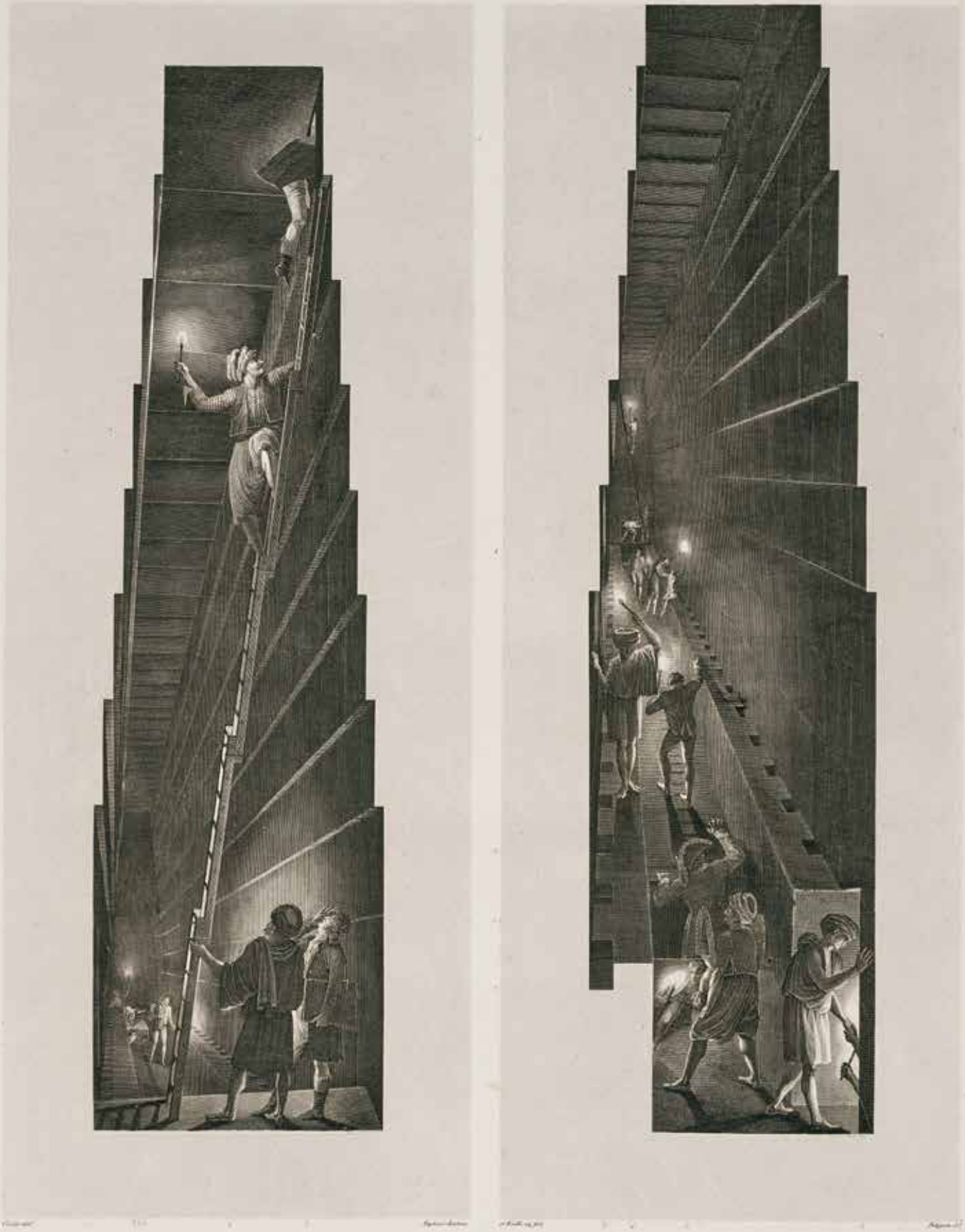


VUES DE LA GALERIE HAUTE DE LA GRANDE PYRAMIDE, PRISES DU PALIER SUPÉRIEUR ET DU PALIER INFÉRIEUR.

39 TP

A LATE GEORGE III 'EGYPTIAN REVIVAL' GILTWOOD AND REVERSE GLASS PAINTED LANDSCAPE OVERMANTEL MIRROR

Circa 1800-1805, the triple-plate composition incorporating one large central bevelled plate, interspersed by four Pharaoh bust-capped reeded corbel tapering herms each terminating in a pair of feet, surmounted by a central polychrome painted maritime scene depicting Lord Nelson era 'Men-of-War', flanked by two rosettes each within a lozenge tablet interspersed with projecting *paterae* block angles, below a cannonball mounted cornice, *70cm high by 140cm wide.*

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

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.

Napoleon Bonaparte and Italy

Ferdinand IV King of Naples and his Family, Angelica Kauffmann, 1782
© Liechtenstein Museum, Vienna

During the time of the French Revolution, which inspired a revolution also in Naples, Ferdinand IV was forced to flee. A relatively weak and somewhat inept ruler, he was greatly influenced by his wife, Maria Carolina of Austria, who furthered the policy of her favourite adviser, the Englishman Sir John Acton. In December 1798 the King and his family retreated to Palermo, where they were protected by a British fleet.

Horatio Nelson famously chose to defend the King and his family, warning them of the imminent danger earlier in 1798.On his return to the Trone on 10 July 1799, Ferdinand conferred the title of Duke of Bronte on Nelson as a reward of his services. It is the events surrounding this period of Nelson's life which are perhaps the most contentious of his career.

In 1806, the French occupation of Naples forced the King to retreat again, and the brother of Napoleon Bonaparte, Giuseppe Bonaparte, was named King of Naples. In 1808, the popular commander of the French occupational forces in Spain, Gioacchino Murat was crowned as King of Naples. In 1815 his reign came to an untimely end, when he was shot during a campaign in Pizzo. Ferdinand IV returns to the throne again shortly after.

40
PALERMO SCHOOL, CIRCA 1799
Profile portrait of Rear-Admiral Sir Horatio Nelson (1758-1805), in profile facing left, wearing the Chelengk presented by Emperor Selim III in his bicorn, displaying his Naval gold medals, the Ottoman Order of the Crescent and the Order of the Bath
charcoal and sanguine
charcoal and sanguine
17.8 x 12.7cm

£100,000 - 150,000
€120,000 - 180,000
US$140,000 - 210,000

Provenance:
Sir Thomas Masterman Hardy (1769-1839), to whom reputedly given by Nelson
his nephew, William Mansfield (1832-1892), Portesham House, Dorset
his son, William Hardy Manfield (1859-1937) who married Julia Mary Manfield (née Butlin, 1881-1974), who was the great aunt of the current owners

Exhibited:
Dorchester County Museum, 24th-29th July, 1905, 'Dorchester and the Navy. An interesting and important local exhibition in connection with the coming Trafalgar Centenary'

Literature:
'Dorchester and the Navy. An interesting and important local exhibition in connection with the coming Trafalgar Centenary', in *The King*, July 29th 1905
A.M. Broadley & R.G. Bartelot, *The Three Dorset Captains at Trafalgar* (1906), p. 60
Richard Walker, *The Nelson Portraits/An Iconography of Horatio Viscount Nelson, K.B. Vice Admiral of the White*, (1998) No. 98, pp. 94-99 and 230, ill. p. 97
Terry Coleman, *Nelson, The Man and the Legend* (2002 edition) illustrated between pp. 332 and 333

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.

According to family tradition the present drawing (along with that of King Ferdinand IV of Naples, in this sale, lot 42, and a group of miniatures of about the same date) were given by Rear-Admiral Sir Horatio Nelson to Captain Sir Thomas Masterman Hardy, his close comrade, in whose arms he famously died at the Battle of Trafalgar. This was supposedly done with instructions for framing the drawing and orders for copies to be made for his friends. It appears that one of these copies belonged to Captain Savage of the Marines (afterwards Major-General Sir J Boscawen Savage) who lent it to Thomas Burke for a stipple engraving to be made, which was lettered: 'Engraved by Burke from an original drawing taken at Palermo/in possession of Capt.n J.G. Savage of Marines/Baron Nelson of the Nile/Published by John Brydon No 7 Charing Cross, London 1st August 1800'. The present work that belonged to Hardy is briefly mentioned in a letter to his legal adviser and brother-in-law, dated 7 January, 1801 aboard the *San Josef* at Hamoaze:

'Dear Manfield ... I am happy the prints please. A Register Stove & Carpet with the Hero of the Nile's Picture (which Jno. Brown will of course get) cannot fail to make it the Handsomest Drawing Room in Dorchester. The King of Naples's Picture will follow from Mr M'Arthur...'

Both the drawing of Nelson and that of King Ferdinand of Naples (lot 42) which was by family tradition discovered hidden behind the portrait of Nelson) were in the Hardy Manfield collection at Portesham House and now belong to a collateral descendant. Variants of the Nelson portrait are in the Monmouth Museum (R. Walker, *op. cit.*, No. 100, p. 230) and the Royal Naval Museum (*ibid.* No. 97, p. 229). Although Hardy was evidently pleased with the drawing, the accuracy of its resemblance to the Admiral was questioned by Hardy's nephew, John Manfield when, as a midshipman he was invited to dine on board the *Victory*: in his diary for the 5 August 1804, he wrote: 'I dined with Lord Nelson, Admiral Murray and Captain Hardy and I assure you your picture is not the least like his Lordship.' Walker suggests that 'There is an Italianate cast to his features that find an echo in the Italian proverb, *Inglese italianato, Diavolo incarnato*, though this is perhaps too emphatic for this ponderous and rather ludicrous figure. A nearer assessment is given by a modern correspondent in The Times, who says, "the artist has in this case turned Nelson into a complete macaroni."' (A 'macaroni' in this sense was someone who adopted a particular effete and affected style of appearance that became fashionable from the 1770s.) These commentaries on the drawing underline its unique importance as an immediate and personal representation of Nelson's appearance from a local perspective, marking it apart from the better known, more staid and formal depictions of the celebrated hero.

The drawing of Nelson is widely purported to have been drawn during Nelson's stay in Palermo between January 1799 and June 1800. In a dramatic escape during tempestuous weather on the 23rd December, 1798, and with the grim fate of the Queen's sister, Marie Antoinette, in vivid memory, King Ferdinand and Queen Maria Carolina left their home in Naples ahead of the impending French invasion, escorted by Nelson and accompanied by Thomas Hardy (along with Sir William and Emma Lady Hamilton and the King's favourite dogs). The British ship the *Vanguard* (of which Hardy was captain) reached Palermo with its large convoy on the 26th. The royal couple had been heavily criticised for abandoning their capital and seeking refuge in Palermo, instead of risking humiliation and expulsion, or even violent death. By going to Palermo, however, they remained on their own sovereign territory, which they were able to use as a base for recovering the rest of the realm: indeed, Nelson had advised this course, and he was no coward. The royal couple have also been castigated for removing as many valuables as possible, but the simple alternative was to leave them for the French, who had already appropriated a number of Italy's most significant treasures.

In the end the Neapolitan (or Pathenopean) Republic proved temporary and the rebels capitulated to Cardinal Fabrizio Ruffo's counter-revolutionary 'Christian army of the Holy Faith', with the support of Russian and Turkish ships. In his *The Bourbons of Naples*, Harold Acton wrote of how in August 1799, following this victory 'The King had sailed into Palermo with Nelson on the Foudroyant and received acclamations worthy of a hero. The Queen and her children dined on board in the glitter and noise of a flaming noon, and the whole party landed to the salutes of twenty-one guns on a special stage of gilded stucco where the senators in rich robes awaited them; then they drove in state to the cathedral for the solemn Te Deum amid thousands of cheering citizens. Palermo was drunk but not disorderly, as the Queen wrote to Ruffo. The fireworks, illuminations and festivities that followed merged into the celebrations of the city's patron saint Rosalia, which were never more magnificent.' The Queen rewarded the Hamiltons with jewels and other lavish gifts reputed to be worth £6,000; while the King bestowed on Nelson a sword with a jewelled hilt worth 3,000 guineas and the Sicilian duchy and domain of Bronte, on the outskirts of Mount Etna, whose annual revenue was calculated at £3,000. At this time Emma Hamilton had acted as a go-between, conveying messages from the Queen to Nelson and from Nelson to the Queen and it was during this period that Nelson became besotted with Emma. It was also in August 1799 that the Ottoman Sultan Selim III specially created the Order of the Crescent for Nelson, making him its first Knight and sending him the insignia that month. He is seen wearing the order in the present portrait and it was mostly likely in this celebratory context that this drawing was commissioned.

The distinctive Chelengk seen here prominently displayed on Nelson's bicorn, was a plume of more than 300 diamonds with a unique rotating central feature surrounded by exquisite enamelled flowers. Like the Order of the Crescent it was presented to Nelson by Sultan Selim III in recognition of his daring 1798 defeat of the French fleet in the Battle of the Nile, when Egypt was still under the control of the Ottoman Empire. At the time, a Chelengk was a type of military medal highly prized across the Ottoman world. As the first such decoration ever presented by the Sultan to a non-Muslim, Nelson's Chelengk was the subject of great pride to him: crowned by 13 diamond sprigs representing the number of ships sunk by Nelson during the historic battle, it was one of his most cherished possessions which he wore like a traditional turban ornament and which was later included in his coat-of-arms. Nelson is also shown wearing his prized flag officer's gold medal for the victory at the Nile in this portrait.

41
A BERLIN BLUE-GROUND TÊTE-À-TÊTE WITH DEPICTIONS OF LADY HAMILTON, ADMIRAL LORD NELSON'S MISTRESS, CIRCA 1800

Reserved with pale yellow-ground panels depicting Lady Hamilton in various attitudes after the Antique edged with gilt husk bands and surrounded by foliate scrollwork pedestals, the blue-ground feet, shoulders and covers with gilt and pale pink bands, comprising: an oval tray, a teapot and cover, a coffee pot and cover, a milk jug and cover, a sugar bowl and cover, a tea canister with metal and cork stopper and cover and two covered cups and saucers, *the tray: 35.4cm long; the coffee pot: 16.5cm high,* sceptre marks in underglaze-blue, various impressed numerals and incised triangles, incised IIII to tray (17)

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 21,000

The depictions of Lady Hamilton's attitudes are after prints by engraver Tommaso Piroli after drawings by Friedrich Rehberg. Another Berlin tête-à-tête depicting the same prints was sold at Christie's London, 9 July 2001, lot 267.

Emma Hart (1765-1815), born Amy Lyon, was the daughter of a blacksmith who was raised by her mother and grandmother. She became the mistress of the Honourable Charles Francis Greville (1749–1809), second son of the Earl of Warwick, who introduced her to his friend, the painter George Romney, who made her his lifelong muse and started painting her in a variety of guises. Through the popularity of Romney's works of art and her striking beauty, she became well-known in society circles.

Eventually Greville decided to marry young heiress, Henrietta Middleton, and in due course persuaded his uncle, Sir William Hamilton (1730-1803), the British Envoy at the court of Naples, to take on his mistress. Sir William had met Emma in London during his last trip to the UK. Without telling Emma his plans Greville sent her and her mother to Naples in 1786, where Sir William put them up in an apartment at the Palazzo Sessa. After a while Emma realised Greville had cast her off and accepted her new status as Sir William's mistress. They eventually got married on 6 September 1791. During her time as his mistress, she started performing her attitudes, a type of *tableau vivant*, posing in a gold-edged black box in various costumes and poses imitating the Antique. This new type of performance quickly caught on and charmed the upper classes of Europe.

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.

In 1787 Johann Wolfgang von Goethe visited Sir William and wrote:'*Der Ritter Hamilton, [...] hat nun, [...] den Gipfel aller Natur- und Kunstfreude in einem schönen Mädchen gefunden. [...] Er hat ihr ein griechisch Gewand machen lassen, das sie trefflich kleidet, dazu löst sie ihre Haare auf, nimmt ein paar Schals und macht eine Abwechslung von Stellungen, Gebärden, Mienen etc., daß man zuletzt wirklich meint man träume. [...] Stehend, knieend, sitzend, liegend, ernst, traurig, neckisch, ausschweifend, bußfertig, lockend, drohend, ängstlich etc. eins folgt aufs andere und aus dem andern. [...] Er findet in ihr alle Antiken, alle schönen Profile der sizilianischen Münzen, ja den Belvederschen Apoll selbst. [...]*' [The Knight Hamilton has now found the peak of the joy of nature and art in a pretty girl. He has had a Greek gown made for her which clothes her perfectly, to which she lets her hair fall freely, takes a couple of shawls and does a mixture of poses, gestures, expressions etc., so that one thinks one is dreaming. Standing, kneeling, lying, serious, sad, coy, rakish, penitent, beckoning, threatening, fearful etc., one follows the other. He finds in her all the Antique, all the pretty profiles of Sicilian coins, even that of the Belvedere Apollo] (quoted from Johann Wolfgang von Goethe, Italienische Reise - Ausgabe beider Bände (reprint 2016), pp. 165f.).

In 1798 Lady Hamilton famously began an affair with Lord Nelson, which would last through her husband's death in 1803 until his death in 1805. She fell deeply into debt trying to keep up her position in society, eventually moved to France and died not long after in 1815.

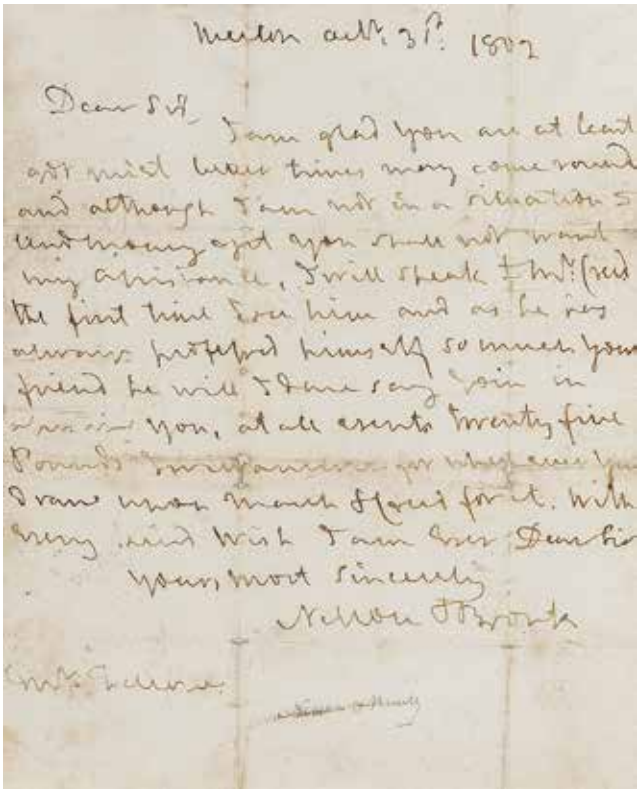
42
PALERMO SCHOOL, CIRCA 1799
Portrait of King Ferdinand IV of Naples and III of Sicily (1751-1825), in profile facing left, wearing a blue coat with red collar and wearing the breast-stars of the Royal Sicilian Orders of Saint Januarius, Saint Ferdinand and of Merit
charcoal and coloured chalk on laid paper
18 x 12cm

£4,000 - 5,000
€4,700 - 5,900
US$5,500 - 6,900

Provenance:
Sir Thomas Masterman Hardy (1769-1839), to whom reputedly given by Nelson
his nephew, William Mansfield (circa 1848-1892), Portesham House, Dorset, and thence by family descent to the current owners.

According to family tradition, the present drawing was discovered hidden behind the portrait of Nelson, lot 40 in this sale and which was given by Rear-Admiral Sir Horatio Nelson to Captain Sir Thomas Masterman Hardy (see lot ??? for a description of the events surrounding the background of these two drawings).

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.



43
NELSON (HORATIO)
Autograph letter signed ("Nelson & Bronte") to Mr Fellowes, earnestly promising to do all he can to relieve his distress but regrets he can not help him financially ("...I am glad You are at least got quiet better times may come round and although I am not in a situation to lend Money Yet You shall not want my assistance. I will speak to Mr Creed the first time I see him and as he has always professed himself so much Your friend he will I dare say join in assisting You, at all events twenty five Pounds I will answer for when ever You draw upon Marsh & Creed for it..."), sending "Every kind Wish" and subscribing himself "Yours Most Sincerely", integral autograph address leaf franked ("Nelson & Bronte"), directed to "Lieut Fellowes R.N." in Cork, *one page on a bifoloium, slight fading, creased and soiled, 4to (256 x 184mm.), framed and glazed (unexamined out of frame),* Merton, 31 October (franked 1 November) 1802

£3,000 - 4,000
€3,500 - 4,700
US$4,200 - 5,500

Provenance:
Bonhams, Nelson & The Royal Navy 1750-1815, 5 July 2005, lot 125
Private collection, UK

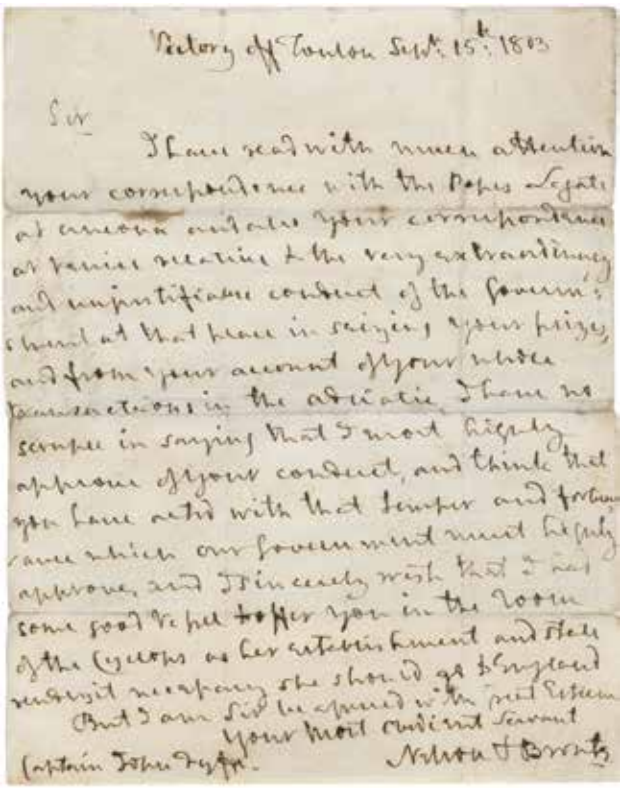
'BETTER TIMES MAY COME ROUND': NELSON OFFERS HELP TO HIS FORMER SECRETARY.

This letter is to John Bourdon Fellowes who had served as Nelson's purser and secretary throughout his time on the *Agamemnon*. Nelson held him in high regard, and secured for him a lieutenancy (see White, *New Letters*, p.164). A year earlier Nelson wrote to St Vincent: "I have been much distressed at finding that Mr Thomas Fellowes, who served with me as Purser during the whole time I commanded the Agamemnon, has not only lost his appointment of Purser to His Majesty's Ship Superb, owing to an arrest for debt, but is involved, with a wife and family, in the most abject misery, without the slightest means of support for them, or for himself... speaking from my own knowledge, I can safely say that Mr Fellowes is a man of strictly honest principles, and I believe his distresses to be chiefly owing to the want of integrity, or the negligence, of those who were entrusted with his concerns in the Ship, at those periods when he was absent on duty"; and he told Captain Berry: "I would lend him money, but in truth I have it not" (26 November and 26 January 1801).

Nelson writes from Merton Place, the country estate purchased for him by the Hamiltons, fresh from a triumphant progress throughout England and South Wales in the summer of 1802. The lavish lifestyle he enjoyed with Emma Hamilton at his 'dear dear Merton' and a generous settlement paid to his wife took a toll on his finances, and he often complained that his financial situation did not reflect his fame and success. He was in considerable debt and was forced to borrow money from his friend Alexander Davidson and his brother-in-law George Matcham, admitting here that he "is not in a position to lend money" and asking Fellowes to apply to his naval agent, Marsh & Creed, for help.

The letter is not published by Nicolas, *Dispatches and Letters*, or White, *New Letters*.

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.


Victory off Toulon Sept. 15th 1803

Sir

I have read with much attention your correspondence with the Popes Legate at Ancona and also your correspondence at Venice relative to the very extraordinary and unjustifiable conduct of the Government at that place in seizing your prizes, and from your account of your whole transactions in the Adriatic I have no scruple in saying that I most highly approve of your conduct, and think that you have acted with that temper and forbearance which our Government must highly approve, and I sincerely wish that I had some good Vessel to offer you in the room of the Cyclops as her extraordinary and steady sailing would get to England

But I am Sir be equipped with your Letters

Your most obedient Servant

(Captain John Fyffe.

Nelson & Bronte

44

NELSON (HORATIO)

Autograph letter signed ("Nelson & Bronte") to Captain John Fyffe, approving of his conduct ("...I have read with much attention Your correspondence with the Popes Legate at Ancona and also Your correspondence at Venice relative to the very extraordinary and unjustifiable conduct of the Government at that place in seizing Your prizes, and from Your account of Your whole transactions in the Adriatic I have no scruple in saying that I most highly approve of Your conduct, and think that you have acted with that temper and forbearance which our Government must highly approve..."), and wishing that he had some good vessel to offer in place of the *Cyclops*, *one page, 4to (235 x 180mm.), some staining, archival restoration, framed and glazed (unexamined out of frame),* Victory off Toulon, 15 September 1803

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

Provenance:
Bonhams, Nelson & The Royal Navy 1750-1815, 5 July 2005, lot 129
Private collection, UK

'I MOST HIGHLY APPROVE OF YOUR CONDUCT'

Captain John Fyffe was appointed to the *Cyclops* in 1798 and participated in the disembarkation of troops at Abukir Bay in the Egyptian campaign of 1801, for which he received a gold medal from the Grand Seigneur. After a short period of peace, he was despatched in May 1803 to the Adriatic to disrupt the enemy's trade. Whilst conducting a convoy to Trieste in July, he became embroiled in two disputes over 'neutrality' in the area, the first regarding the legitimacy of captured prizes, the second '...concerning three British merchant ships taken into Ancona by a Cisalpine corsair. Technically Ancona was neutral, part of the papal domain, but the French had established a military camp outside the town and pretty much did as they wished. Fyffe complained that the privateer had been illegally manned by Roman subjects, but the town governor said that there was nothing he could do even if that were true... he managed to retrieve the crews of the tenders but failed to resolve either dispute. Nelson sympathised, and was so pleased with Fyffe's efforts to defend the British flag that he promised him a more active vessel...' (John Sugden, *Nelson: The Sword of Albion*, 2014, p.639). The following January Nelson wrote to the Secretary of the British Legation at Vienna: "I have received your letter of 1st September last, acquainting me that every possible reparation has been made by the Austrian Minister for the outrage against the British Flag... I am very glad the Austrian Government have seen Captain Fyffe's conduct in its proper light, and that the necessary reparation has been made, as I was perfectly satisfied with the correctness of that Officer's proceedings on the above occasion" (Nicolas, v, p.393).

Whilst our letter is not included in Nicolas, *Dispatches and Letters* nor in White's *New Letters*, it was published in full as part of Fyffe's obituary in June 1835: '...How well Captain Fyffe executed this duty may be conceived from the autograph letter of the immortal Nelson, who soon after succeeded to that command... Such communications from such a man, fully consoled our gallant officer for the pecuniary losses himself and crew sustained under this extraordinary breach of the rules of war; and we very soon after find him – the Cyclops being ordered home and paid off – commanding the Reindeer brig of 18 guns on the Jamaica station...' (*The United Service Journal*, June 1835, Part II, pp.287-288).

Kiss me Hardy
Napoleon, Nelson and Hardy

Immortalised in the most famous death bed utterance of British history, Admiral Sir Thomas Masterman Hardy (1769-1839) has otherwise been completely overshadowed by his illustrious commander. And yet, Hardy's naval career was almost as extraordinary as Nelson's which it more closely mirrored than anyone else until death eventually parted them. It also offers intriguing insight into how Nelson's own life may have unfolded, had he survived beyond the 21 October 1805.

The younger of the two men by some ten years and from an equally modest West Country upbringing, Hardy entered the navy in 1781. With peace intervening, it was not until 1793 that he was commissioned lieutenant in *Meleager*, 32 guns, serving for the first time under Nelson in his squadron off Genoa. Taken prisoner in 1797, Hardy was exchanged and released on the personal intervention of Nelson. Soon afterwards he served alongside Nelson at the Battle of Cape St Vincent on 14 February 1797, the first of the four fleet actions they witnessed together, a quite exceptional feat. The following year, Hardy, by now commander of the captured corvette *Mutine*, joined Nelson for the fraught chase of the French fleet which culminated in its destruction at the Battle of Nile on 1 August 1798. When Captain Berry was sent back with the victory dispatch, Nelson promoted Hardy flag captain in *Vanguard*, 74, shifting him, with his flag, to *Foudroyant*, 80, in June 1799. It was whilst languishing in *Foudroyant* at Palermo, as Nelson embarked on his affair with Emma, Lady Hamilton, that Hardy likely acquired the portraits of the admiral and of Ferdinand I, King of the Two Sicilies, whom he had evacuated in *Vanguard* from Naples the previous December.

Hardy was said to be disapproving of Nelson's relationship with Emma Hamilton—and his wife remained close to Lady Nelson—and temperamentally the two men were very different but professionally they had the highest mutual regard. In 1801 Nelson again made Hardy his flag captain in *St. George* ahead of the Battle of Copenhagen, although Hardy, after Nelson transferred to the shallower *Elephant*, could only observe the action from a distance as *St. George* drew too much water to engage the enemy more closely. Perhaps mindful of this disappointment, in 1803 Nelson ensured that Hardy joined him in *Victory*, 100 guns, for what would be his last campaign. For two years, with barely a break ashore, the two men shared the arduous task of blockading the enemy in the Mediterranean, living cheek by jowl in quarters now familiar to the thousands of people who visit *Victory* at Portsmouth each year. And so, it was fitting that when the enemy finally emerged, they should face danger together, being seen side by side in the thick of action on the quarterdeck of *Victory* even as John Scott, Nelson's secretary, was grotesquely cut in two beside them. Soon afterwards, Nelson himself was struck and mortally wounded. And so, to the final agonising scene below decks when the admiral instinctively turned to Hardy for comfort before imploring him to deliver his personal possessions, including his hair, to Emma Hamilton after his death.

Hardy treated this last order like a sacred duty before playing a leading role in the spectacle of Nelson's state funeral. But Trafalgar had secured British supremacy at sea for a generation and more, and despite serving at sea for a further twenty years and remaining active, Hardy never saw battle again. In 1830, by now vice-admiral, he was made first sea lord then governor of Greenwich Hospital until his death in 1834.

Like many of his so-called 'Band of Brothers', that elite group of officers who served with Nelson, Hardy's life and reputation was entirely shaped through contact with Britain's greatest naval hero. But those two long years at sea in *Victory* before Trafalgar set him apart as a man who enjoyed a greater intimacy with Nelson than probably any other officer. If anyone ever truly came to understand the complex and contradictory nature of Nelson, it was surely this quiet, modest man from Devon.

Martyn Downer

45 *
ACHILLE DEVERIA (FRENCH, 1800-1857)
Épisode de la bataille de Trafalgar
signed, inscribed and dated 'dessin par Achille Deveria 1818' (to mount lower right); further inscribed 'Épisode d'un combat (?) à Trafalgar/ par un vaisseau français contre trois navires/ anglais (Commandant le Capitaine Philibert)/ Ce dessin a été reproduit d'après un croquis fait pendant l'action par un officier de bord' (to mount lower left)
pen, ink and goauche
image size 31.5 x 48cm.

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,500

Provenance:
Anon. sale, Crait & Muller, Paris, 12 April 2019, lot 17.

46
HARDY (VICE-ADMIRAL SIR THOMAS MASTERMAN) & FAMILY
Collection of manuscripts and memorabilia, the property of Vice-Admiral Sir Thomas Masterman Hardy and the Hardy family, comprising:

i) Autograph letter signed ("E.J. Moriarty") to Thomas Hardy's father Joseph ("Dear Sir"), apologising that "...I have not been able to get Tom aboard as a midshipman... I shall have no stone unturn'd to save him... I hope to get him enter'd onboard the Carnatic with Captn Molloy which will be sufficient to keep his time going on, and he can remain at school finishing his education..." and explaining the difficulties of acquiring a post ("...such a number of midshipmen wanting employ makes it very difficult..."), *3 pages, integral address leaf with red wax seal, dust staining, creased at folds, some loss where seal broken, 4to (230 x 187mm.)*, London, 28 April 1783

ii) Two leaves from a manuscript journal comprising daily entries evidently written by a young midshipman sailing with Captain Hardy, titled "begun 1st of June 1804", beginning "...Was the King's birthday all the ships at Spithead fired a guard salute of 21 guns...", going on to mention his duties ("...I was placed in a watch that very night..."), seasickness ("...I was taken very sick and so was all the passengers..."), weather ("...off Cape Finisterre with a baffling wind..."), encounters with Spanish ships, dining with Nelson ("...in the evening Capt Hardy sent on board for me... I dined with Lord Nelson admiral Murray and Captain Hardy and I assure you your picture is not the like his Lordship...") and joining the fleet for the blockade of Toulon, *4 pages, some creasing, 4to (212 x 158mm.)*, [c.June-July 1804]; with two manuscript pages depicting flag signals, *pen, pencil and watercolour, 4to and 8vo*

iii) Book of Common Prayer, with ownership inscription "T.M. Hardy/ May 1818", *contemporary red morocco, upper hinge cracked, bookseller's ticket of Bowdery & Kerby Junr., 190 Oxford Street*, London, John Reeves, [n.d.]

iv) Paper packet containing strands of Thomas Hardy's hair, annotated by his sister "Sir Thos Hardys hair/ cut off Sept 20th – 1839/ Miss Augusta Hardy"; with various items of printed ephemera including his obituary from the *United Service Journal*, November 1839

v) Two packets containing strands of hair, one annotated "The Hair of Queen Victoria", the other "The Hair of King William the fourth cut off the day after his Coronation"

vi) Group of twenty-four gilt uniform buttons, including four with monogram 'TMH' surrounded by plumed swags, maker's mark of Jennens & Co. London, c.1832, *20mm. diameter*; four general service buttons depicting the Royal coat of arms, maker's mark of Smith & Wright Ltd., Birmingham, *27mm. diameter and smaller*; fifteen Inns of Court Regiment ('The Devil's Own') buttons depicting a winged devil holding a trident, *27mm. diameter and smaller*, maker's marks of C Pitt & Co. Ltd., London, Firmin & Sons London and others, some unmarked, late 19th century.

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Provenance:
Vice-Admiral Sir Thomas Masterman Hardy (1769-1839)
Thence by descent

'I HAVE NOT BEEN ABLE TO GET TOM ABOARD AS A MIDSHIPMAN': A collection of family items marking the beginning and end of Hardy's illustrious career.

The author of our letter to Hardy's father would appear to be Edmund Joshua Moriarty who, at the time of writing was Commander of the fireship *Susanna*. By 1783, when Moriarty is attempting to find the young Hardy a position, Hardy had already been in the navy since 1781, when he was posted on the brig *Helena*. He left the following year to attend school to finish his education, whilst remaining on the books of the guardships *Seaford* and *Carnatic* (where he is described as "captain's servant"), as mentioned here. In February 1790 Hardy was appointed to the *Hebe* and various postings followed until, on 10 November 1793 '...he was promoted lieutenant of the frigate Meleager (Captain Charles Tyler), attached during the following years to the squadron off Genoa under the immediate orders of Horatio Nelson, whose acquaintance Hardy reportedly then first made...' (J.K. Laughton, *ODNB*). The identity of the young sailor who wrote the journal entries is unknown but it has been suggested it may have been Sir Thomas Hardy's nephew John Manfield.

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.

Dear Sir,

I am exceedingly sorry to say or writing to Capt. Connellan. I have not been able to get [illegible] on board as a Midshipman, and if I had not had great reason to suppose I should, I certainly should not have wrote him, or given you reason to hope, you would be more disappointed than myself. However be assured I shall [illegible] endeavour to serve him, and [illegible] succeeded as yet, I hope [illegible] on board the Cornatic, [illegible] which will be sufficient to keep his time going on, and he can remain at School finishing his Education. He has spurred me, if he has not got all

Sir Thos Hardy Junr
left off Sept 20th
1839
Miss Augusta Hardy

47
AFTER RICHARD EVANS, ENGLISH SCHOOL, 19TH CENTURY
Sir Thomas Masterman Hardy (1769-1839) Bt. Vice Admiral of the Blue
Three-quarter length, wearing Rear Admiral's uniform and the sash and star of the Order of Bath, a telescope in his left hand
oil on board
30.5 x 25.5cm

£1,500 - 2,000
€1,800 - 2,400
US$2,100 - 2,800

Provenance:
The Hardy family and thence by descent

A larger version of this portrait by Richard Evans was sold at Sotheby's, Trafalgar. Nelson & the Napoleonic Wars including the Matcham Collection, London, 5 October 2005, lot 180. A second version of that picture is in the Greenwich Hospital Collection.

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.

48

48
AN ENAMEL BOX OF NELSON INTEREST, CIRCA 1900
Probably French, of rectangular form with metal mounts, the hinged cover fully painted with a portrait of Nelson and a naval battle scene, the French ship succumbing to British fire, a portrait of a lady, most likely Lady Hamilton in classical dress inside the cover, the sides painted with further naval scenes, *8.7cm wide*

£400 - 600
€470 - 710
US$550 - 830

49
A RARE SOUTH STAFFORDSHIRE ENAMEL PATCH BOX, CIRCA 1812-14
Of oval form with a pink fluted base, the hinged cover printed with a portrait of Wellington, his military uniform picked out by hand in vibrant colours, inscribed MARQUIS OF WELLINGTON, the interior cover fitted with a mirror, *4.4cm wide*

£700 - 1,000
€820 - 1,200
US$970 - 1,400

The rank of Marquess or Marquis was bestowed upon Wellington in 1812. He was elevated to Duke of Wellington two years later.

49

50
A RARE AND LARGE UNION JACK NAVAL FLAG AND PENNANT
circa 1810
made from bunting (loosely woven coarse wool), together with an early 19th Century navy blue frock coat with non-regulation buttons, *the flag 244cm by 503cm, the pennant 190.5cm. long* (3)

£5,000 - 10,000
€5,900 - 12,000
US$6,900 - 14,000

Provenance:
Captain Hyde John Clarke, R.N. (1777-1857) and thence by descent through the Clarke family

Born in Jamaica in 1777, Hyde John Clark was a naval officer who saw active service against the French during the Napoleonic Wars. He entered the Royal Navy on 29 June 1791 at the age of 14 as Captain's servant on the 74-gun ship, *HMS Bedford*. Promoted to Midshipman in 1793, he served in the West Indies and later, after 1797, in the coastal waters off France and the North Sea where as First-Lieutenant in 1806 he was involved in the capture of two French privateers, *La Henrietta* and *La Bellone*. Following a posting to Jamaica and the East Indies, Clarke was invalided in 1807. He subsequently joined *HMS Temeraire* on 23 August 1810 where he was promoted to Commander in October of that year, on Trafalgar Day, serving in the Mediterranean. After resigning his Commission shortly after 1810, he retired to his family estate in Shropshire becoming the principal luminary in the township of Hyde. Following promotion to Captain in 1840, Clarke died in Shropshire in 1857 (O'Byrne's Naval Biography, 1849).

By family repute this flag and pennant were thought to have been flown at the Battle of Trafalgar but as Clarke was serving in the West Indies in 1805 it is more likely that they are from the *Temeraire*. As he appears to have left the Navy shortly after 1810 it is more plausible that he kept this flag and pennant as souvenirs.

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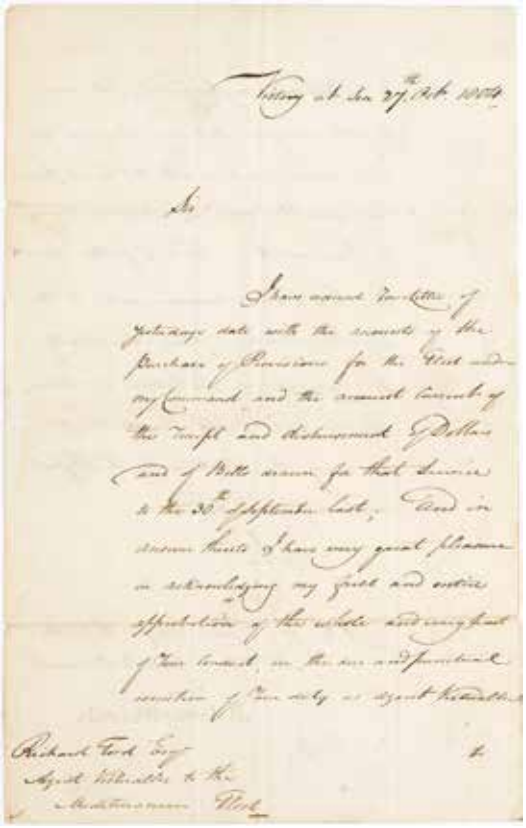


51

52

51
NELSON (HORATIO)
Letter signed ("Nelson & Bronte") to Richard Ford, Agent Victualler of the Mediterranean Fleet, expressing the highest opinion of his conduct ("...I have very great pleasure in acknowledging my full and entire approbation of the whole and every part of Your Conduct, in the due and punctual execution of Your duty as Agent Victualler to the Fleet under my Command, and am perfectly satisfied that every purchase You have made has been at the lowest price and upon the most advantageous terms for Government; And I further acquaint You that I shall communicate to The Lords Commissioners of the Admiralty the high opinion I entertain of Your Integrity and upright conduct in providing the Fleet with the Refreshments before mentioned..."), *2 pages, folio (312 x 195mm.), minor dust-staining, framed and glazed (unexamined out of frame),* "Victory at Sea 27th Octr 1804"

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Provenance:
Bonhams, Nelson & The Royal Navy 1750-1815, 5 July 2005, lot 137
Private collection UK

'PERFECTLY SATISFIED THAT EVERY PURCHASE YOU HAVE MADE HAS BEEN AT THE LOWEST PRICE AND UPON THE MOST ADVANTAGEOUS TERMS FOR THE GOVERNMENT': Nelson praises his trusted Mediterranean Victualler.

Richard Ford, previously Agent Victualler in Lisbon, joined Nelson on the *Victory* in the post of Agent Victualler Afloat in 1803 with his clerk John Geoghegan, their task to organise provisions and take charge of cash for the fleet, accounting for every penny spent on the Navy's behalf. Through a network of local merchants and suppliers, he acquired vast quantities of cattle, sheep, fruit, vegetables, wine and other provisions and arranged for cattle to be assembled near the anchorage at the Madalena Islands, north of Sardinia, for collection. Whilst Nelson speaks of his "integrity and upright conduct", he often had to resort to underhand tactics such as bribery to circumvent any obstructions to the supply. After Trafalgar he became Agent Victualler to the Mediterranean, based on shore in Sicily.

This generous letter of approbation is not printed by either Nicolas, *Dispatches and Letters* or White, *New Letters*.

52
A GOLD AND CARNELIAN FOB SEAL OF ADMIRAL NELSON, EARLY 19TH CENTURY
The bust of Nelson facing left with *England expects every man to do his duty*, carved in the surrounding field, within an elaborate scrolling mount, *length of fob 3.8cm, intaglio dimensions 2.0cm x 1.7cm*

£150 - 200
€180 - 240
US$210 - 280

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.

53

54

53
A PAIR OF POLISHED BRONZE STANCHIONS, HMS VICTORY
Mounted on polished wooden bases, with inset brass plates each inscribed 'Stanchion from Nelson's Flagship HMS Victory removed during restoration' (2)
30.5 x 22 x 99 cm.

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Provenance:
Sold in these Rooms, Nelson & The Royal Navy 1750-1815, 5 July 2005, lot 374

54
A TRAFALGAR-RELATED GOLD MEMORIAL RING FOR JOHN SCOTT, 1805
The gold band with black enamel dedications, inscribed 'FELL IN HIS COUNTRY'S CAUSE AT THE BATTLE OF TRAFALGAR OCT 21 1805 J:SCOTT ESQ:AET:41', *London hallmark, ring size approx. P½*

£5,000 - 8,000
€5,900 - 9,400
US$6,900 - 11,000

John Scott (1764-1805) served as Purser and was Nelson's trusted principal secretary on *HMS Victory*, dealing with the majority of his public correspondence. He was a close friend of both Nelson and Emma Hamilton, and spent time with them at Merton Place during the summer of 1805. Scott was famously by Nelson's side at Trafalgar, stationed on the quarter deck of the *Victory*, when he became the first officer to be killed in the battle. Nelson took his own fatal shot whilst standing in almost the same spot an hour or so later and it is thought that the blood that can still be seen staining his uniform (now held in the National Maritime Museum) is that of Scott.

Provenance:
The family of John Scott, gifted to Thomas Masterson Hardy; thence by descent within the Hardy family

55

55
AN EARLY 19TH CENTURY 8-BORE SIGNAL CANNON
With bronze five-stage barrel with raised mouldings and turned belled muzzle, plain trunnions, and knob-shaped cascabel: on stepped figured wooden carriage of naval type with iron mounts, and wooden trucks each made in two halves secured by iron nails
40 cm. barrel, 2.1 cm. bore

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Bonhams, Nelson & The Royal Navy 1750-1815, 5 July 2005, lot 337

56
A LARGE LEATHER-BOUND THREE-HANDLED DESPATCH BOX FOR PRINCE FREDERICK, DUKE OF YORK, LATE 18TH CENTURY
late 18th century
The rectangular wooden box of black leather with tooled anthemion leaf band to the top edge of the hinged lid, inscribed H.R.H. COMMANDER IN CHIEF in tooled gilt, the number '4' on the front edge, a green velvet interior, the 'Davies' patent' stamped triple lock with lozenge escutcheon and original key with red wool tassel, applied with three brass swing handles, *17.7cm high by 43.2cm long by 29.2cm wide* Typical wear to leather (2)

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

Prince Frederick, Duke of York and Albany (1763-1827) was the second son of King George III. A soldier by profession, Frederick was thrust into the British Army at a very early age and was appointed to high command at the age of thirty, when he was given command of a campaign during the War of the First Coalition, a continental war following the French Revolution. In 1795, his father appointed him as Commander-in-Chief of the British army in 1795 although the title was not confirmed until three years later. During the Napoleonic Wars, he oversaw the reorganisation of the British Army, establishing vital structural, administrative and recruiting reforms for which he is credited with having done "more for the army than any one man has done for it in the whole of its history."

56

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.

57

A FINE PAIR OF REGIMENTAL CUT AND ENGRAVED GLASS DECANTERS AND STOPPERS, CIRCA 1800

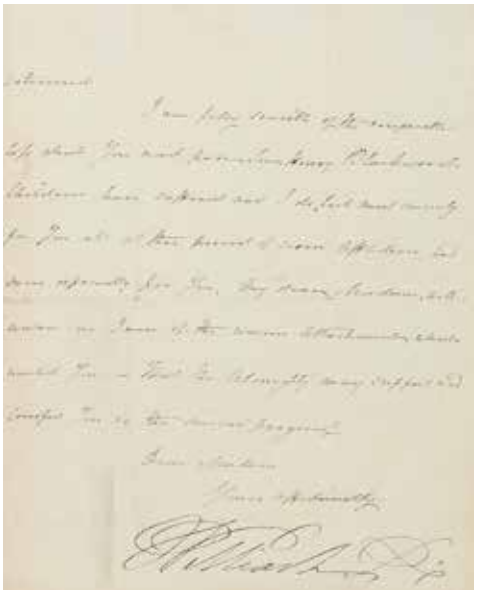
Of broad-based taper form, one side with a crossed sword and sceptre beneath a crown within the inscription 'KINGS.OWN. DRAGOONS', all beneath scrolling foliage, the other with the galloping White Horse beneath the motto 'NEC,ASPERA,TRRENT' and further scrolling foliage, the neck cut with three rings alternating with four rows of facets, a band of short flutes around the base, the flattened lozenge-shaped stoppers chamfered at the edges, *27cm high* (4)

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

The introduction of firearms prompted the formation of Regiments armed and equipped as infantry, but mounted on small horses for expedition of movement, which were styled 'Dragoons'. The Third (The King's Own) Regiment of Dragoons was formed in 1685. Originally known as The Queen Consort's Own Regiment of Dragoons, they became The King's Own Regiment of Dragoons in 1714. They were styled The Third (The King's Own) Dragoons between 1751 and 1818, during which time they served with distinction in the Peninsular War and during the Waterloo Campaign between 1811 and 1814. The regiment subsequently bore the words 'Salamanca', 'Vitoria', 'Toulouse' and 'Peninsula' on its appointments, commemorating its Gallant Conduct in Spain and France, alongside the White Horse and its motto 'Nec Aspera Terrent' (Difficulties be Damned).

The Regiment embarked England to serve in the Napoleonic Wars on 25 July 1811, landing in Lisbon that August to serve in the Peninsular War. It took part in the Siege of Ciudad Rodrigo in January 1812 and the Siege of Badajoz in March 1812, before undertaking successful charges at the Battle of Villagarcia in April 1812 and at the Battle of Salamanca in July 1812. It subsequently took part in the Battle of Vitoria in June 1813 and, having pursued the French Army into France, at the Battle of Toulouse in April 1814. On 19 July 1814 the Regiment embarked at Boulogne and arrived at Dover the following day, having been absent for three years. Immediately following the victory at Waterloo in 1815, the Regiment left England once more to form part of the Army of Occupation in France following the restoration of Louis XVIII. It returned home in October 1818, following which it became The Third (The King's Own) Regiment of Light Dragoons. It was subsequently known as The Third (The King's Own) Hussars from 1861, before being amalgamated into the Queen's Own Hussars in 1958. William Cartwright (1754-1827) held the colonelcy from 28 November 1807 until 1821, and it is conceivable that this pair of decanters was made for him.

58



59

58
NELSON'S NAVY – WOUND CERTIFICATES
Manuscript wound certificate, signed by Captain John Conn of HMS *Dreadnought*, certifying that James Whitworth, a Marine aged about twenty-six, "was wounded onboard His Majesty's Ship the Dreadnought by receiving a Gun shot Wound occasioning the loss of his left Arm and also severely wounding him in the left Thigh and knee from which wounds he suffered much pain and distress on the twenty first of October in the year One Thousand Eight Hundred and Five, being then actually upon His Majestys Service in Action", submitted to "the Worshipful the Governors of the Chest at Greenwich, for the relief of hurt and wounded Seamen in His Majesty's Service"; also signed by the ship's Lieutenant, Master, Surgeon, Purser, Boatswain, Gunner and Carpenter; with the subsequent docket: "1806 1 July: James Whitworth appeared & is found to have lost his left arm below the elbow & recover'd of a considerable Wound of the left thigh", for which he has been awarded £6-13s-4d per annum and an immediate grant of £3-6s-8d; annotated at the foot: "NB There not being any Smart Tickets in the Agents Office at Gibraltar - Written Certificates are substituted", *one page, on paper (rather than the more usual vellum, see annotation above), minor tears backed at the head, slight dust-staining, folio (295 x 200mm.),* ,[Gibraltar], 7 February 1806; with another wound certificate signed by Edward Rotherham as Captain of the *Dreadnought*, for a wound ("of the little finger of the left hand") sustained by Able Seaman David Arthur on 7 August 1805, during the *Dreadnought's* cruise off Cadiz, dated 6 September 1806, *both framed and glazed (unexamined out of frames)* (2)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Bonhams, Nelson & The Royal Navy 1750-1815, 5 July 2005, lot 195
Private collection UK

'BEING THEN ACTUALLY UPON HIS MAJESTYS SERVICE IN ACTION'

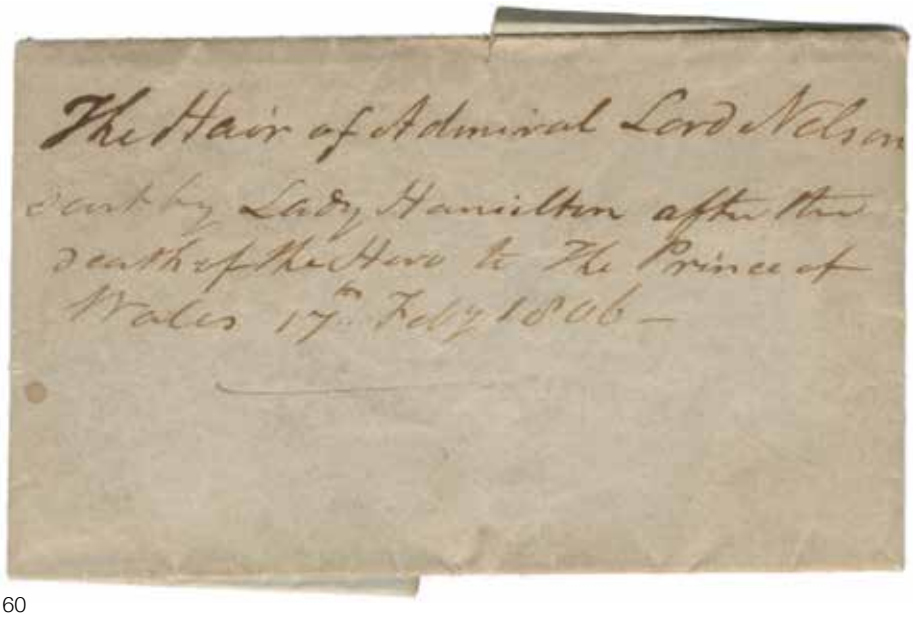
John Conn was, as a cousin by marriage, one of Nelson's protégés. He was with Nelson during his last days ashore, and took out Collingwood's flagship the *Royal Sovereign* to the fleet off Cadiz. He was then given command of the *Dreadnought* when Edward Rotherham transferred to the *Royal Sovereign* to serve as Collingwood's flag captain. As the annotation at the foot explains, this certificate is written on paper rather than the more usual vellum. The second certificate included in the lot is an example of a 'Smart Ticket', engraved on vellum with manuscript insertions.

59
WILLIAM IV & NELSON
Letter signed ("William R"), written as King, to the widow of the Hon Sir Henry Blackwood, sending condolences on the death of her husband ("...the sad event which has deprived You of a most affectionate and exemplary Husband and me of a valuable, attached and loyal servant, distinguished also by a gallant and meritorious Service in the Profession..."), subscribing himself "Yours Affectionately", *2 pages, very slight dust-staining, 4to (227 x 185mm.)*, Brighton, 24 December 1832; with a stipple engraving by W. Bromley of The right Honourable Lord Viscount Nelson, 1809, on laid paper, published by R Bowyer, London, *dust staining, 660 x 410mm., framed and glazed, unexamined out of frame* (2)

£600 - 800
€710 - 940
US$830 - 1,100

Provenance:
Bonhams, Nelson & The Royal Navy 1750-1815, 5 July 2005, lots 285 and 148
Private collection UK

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.



60

'DISTINGUISHED ALSO BY A GALLANT AND MERITORIOUS SERVICE': A fine letter with links with both Nelson's early and late career.

William IV, as Prince William, had extended his royal patronage to Nelson when both men served in the West Indies, giving away the bride when Nelson married Fanny Nisbet, and retaining a close interest in his career. Indeed, after the Hero's death, he went so far as to claim that they had lived together as brothers. He nearly usurped Nelson in one respect: Trafalgar Square was due to be called King William Square, with a statue of the Sailor King designated for the site of the present column, until an Admiralty architect suggested that it be dedicated to Nelson instead; a plan to which William himself gave his royal assent (see Flora Fraser, 'If You Seek His Monument' in *The Nelson Companion*, edited by Colin White, 1995, pp.129-30). The subject of this letter, Henry Blackwood, had commanded the *Euryalus*, the chief of Nelson's frigates keeping watch on the Combined Fleet before Trafalgar. It was he who with Captain Hardy witnessed Nelson's so-called 'Last Codicil' just before the battle. When Blackwood left the *Victory*, Nelson's last words to him were "God bless you, Blackwood; I shall never speak to you again".

60
NELSON'S HAIR
Several strands of hair believed to be that of Admiral Lord Nelson, contained in a paper packet bearing the manuscript inscription "The Hair of Admiral Lord Nelson sent by Lady Hamilton after the death of the Hero to The Prince of Wales 17th February 1806", *paper watermarked "W King/ 1840", folded packet 60 x 102mm.*; with a priced catalogue for the Portesham House sale, 17 June 1938 (2)

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

Provenance:
Vice-Admiral Sir Thomas Masterman Hardy (1769-1839)
Thence by descent

According to the inscription on the packet, presumably written by a member of the Hardy family, the enclosed strands of reddish-brown hair touched with grey were originally sent to the Prince of Wales by Emma Hamilton. Surgeon William Beatty records in his 'Narrative of the Death of Lord Nelson' that Nelson requested that Lady Hamilton should have his hair, and it was Captain Thomas Hardy who was charged with this task after Trafalgar. The remnants of the pigtail are now held at the National Maritime Museum. The watermark on the paper dating it to 1840 would indicate that the strands were probably returned to Vice Admiral Hardy after the death of George IV in 1830, and subsequently packaged up and docketed during an inventory of Hardy's possessions after his death in 1839.

It was offered in the sale held by Dukes at the Hardy family home, Portesham House, Dorset, on 17 June 1938 as lot 146 and was one of the more expensive lots in the sale, selling at £11. However, according to a note in the catalogue (a copy of which is included in the lot) the sale was cancelled and it was returned to the family ("Refudiated by bidder as wrapping paper is watermarked date 1840. He was under the impression that this was the lock of hair from Mr Bridge's sale at Puddletrenthide [sic] in 1911"). The sale he refers to is the sale of works of art and historical relics of John Bridges and John Gawler Bridge, The Manor House, Piddletrenthide, 20 September 1911.

61

61 TP
A REGENCY MAHOGANY SIDEBOARD OF TRAFALGAR INTEREST, EARLY 19TH CENTURY
With a central frieze drawer carved with a lion mask and crossed Naval flags flanked by two further drawers, a bowed deep drawer and a cupboard on reeded and acanthus leaf carved legs, *228cm wide x 73cm deep x 93.5cm high*

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

Provenance:
Bought from Apethorpe Palace, Northamptonshire in 1946 by the current vendor's Great Grandparents and then by descent until most recently at Moggerhanger Park, Bedfordshire.

62 •
TRAFALGAR AND DEATH OF NELSON
The London Gazette Extraordinary. Numb. 15858 [1365]... Wednesday, November 6, 1805, 4-page newspaper, red revenue stamp, small holes affecting a couple of lines of one leaf along old fold, some spotting, loose as issued, small folio *(310 x 190mm)*, Printed by Andrew Strahan, [1805]

£600 - 800
€710 - 940
US$830 - 1,100

A complete original issue of the London Gazette with the first news of the Battle of Trafalgar. A same-day printing, not disbound. As issued and sold on 6 November 1805.

The first official public appearance of the announcement of the British success at the Battle of Trafalgar and "the lamented Death of Vice-Admiral Lord Viscount Nelson, who, in the late Conflict with the Enemy, fell in the Hour of Victory".

The entire paper is devoted to Vice-Admiral Cuthbert Collingwood's dramatic account of the "complete and glorious Victory", Nelson's death, thanksgiving to the valour of the officers, a proclamation of a day of thanksgiving, and a brief further account of the pursuit of the enemy in the aftermath of the battle.

63
NELSON'S FUNERAL
A black ostrich feather pinned to a piece of marbled card, captioned in ink on the verso "This relict of Lord Nelson's Funeral Car was presented by Hon. & Rev. Dr. Wellesley D.D., Camelford House, January 1806", loose within an envelope folded from a black-edged sheet of paper, the address panel in brown ink "London February Four 1806. To Mrs Lawrence/Thos. H. Hall Esq./Froston [?Foston]/ Derby" beneath which is signature of sender "William Frederick" (Duke of Gloucester, 1776-1834), with the red postal stamp ("Free. Feb. 4 1806"), the addressee details repeated on fold, black wax seal with prince's Royal arms (split), a couple of tears, the envelope when closed *75 x 125mm,* [1806]; together with an engraved print of the Funeral Car with a detail of the bullet that killed Nelson, sold as an association item (3)

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

A relic from the Funeral Car on which the body of Admiral Nelson was conveyed from the Admiralty to St. Paul's Cathedral for internment on 9th January, 1806. The Car was adorned with vast plumes of black ostrich feathers.

64
FIVE STAFFORDSHIRE GROUPS OF THE 'DEATH OF NELSON' AND A FIGURE OF NELSON, MID-19TH CENTURY
The groups of varied form, each with Nelson collapsed in his last moments, attended by either one or two figures, supporting the Admiral, one example with Nelson's eyes closed and his hat at his feet, some titled to the base, *14-22cm high,* the small figure of Nelson modelled standing by HMS Victory, *14cm high* (6)

£500 - 700
€590 - 820
US$690 - 970

None of the many variants of the iconic scene of Nelson's Death rendered in Staffordshire figures, seem to correspond exactly to paintings on the subject nor the bronze relief at the foot of Nelson's Column. However, it might be assumed that the Admiral's attendees are meant to represent the Revd Dr Scott, the ship's chaplain and Mr Beatty, the ship's surgeon, looking for Nelson's pulse in some cases. See P D Gordon Pugh, *Staffordshire Portrait Figures* (1970), pp.221-226 for illustrated examples.

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.

The London Gazette
EXTRAORDINARY.
Published by Authority.
WEDNESDAY, NOVEMBER 6, 1805.

62

63

64

'The loss of my dear friend is irreparable'

– Hardy mourns the death of his friend Admiral Nelson as the *Victory* returns to England after the Battle of Trafalgar.

65
HARDY (VICE-ADMIRAL SIR THOMAS MASTERMAN)
Autograph letter signed ("T.M. Hardy") to his sister ("My dear Martha"), en route to Portsmouth "...with a ship in a very crippled state and her Captain I assure you in very bad spirits and only fit to go on shore to attempt the recovery of an almost worn out constitution...", expressing his grief at the death of Nelson ("...My misfortune in the loss of my Dear Friend is irreparable and I shall have to lament it as long as I live. As the subject is melancholy to me and not very pleasant to you I shall here let it rest..."), going on say that due to his bad health he is "... determined to leave the Victory as soon as I possibly can and will be unemployed again till my health is reestablished..." and hopes to go to his house in Dorset ("...we have had some very bad weather and I am sorry to say that the Wind is now foul and every appearance of a continuation of Easterly Winds..."), integral address panel with remains of black wax seal, *3 pages on a bifolium, creased and with some wear at folds, torn with loss where seal opened, 4vo (236 x 185mm.),* "Victory, off Cape Finistyre", 17 November 1805

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Provenance:
Martha Hardy at Portesham House, Dorchester
Thence by descent

The name of Thomas Masterman Hardy is inextricably linked to the death of Nelson at the Battle of Trafalgar on 21 October 1805 as the man to whom Nelson's dying words were addressed, and he writes here in his grief from the beleaguered *Victory*, which, after having gone in for repairs at Gibraltar, now limps back to Portsmouth "in a very crippled state" carrying his "dear friend" Nelson's body.

During the battle the *Victory* received significant damage and sustained many casualties, including Nelson's secretary John Scott. As Hardy and Nelson patrolled the quarterdeck together, a splinter ricocheted off Hardy's buckle, injuring his foot and prompting the comment from Nelson "This is too warm work to last long". Despite the smoke and tumult, the decorations on the Admiral's uniform were clearly visible but he refused to take up Hardy's suggestion of wearing something less conspicuous and was thus an easy target for a French marksman. Hardy was alongside Nelson when he took the fatal shot and was famously with Nelson when he died below decks a few hours later. In accordance with Nelson's instructions, his body was placed in a cask of brandy and secured to the mainmast on the middle deck of the *Victory* until it was transferred to a lead lined coffin filled with spirits of wine in Gibraltar for the remainder of the journey, finally arriving in Portsmouth on 4 December.

Hardy first came to Nelson's attention in 1793 whilst lieutenant of the frigate *Meleager* in the squadron off Genoa and was on the *Minerve* when Nelson took over in December 1796. The gallant way in which he conducted himself in her encounter with the *Santa Sabina* earned him Nelson's respect and appreciation and the two men formed a bond of mutual respect and friendship. In one much documented episode Hardy jumped into a boat in an attempt to save a drowning man and, whilst the boat was carried by the current towards the Spanish ships Nelson cried '...'By God... I'll not lose Hardy! Back the mizen topsail!'. This bold measure caused the Spanish ship to hesitate and shorten sail, enabling the boat to reach the frigate in safety...' (Laughton and Lambert, *ODNB*). They served together at the Battle of Cape St Vincent and at the battle of the Nile, immediately after which Hardy was promoted to Nelson's flagship, the *Vanguard* and later the *Foudroyant*. He became flag captain of the *Victory* in July 1803 and was in post when Nelson embarked in September 1805. Together with Captain Henry Blackwood he witnessed Nelson's last will and at the state funeral on 9 January 1806 Hardy carried the 'banner of emblems'.

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Victory Off Cape Finisterre
Nov. 17th 1805

My Dear Martha

As I really have not had time to answer your letter before I shall now do it and send it on board the Bellisle who is the only Ship in company with us and is bound to Plymouth. we are ordered to Portsmouth with a Ship in a very crippled state and her Captain I assure you in very bad Spirits and only fit to go on Shore to attempt the recovery of an almost worn out Constitution. My misfortune in the loss of my Dear Friend is inexpressible and I shall have to lament it as long as I live

66

66
AFTER DOMENICO PELLEGRINI (ITALIAN, 1759–1840), BY WILLIAM HAINES (BRITISH, 1778-1848)
Half-length portrait of Sir Thomas Masterman Hardy (1769–1839), wearing his captain's 1795–1812 undress uniform of stock, cravat, epaulettes and dark blue jacket, his Trafalgar Medal displayed
oil on ivory, in red leather case
8.9 x 7cm

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

Provenance:
The Hardy family and thence by descent

Literature:
A.M. Broadley & R.G. Bartelotas, *Nelson's Hardy*, London, 1909, illustrated as the frontispiece.

An inscription on paper affixed to the reverse reads 'Painted by W Haines/10 South Molton St/Grosvenor Sq/April 1812'

67
A GOLD, ENAMEL AND SEED PEARL MOURNING BROOCH, CIRCA 1830
Shield shaped and set with a seed pearl forget-me-not, within a scrolling surround, engraved to the reverse 'Sir T.M. Hardy, Olt 20th Sept. 1839. alt 70 years.' *length 3.0cm*

£3,000 - 4,000
€3,500 - 4,700
US$4,200 - 5,500

Provenance:
The Hardy family and thence by descent

67

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

detail top

68
A JONES AND SON 'BRITISH HISTORY' SERIES FOOTED BOWL, CIRCA 1826-28
The shaped rectangular form printed in blue with the 'DEATH OF LORD NELSON' on board HMS Victory, the wounded Admiral falling backwards into the arms of two comrades, surrounded by his crew and officers, the sides depicting 'Charles I Ordering the Speaker to Give up the Five Members' alternating with vignettes of an enthroned King George IV, the borders with military trophies alternating with union wreaths bearing a crown and mitre, *28.4cm wide,* printed 'JONES & SON' and title mark in blue

£600 - 800
€710 - 940
US$830 - 1,100

Jones and Son was only in existence for a short period between circa 1826 and 1828, and the 'British History' series may have been the only dinner service they produced. The series is discussed by A W Coysh and R K Henrywood in *The Dictionary of Blue and White Printed Pottery 1780-1880* (1982), p.58.

69
THE RARE SILVER-GILT NELSON BATTLE OF TRAFALGAR BI-CENTENARY CASKET, 2005
marks for Richard Jarvis and Ian Calvert, London 2005
The hand-raised casket of rectangular form with curved sides, on bracket feet with simulated wave design, the front of the casket with a hand-painted enamel miniature portrait on 18 carat gold of Admiral Nelson, the reverse with his coat-of-arms, by miniature portrait artist Gillie Hoyte Byrom, the cover features a hand-painted scene of The Battle of Trafalgar, titled 'Breaking The Line' by miniature painter Commander Geoff Hunt RN, each miniature set within a ropetwist surround, each end panel is engraved with the depiction of the stern taffrail decoration of *HMS Victory*, and the dates for Nelson 1758 - 1805, by master engraved George Lukes, the interior is lined with oak, purportedly originating from *HMS Victory*, inside cover with a gilt plaque engraved with Nelson's naval campaigns, with certificate and presentation box, *height 12.5cm*, *length 27cm and depth 17cm*, *weight total 80oz*.

£12,000 - 18,000
€14,000 - 21,000
US$17,000 - 25,000

One of only five made to commemorate the 200th year anniversary of Nelson's victory at Trafalgar in 2005.

Napoleon's Bicorne Hats

On the field of battle, his hat is worth forty thousand men!

– The Duke of Wellington

In history there are few significant figures who can easily be recognised by their hat. With the bicorne shape - or chapeau française - such a hat has become the classic image associated with Napoleon Bonaparte. Fondly known as his "petite chapeau", unlike the customary usage of bicornes, which were worn with their points facing front to back (fore and aft) or at an angle (semi athwart). Napoleon wore his fully athwart with the points facing shoulder to shoulder. By contrast with his Marshals and other General officers whose bicornes were adorned with plumages of ostrich over gold and silver lacework, Napoleon's bicornes bore only a small circular tricolour cockade of red, white and blue, superimposed with a black ribbon in 'V' formation held in place by a small black cloth button. This seemingly insignificant decoration being set at an angle to the front right face of the bicorne.

Differing only slightly in proportion, he wore the same model throughout the 15 years of the Empire. Its stark simplicity instantly distinguishing him from those grandly accoutred figures around him, it also made an important political statement. During his reign, he used about 120 of them, most of which manufactured by Poupart & Cie « Chapelier, costumier et passementier de l'Empereur et des Princes » whose shop was located at the Palais du Tribunal, now the Palais Royal. It is understood that Napoleon constantly had 12 operational hats, each with a lifetime of about 3 years with several believed to have been created each year.

70

A BICORNE HAT BELIEVED TO HAVE BEEN WORN BY NAPOLEON BONAPARTE

Attributed to Poupart & Cie, Paris, circa 1806-07

Of black beaver felt with black silk lining, the rounded crown between a tall arched flat section to the rear and a shorter curved arched section to the front, the crown with two pierced holes to the crown and two button holes to the front section, together with a detached black silk braid with gilded thread, inscribed to the interior ORIGINAL Napoleon I in red ink, *circumference 59cm, width 47.5cm, height 24.5cm*, stamped marks for Leopold Verch, Charlottenburg, Berlin

£100,000 - 150,000
€120,000 - 180,000
US$140,000 - 210,000

Provenance:

Leopold Verch, Charlottenburg, Berlin
Berliner Auktionhaus, December 2017, sale 110, lot 2052
A private Scottish collection

"On the field of battle, his hat is worth forty thousand men!" remarked the Duke of Wellington. In history there are few significant figures who can easily be recognised by their hat. With the bicorne shape - or chapeau française - such a hat has become the classic image associated with Napoleon Bonaparte. Fondly known as his "petite chapeau", unlike the customary usage of bicornes, which were worn with their points facing front to back (fore and aft) or at an angle (semi athwart). Napoleon wore his fully athwart with the points facing shoulder to shoulder. By contrast with his Marshals and other General officers whose bicornes were adorned with plumages of ostrich over gold and silver lacework, Napoleon's bicornes bore only a small circular tricolour cockade of red, white and blue, superimposed with a black ribbon in 'V' formation held in place by a small black cloth button. This seemingly insignificant decoration being set at an angle to the front right face of the bicorne.

Differing only slightly in proportion, he wore the same model throughout the 15 years of the Empire. Its stark simplicity instantly distinguishing him from those grandly accoutred figures around him, it also made an important political statement. During his reign, he used about 120 of them, most of which manufactured by Poupart & Cie « Chapelier, costumier et passementier de l'Empereur et des Princes » whose shop was located at the Palais du Tribunal, now the Palais Royal. It is understood that Napoleon constantly had 12 operational hats, each with a lifetime of about 3 years with several believed to have been created each year.

The present beaver felt hat was purchased as a curiosity from a military auction held by in Berlin in December 2017 with no published provenance. It was apparently consigned to the saleroom by an elderly widow as part of a house clearance. Based on the rectangular red ink stamp bearing the name Verch, it was assumed that it had been made in the 20th century for the theatre. The material of the hat however has since been confirmed as being pure beaver felt, a rare and expensive material. This is a hat of the highest quality. Further examination of the stamp revealed the inscription "Original Napoleon 1". Another larger red ink stamp inscription in capital letters was found higher up inside the bicorne which read ORIGINAL NAPOLEON 1.

Recognising that the hat was of early 19th century manufacture, sharing all the characteristics of Napoleon's bicornes, the owner contacted the Musée de l' Armée in Paris to compare the present lot against the six provenanced bicornes owned by Napoleon, on display at the museum. The bicorne was examined and bore a striking resemblance to each of these hats and matched the precise inner circumference dimensions of the hats made by Poupard for the Emperor.

A series of fragments of cotton threads running around the interior of the brim would originally have been the stitches which secured a leather sweatband, likely to have been made of shellac-polished leather as seen on the existing sweatband in an example, owned by Napoleon, at the Musée Napoléon in Brienne. It is known that Napoleon found the leather sweatbands uncomfortable and had them removed from his early hats, leaving the cotton ends of the remaining stitches in the felt brim. These tiny fragments in the present example show the stitches have been deliberately cut, not torn.

The earlier examples bore the inner leather sweatband with an upper interior cap of fine black silk and rag paper. The black silk lining of the present hat matches that on the hat in the Musée Napoléon. His later bicornes were fully lined with a thinly padded greenish brown silk lining, eliminating the need for a sweatband. They vary slightly in form, but all bear the same distinctly recognisable shape. The dimensions of the current example - head circumference 59cm, width 47.5cm, height 24.5cm - are distinctly similar to all the known bicorne hats with secured provenance that belonged to the Emperor.

A large letter 'N' inscribed in white, located in the top of the interior (between the crown and the silk lining), was discovered when the lining was removed for inspection. In addition, an impressed 'N' located beneath Verch's rectangular printed ink stamp was identified under UV light.

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Hats made by the Verch firm generally have an elaborate rectangular silk label bearing the company name and address stitched to the interior. The use of a printed mark together with the inscription 'Original Napoleon 1' is unusual and with the other inscriptions suggest personal inventory stamps. This may indicate that the bicorne was from the Verch private collection of originals. It would have been deliberately identified as such to avoid the item being used inadvertently for other purposes. A detached black silk ribbon braid with gilt decoration, dating to the early 19th century and which would have held a cockade, was discovered between the crown and the front peak.

The hat maker, costumier and collector, Leopold Verch, born in 1845, established a theatrical costume business in Charlottenburg, near Berlin in the early 1880s. This business eventually became the premier theatrical and later film industry costumier in Germany employing 250 workers. Verch became the Purveyor for the Prussian Royal Court in Berlin and was well known in Europe and Great Britain. He travelled around Europe, avidly collecting original items to reproduce whilst also visiting major art galleries, sketching hats, shoes, and fabric patterns for inspiration. His son of the same name (1882-1951) was the successor in the business. The only surviving granddaughter of the younger Verch, Beatrice Huber, has confirmed that her family once possessed a large private collection of original items gathered by both her great grandfather and grandfather. Sadly, their large collection of 2000 originals, the archives and stock of the company in Charlottenburg are understood to have been destroyed during the Second World War.

Coincidentally, situated also in Charlottenburg at the time of Napoleon was Charlottenburg Palace, the home of King Frederick III and Louise Queen consort. On 14 October 1806, in the separate battles of Jena and Auerstädt, the Prussians were soundly defeated. On 27 October the Emperor marched his triumphant army into Berlin and took up residence in the palace. The present hat may have been one of those made for that campaign in 1806.

The hat bears two small holes which have been made by the apparent use of a pointed object having been carefully forced through between the hat and the lining, only splitting the inner rag paper but not piercing the silk lining. These holes are distinctly T shaped in section, one being smaller than the other, indicating that the skewer was tapered. Beneath these holes are slight creases, made by the weight of something having been left there for a great deal of time. Most likely a triple edged bayonet as used during the period. It was not uncommon to find headwear with holes of a similar type which at one time held the blade which skewered them to the wall. These "captive" helmets were usually hung around the walls in Officers' casinos as trophies. It is therefore possible that the present lot was held as a prize in one of these Casinos until the forced disarmament of the German army after the First World War, when, with the closure of the Casinos, it was acquired by the younger Verch.

Napoleon cultivated his 'brand' and his hat was essential to sustaining it, so that it ceased to be looked upon as a part of his dress but eventually the embodiment of himself. This becomes apparent when we hear of how most of the existing bicornes were originally acquired. They were usually given to someone close or left by him as a memento.

From 1800 to 1812 it is on record that Napoleon was supplied with approximately 120 hats. Today, between 20 and 30 bicornes have been authenticated and are in museums and private collections, most notably in the Musée Napoléon in Brienne le Château, the Musée de l'Armée in Paris, the Montreal Museum of Fine Arts (Russian Campaign, 1812), the Berlin Historisches Museum (worn at Waterloo, 1815) and in the private collections of Bruno Ledoux (illustrated Napoleon: A Private View, Treasures from the Collection of Bruno Ledoux, p.147) and Moët et Chandon, especially. The earliest is that from the Battle of Marengo, 1800.
Recent examples sold at auction include that from the Collection Napoleonienne du Palais Princier de Monaco, Osenat, Fontainebleau, 16 November 2014, lot 89;
Christie's, London, 9 July 2015, lot 102 (worn at the Battle of Eylau and Friedland, 1807) which was subsequently sold at Sotheby's Paris, 22 September 2021, lot 33, and another at De Baecque et Associés, Lyon, June 2018 (worn at Waterloo).

We are grateful to Anne-Marie Benson for her assistance in cataloguing this lot.

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HENRY PIERCE BONE (BRITISH, 1779-1855), AFTER FRANÇOIS PASCAL SIMON GÉRARD (FRENCH, 1770–1837)

A portrait miniature of Napoleon Bonaparte (1769-1821), wearing a blue uniform with white facings and gold epaulettes, breast star of the Order of Saint-Esprit and Badge of the Légion d'Honneur over a red sash.

Painted on Enamel, signed and dated on the counter-enamel, *Napoleon/ July 1850. Painted by Henry/ Pierce Bone, Enamel Painter/ to Her Majesty, H.R.H. Prince/ Albert &c&c, After the original/ by Gerard, collection of the Duke of Wellington KG/ &c&c*, gilt-mounted on a rectangular red velvet standing frame, red leather to reverse.

Oval, *101mm (4in) high*

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

72

A 19TH CENTURY SHELL CAMEO OF NAPOLEON BONAPARTE

Oval, facing left, within a plain gold frame, *length 3.6cm*

£300 - 500
€350 - 590
US$420 - 690

A sardonyx version of this cameo by Antonio Berini is in the collection of the British Museum, London (inventory number 1978,1002.998).

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73 *
AUVREST (FRENCH, 19TH CENTURY)
Napoleon on horseback
inscribed 'a la plume par Auvrest, rue du Vieux Colombier, No. 32' (lower right)
pen, ink and wash
32 x 26.5cm

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Auvrest produced a number of pen and ink portraits of Napoleon and other military figures on horseback. See for example *Equestrian Portrait of Napoleon* and *Equestrian Portrait of Napoleon as First Consul* in the collection of The Metropolitan Museum of Art, New York.

74
CIRCLE OF CHARLES AUGUSTE (BARON DE) STEUBEN (GERMAN, 1788-1856)
Portrait of Napoleon, half length
wearing the uniform of a Horse Guard Hunter
oil on canvas
41 x 32.5cm

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

75 *

AFTER LOUIS-MARIE MORISE (FRENCH, 1818-1883): A LATE 19TH CENTURY FRENCH BRONZE EQUESTRIAN FIGURE OF NAPOLEON ('NAPOLEON BONAPARTE À CHEVAL')

Napoleon depicted wearing his bicorne hat and holding a telescope in his right hand and with a small sword to his left side, on elaborate fringed saddle, his steed standing on a black rectangular marble plinth base, the bronze with greenish brown patination,
57cm high, 56cm wide, 19.5cm

£4,500 - 5,000
€5,300 - 5,900
US$6,200 - 6,900

Literature

Pierre Kjellberg, *Bronzes of the 19th Century: Dictionary of Sculptors*, London, 1994, (p. 519).

Morise exhibited at the Paris Salon from 1857 to 1883, specialising in equestrian works. Editions of his works were often cast by the Pinedo foundry bearing its foundry cachet and BRONZE GARANTI AU TITRE/ PARIS marks. His figure of the Emperor Napoleon on horseback was first exhibited at the Paris Salon in 1864 but was subsequently cast in editions by Pindeo and then by other foundries during his lifetime and also posthumously.

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.

Joseph Bonaparte

Joseph Bonaparte (1768-1844), Napoleon's older brother, was successively King of Naples (1806-1808) and King of Spain (1808-1813).

Trained as a lawyer, Joseph early on embraced the French republican cause and in 1796 accompanied Napoleon on his Italian campaign. He was a member of the Council of State and of the Corps Législatif where he concluded a convention with the United States in 1800. Joseph presided over negotiations leading to the Treaty of Lunéville with Austria in 1801 and represented France in discussions with the British that led to the treaty of Amiens (1802), marking Napoleon's total pacification of Europe.

After acting for a year as head of the French government while Napoleon was campaigning in Germany, in 1806 Napoleon dispatched Joseph to Naples to expel the Bourbon dynasty (1806). Proclaimed King of Naples by imperial decree later the same year, Joseph proved to be a popular and progressive ruler, abolishing feudalism, reforming the monastic orders, and reorganising the judicial, financial, and educational systems.

In 1808 Napoleon appointed Joseph King of Spain. Over the next five years, Joseph instituted reforms intended to mollify Spanish resistance to French rule, but Spanish nationalism was never extinguished. In 1813 Joseph was forced to abandon the Imperial throne in Madrid. French forces suffered a massive defeat by the British army led by Marquis Wellesley (later Duke of Wellington) at the Battle of Vitoria at which some 1500 baggage wagons were seized by the British.

After Napoleon's downfall in 1815, Joseph was based mainly in the United States until 1832. Following Napoleon's death in 1821, Joseph acted as the principal family guardian of his brother's reputation. He died in Florence in 1848. He had three daughters from his first marriage of whom the artist Charlotte Bonaparte (1802-39) was one (see lots 80-89).

Joseph Bonaparte (1768-1831), roi de Naples et des deux Siciles (1806-1808), Jean-Baptiste Wicar
© Château de Versailles, Dist. RMN-Grand Palais / Christophe Fouin

The Joseph Napoleon Napoli Sabre

76 *

A HISTORICALLY IMPORTANT AND VERY FINE IMPERIAL SABRE DE LUXE BELONGING TO KING JOSEPH NAPOLEON, SOVEREIGN OF THE KINGDOM OF NAPLES ENGRAVED MANUF. ROYALE DE NAPLES, CIRCA 1806-08, CAPTURED AFTER THE BATTLE OF VITORIA

With curved hollow-ground blade fullered along each side of the pipe-back and double-edged towards the point, entirely of damascus steel incorporating the unique inscription 'VIVA IL RE GIUSEPPE NAPOLEONE' along both sides of the blade, and etched on one side with a crowned Imperial eagle perched on a fasces bundle emitting thunderbolts, all within branches of oak, steel hilt comprising ovoidal quillon-block with ormolu mount cast and chased in relief with a lion's mask centred on a winged wreath between neo-classical palmettes, curved knuckle-guard chiselled with gadrooning along each side, downscrolled rear quillon with ormolu terminal chased with foliage including a flower-head on both sides, tapering grip set with an ebony grip-scale on each side carved in relief, one side with an Imperial eagle, an olive branch in its beak and grasping an oval shield in its talons bearing the royal 'JN' monogram, the Imperial sceptre on the left and the hand of Justice on the right, all above a Classical trophy of arms and surmounted by a crowned suspended from a ribbon, and on the other grip-scale a martial trophy of arms of musical instruments, banners and campaign tents, the pommel chiselled in the round as a snarling lion's head, all within borders of beading and faceted studs in imitation of brilliants, the latter set against slender cusped gilt straps, in its gilt-mounted steel scabbard en suite with the hilt, the locket engraved 'Manuf. Royale de Naples' on one side and with crowned oval bearing the royal 'JN' monogram in gold between scrolls, bright-cut ribbons and a crescent moon, all enriched with bright-cut steel brilliants and against a finely punched gilt ground, the chape en suite and chased with meandering flowering foliage entwined with a line of bright-cut brilliants and both suspended from a bow of ribbon, bright steel terminal shoe with small roundels each set with a brilliant, gilt barrel-shaped suspension mounts chased with a band of foliage between beaded borders and each carrying a beaded steel suspension ring. In fine condition
84.5 cm. blade, 101 cm. overall

£250,000 - 350,000
€290,000 - 410,000
US$350,000 - 480,000

Provenance:
Captured following the defeat of King Joseph Napoleon's forces at the Battle of Vitoria on 21 June 1813

This magnificent sabre was produced between 1806 and 1808 by the Royal Arms Manufactory of the Torre Annunziata in the Kingdom of Naples and the Two Sicilies. It is reasonable to assume that the blade was made at Klingenthal as this type of engraving was not known in Naples.

There are only two blades inscribed in this manner: the present lot and one made for the Emperor Napoleon, now in the Museo Ejercito, Toledo.

Two related swords were taken as spoils of war at the Battle of Vitoria. The first, a splendid ceremonial glaive made at the Royal Manufactory in Naples for Joseph Bonaparte, was presented by the Marquis Wellesley, later Duke of Wellington, to the Prince Regent. Preserved in the Royal Collection, Windsor Castle (see Guy Francis Laking, *The Armoury Of Windsor Castle*, 1904, pp. 191-192, pl. 28, No. 656).

The second, made for Emperor Napoleon I, has a blade of related type inscribed *A Napoleon 1er. Empereur et Roi*. The sabre was carried by Napoleon during his Spanish-Lusitanian stay between November 1808 and January 1809 and subsequently remained at the Royal Palace in Madrid. Following its capture at the Battle of Vitoria it was presented by the victorious Marquis Wellesley to Ferdinand VII, King of Spain and is now in the collections of the Alcazar of Toledo, Museo Ejercito, Castille-La Mancha, Spain (inv. no. ME [CE] 44128)

The Battle of Vitoria marked the end of French rule in Spain. An account of the battle and French losses is given by Charles Théodore Beauvais de Préau (1772-1830) in *Victories, conquests, disasters, reverses and civil wars of the French from 1792 to 1815*, published in 1820. He served in Spain from 1809 to 1813 as adjutant-commander on the staff of General Drouet d'Erlon. 'One hundred and twenty pieces of artillery, four hundred ammunition wagons with more than fourteen thousand cannon balls, and about two million cartridges, fifteen hundred baggage cars, including the treasure and all the personal carriages of King Joseph, fell into the hands of the winners'

Opposite
© RMN-Grand Palais (Château de Fontainebleau)
© image RMN-GP
Joseph Bonaparte, roi d'Espagne
Roi d'Espagne de 1808 à 1813
Gérard François Pascal Simon, Baron (1770-1837) peintre

'Viva il Re Giuseppe Napoleone'

77 *
A SÈVRES PLATE FROM THE DESSERT SERVICE FOR PAULINE BORGHÈSE (NÉE BONAPARTE), CIRCA 1805
The well decorated with a portrait medallion on a faux marble ground with a puce-beaded gilt border, the light-blue ground rim preserved with three green-ground panels containing swans flanking a fountain alternating with diamond-shaped panels depicting classical masks flanked by foliage and palmettes, between lilac beaded bands, *23.5cm diam.*, 'M.Imp.le/ de Sevres/^' stencilled in iron-red, incised II and M and painter's mark for Hirel de Choisy (active 1770-1811)

£7,000 - 8,000
€8,200 - 9,400
US$9,700 - 11,000

Provenance:
Ordered 6 November 1805 by Empress Joséphine and given to Princess Pauline Borghèse, sister of Napoleon I

See Camille Leprince, *Napoléon Ier & la Manufacture de Sèvres,* (2016), no. 72 for a full list of the service. Another example was sold at Christie's, New York, 9 April 2019, lot 127.

Pauline Borghèse or Bonaparte (1780-1825) was the sixth child of Letizia Ramolino and Carlo Buonaparte, and one of Napoleon's three sisters. In 1797 she married General Charles Leclerc who died only a few years later in 1802. To solidify ties with French-occupied Italy, Napoleon therefore arranged for her to marry Camillo Borghese, 6th Prince of Sulmona.

After Napoleon's fall, Pauline was the only one of his siblings to visit him on Elba during his exile. She moved to Rome after the Battle of Waterloo, where Pope Pius VII offered her and other family members his protection. In 1825 Pauline died from tuberculosis at the age of 44 in the Palazzo Borghese.

78 *
A SÈVRES PLATE FROM '*SERVICE D'ITALIE*' FOR THE PRINCE AND PRINCESS BORGHÈSE, CIRCA 1808
Painted in the well with a wide floral wreath surrounding a gilt star motif, the green-ground rim edged with gilt bands and decorated with a gilt foliate border, *23.5cm diam.*, 'de Sevres/8' in iron-red, incised 8 and cc, inventory mark 31-32.a.c. in green

£7,000 - 8,000
€8,200 - 9,400
US$9,700 - 11,000

Provenance:
Delivered to Camille Borghèse, married to Pauline Bonaparte, on 27 April 1809 for their palace in Rome

Don Camillo Filippo Ludovico Borghese (1775-1832) was born in Rome, the son of Marcantonio Borghese, 5th Prince of Sulmona. He married Napoleon's sister, Pauline Bonaparte, in 1803, after her first husband had passed away.

The service in the present lot was purchased for their palace in Rome and included amongst other pieces 120 plates, costing overall 13,336 francs. See Camille Leprince, *Napoléon Ier & la Manufacture de Sèvres*, (2016), no.126 for a full listing of the service.

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.

77

78

79 *

A SÈVRES DESSERT PLATE FROM THE SERVICE WITH '*VUES DE SUISSE*' GIVEN BY NAPOLEON TO HIS STEPSON, EUGÈNE DE BEAUHARNAIS, CIRCA 1811

Decorated with a river landscape, titled on the reverse in black '*VUE DE VAL TRAVERS/ dans le Comté de Neuchâtel.*', a gilt border of anthemia to the edge of the well, the rim painted with five panels depicting rose-ground medallions with classical profile portraits flanked by gilt foliate motifs and alternating with star motifs enclosing classical trophies, *23.7cm diam.*, 'M.Imp.le/ de Sevres/1811' stencilled in iron-red, incised letters and 8, J in iron-red inside footrim

£9,000 - 11,000
€11,000 - 13,000
US$12,000 - 15,000

Provenance:
Given by Napoleon to Eugène de Beauharnais, Napoleon's stepson and Viceroy to Italy, on 31 December 1811

The dessert service with views of Switzerland contained 72 plates overall, see Camille Leprince, *Napoléon Ier & la Manufacture de Sèvres* (2016), no. 175. Another example is in the Metropolitan Museum of Art, New York, accession no. 2006.189. It was of particular technical interest, due to the combination of transfer printing (outlines) and hand-painting in its decoration, a technique not often used in the factory's production.

The view on the present lot is taken from an 18th century engraving after Claude-Louis Châtelet, which was published in *Tableaux de la Suisse, ou voyage pittoresque fait dans les XIII cantons du Corps Helvétique, Tome Troisième* by Béat Fidèle Antoine Jean Dominique de La Tour-Châtillon de Zurlauben (1720 - 1799) in collaboration with Jean-Benjamin de Laborde (1734 - 1794).

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80

80
CHARLOTTE (PRINCESS) BONAPARTE (FRENCH, BORN AFTER 1802-DIED AFTER 1839)
Près des chutes de la Passaic à Patterson (Amerique)
signed 'Charlotte Napoleon' beneath image (lower left); inscribed with title beneath image (lower centre)
watercolour and wash
7.5 x 9.5cm

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Anon. sale, Osenat, Fontainebleau, *The Empire at Fontainebleau: Historical Memories*, 8 December, 2019, lot 232.

81 *
EMBROIDERY WITH IMPERIAL EAGLE
The regal bird with wings outstretched, its head turned to sinister with an elaborate coronet floating just above, its delicate talons perched on two entwined laurel branches, raised on a pale blue ground and displayed behind a glass panel within a gilt wood border, *including the frame 48.5cm x 48.1cm*

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Charlotte Bonaparte
Private Collection, Florence

Exhibited:
Museo Napoleonico, Rome (5 February-30 May 2010)
Musée Napoleon , Elba (15 June-30 September 2010)
Chateaux de Malmaison & de Bois-Preau Museum (20 October 2010-10 January 2011)

Literature:
Exhibition catalogues for Rome and Malmaison 2010 & 2011

Possibly from the private collection of Justine Riblet.

81

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.

82

83

82 * Y Φ

CONTINENTAL SCHOOL, LATE 19TH CENTURY

A portrait miniature of a lady wearing circa 1820s dress and turban. the circular watercolour portrait painted on an ivory ground within a verre-églomisé mount and bicoloured pendant frame with scrolling detail, *32mm (1 1/4) diameter including the mount*

£500 - 700
€590 - 820
US$690 - 970

Provenance:
Charlotte Bonaparte
Private Collection, Florence

Exhibited:
Museo Napoleonico, Rome (5 February-30 May 2010)
Musée Napoleon , Elba (15 June-30 September 2010)
Chateaux de Malmaison & de Bois-Preau Museum (20 October 2010-10 January 2011)

Literature:
Exhibition catalogues for Rome and Malmaison 2010 & 2011.

83 *

THREE PAIRS OF LADIES SLIPPERS

19th century, French (one possibly Turkish/in the Turkish taste)
One 'alla turchesca' with red leather and gilt thread decoration to pointed toes and topped with flame red pom-pom, the base with punched starbursts and pen marked number to the top, the other with regal purple velvet ground and delicate floral decoration with gilt metal thread and beaded white flowers to the rounded toe and to the outer edge of the inner sole, the inner part of the show with ribbon tied floral motif, the final pair in simple white satin with tied to the front and across the middle, *approx (23cm long, 7cm wide) (23.5cm x 7.5cm) (21cm x 5cm)*

£3,000 - 3,500
€3,500 - 4,100
US$4,200 - 4,800

Provenance:
Charlotte Bonaparte
Private Collection, Florence

Exhibited:
Museo Napoleonico, Rome (5 February-30 May 2010)
Musée Napoleon , Elba (15 June-30 September 2010)
Chateaux de Malmaison & de Bois-Preau Museum (20 October 2010-10 January 2011)

Literature:
Exhibition catalogues for Rome and Malmaison 2010 & 2011 (3)

84 *
THREE SHAWLS
Early 19th century
Including a cashmere shawl that once belonged to Julie Clary, the delicate cream ground with beautiful multicoloured floral motifs on the shorter ends, lotus flowers, boteh (paisley motifs) and acanthus leaves along the border, the darker example with colourful paisley border in red, blue and green and the other on red woollen ground with delicate sinuous stems, spiralling tendrils and open flowers, *the second with later alterations, (284cm x 129cm) (165cm x 160cm) (138.5cm x 123.5cm)* (3)

£2,500 - 3,000
€2,900 - 3,500
US$3,500 - 4,200

Provenance:
Charlotte Bonaparte
Private Collection, Florence

Exhibited:
Museo Napoleonico, Rome (5 February-30 May 2010)
Musée Napoleon , Elba (15 June-30 September 2010)
Chateaux de Malmaison & de Bois-Preau Museum (20 October 2010-10 January 2011)

Literature:
Exhibition catalogues for Rome and Malmaison 2010 & 2011

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85 *

A SEWING BOX WITH TWO BEADED PURSES OR MONEY HOLDERS

First half 19th century, the sewing/work box, with pearl and stone and embroidered thread decoration to the top lid, three decorative corner pieces still present, the lid lifting off to reveal an attractive lined interior, the beaded purses, the larger with navy blue Grecian meander to the edge, the base with a resplendent sun and eight crowns to the middle of the piece, the glass beads in red, blue, green and yellow, the smaller purse in light terracotta thread, with typical elongated 'handle' with tassel, the golden and green threads to the main body of the purse depicting flowers, leaves and delicate tendrils, *the box, (approx 24cm x 30cm x 10cm) (9cm diameter, 12cm high approx) (34cm long, not including the tassel)*

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Charlotte Bonaparte
Private Collection, Florence

Exhibited:
Museo Napoleonico, Rome (5 February-30 May 2010)
Musée Napoleon , Elba (15 June-30 September 2010)
Chateaux de Malmaison & de Bois-Preau Museum (20 October 2010-10 January 2011)

Literature:
Exhibition catalogues for Rome and Malmaison 2010 & 2011 (3)

86

86 *
A GINORI CUP MODELLED AFTER ELISA BONAPARTE, 20TH CENTURY
Modelled in unglazed biscuit after the neoclassical model, the inside of the cup and the scalloped rim of the saucer with gilding, *the cup: 9cm high, the saucer: 11cm diam,* crowned 'Ginori' and green printed 'Ginori' to cup and saucer respectively, (small chips and some rubbing to the gilding on the saucer) (2)

£500 - 700
€590 - 820
US$690 - 970

Provenance:
Private Collection, Florence

Maria Anna Elisa Bonaparte Baciocchi Levoy (3 January 1777 – 7 August 1820) was an imperial French princess and sister of Napoleon Bonaparte. She was Princess of Lucca and Piombino (1805-1814), Grand Duchess of Tuscany (1809-1814) and Countess of Compignano by appointment of her brother.

She was the fourth surviving child and eldest surviving daughter of Carlo Bonaparte and Letizia Ramolino. A younger sister of Napoleon Bonaparte, she had elder brothers Joseph and Lucien, and younger siblings Louis, Pauline, Caroline and Jerome.

As Princess of Lucca and Piombino, then Grand Duchess of Tuscany, she became Napoleon's only sister to possess political power. Highly interested in the arts, particularly the theatre, she encouraged them in the territories over which she ruled.

87 *
PIERRE JEAN DAVID D'ANGERS (FRENCH, 1788-1856)
Mademoiselle Malicewska to be sold with two lithographs, **Napoleonis Mater** by Ballagny after a drawing by Charlotte Bonaparte and **Charlotte Bonaparte** by Charles Doussault; inscribed 'M^{e} Malicewska/Dessin/de P.J.DAVID D'ANGERS/certife par son fils/ Robert David d'Angers' in pencil (lower left), pencil, *28 by 19.5cm.*

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Charlotte Bonaparte
Private Collection, Florence

Exhibited:
Museo Napoleonico, Rome (5 February-30 May 2010)
Musée Napoleon , Elba (15 June-30 September 2010)
Chateaux de Malmaison & de Bois-Preau Museum (20 October 2010-10 January 2011)

Literature:
Exhibition catalogues for Rome and Malmaison 2010 & 2011

88 *
VARIOUS ARTISTS
L'imperatrice en grand costume
Stipple engraving with hand-colouring by P.Audouin after Isabey & Percier; three works by Charlotte Bonaparte: **Vue du couvent de St Onofrio** lithograph and two etchings, **St. Onofrio**, after C.Bonnard, **Lady at prayer** after Abeele, **'O toi ! qui fus si grand'**, lithograph by de Jobard; **Emperor on his death bed surrounded by family, servants and officials**, lithograph, with pen and ink inscription in Italian and two portrait heads in the margin, together with a drawing of chariot, 1823 (7)
45 x 27cm (and smaller)

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

Provenance:
Charlotte Bonaparte
Private collection, Florence

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.

87 (part lot)

88 (part lot)

89

89
EUGÈNE LOUIS LAMI (FRENCH, 1800-1890)
Joachim Murat and Jean Lannes at the Battle of Wertingen, 1840
signed and dated 'Eug Lami 1840' (lower centre)
oil on canvas
31 x 50cm

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

Provenance:
Anon. sale, Coutau-Begarie, Paris, 17 October, 2012, lot 224.
Private collection, France, acquired from the above.
Acquired from the above by the present owner.

The battle of Wertingen of 8 October 1805, in which the French decisively defeated an Austrian army under Lieutenant-Field Marshal Franz-Xaver von Auffenberg, was a key event in the war of the Third Coalition. The campaign ended on the 2nd December with the victory of Austerlitz when Napoleon decisively defeated the combined Austrian and Russian armies, making him the master of central Europe as well as Italy.

Eugène Lami studied under Baron Gros and learned watercolour techniques from the British artist Bonnington, working along with Horace Vernet on a series of studies of the French cavalry where he acquired his considerable skills as a horse painter. He had a distinguished career as a portraitist, history painter and also produced charming contemporary interior scenes of elegant society. Lami was a favourite of Louis-Philippe and a natural choice to join the king's project to create a museum of French history in the palace of Versailles as well as portray important state events such as the visits of Queen Victoria to both Louis-Philippe and Napoleon III. Lami's paintings for Versailles are not on the same scale as the paintings in the Hall of Battles and were based on contemporary accounts – the final version of the battle of Wertingen was never completed and is known today only from the present lot.

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.

90

90 *
AFTER JEAN DUPLESSIS-BERTAUX (1747-1819)
The Battle of Austerlitz
etching with hand-colouring in brown ink wash and white gouache
26.7 x 46cm

£600 - 800
€710 - 940
US$830 - 1,100

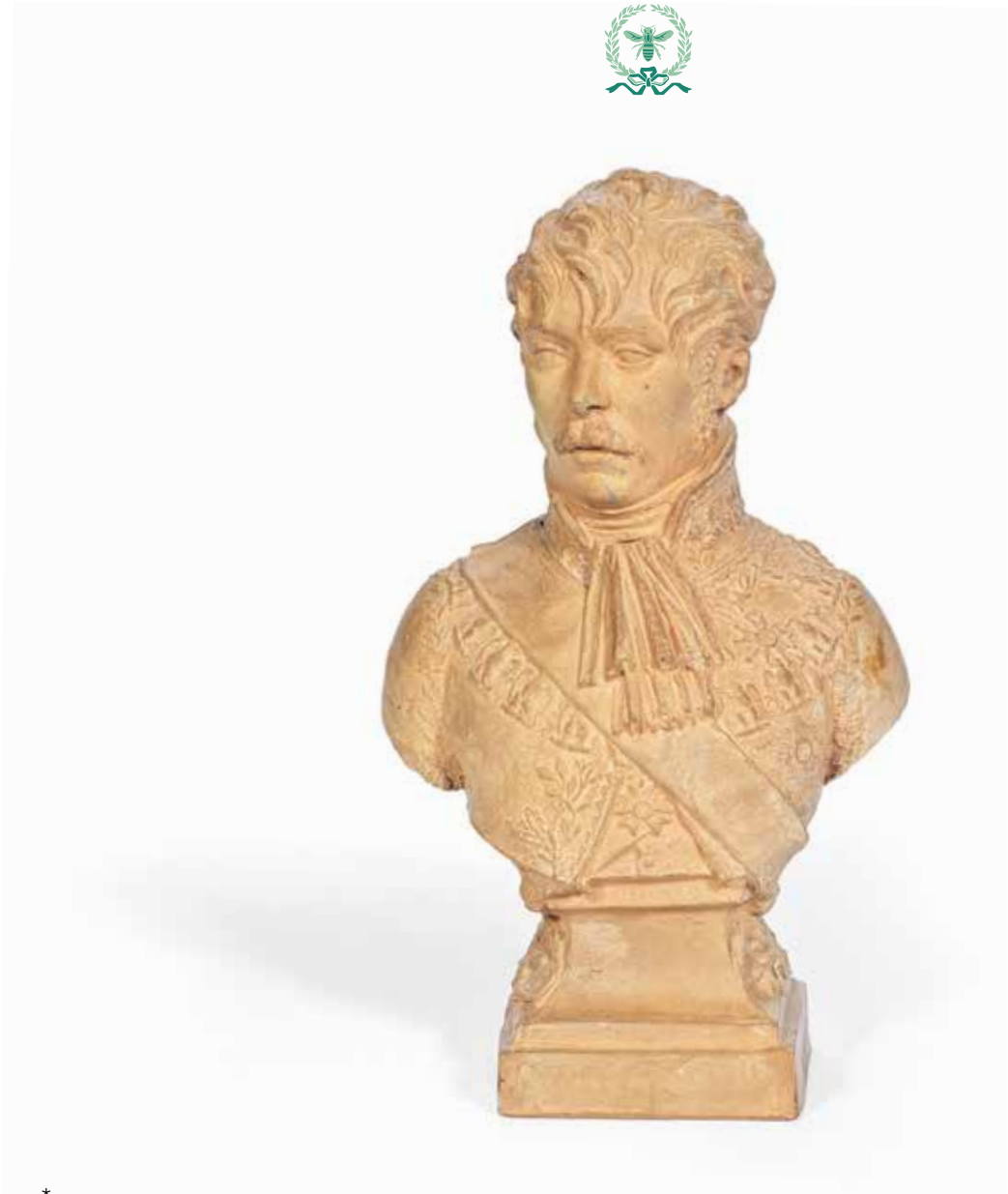
The Battle of Austerlitz (2 December 1805), also known as the Battle of the Three Emperors, was one of the most important and decisive engagements of the Napoleonic Wars. In what is widely regarded as the greatest victory achieved by Napoleon, the Grande Armée of France defeated a larger Russian and Austrian army led by Emperor Alexander I and Holy Roman Emperor Francis II.

91 •
NAPOLEON AND MARIE LOUISE
Ordine delle solennità e cerimoniali nell' occasione del matrimonio di sua Altezza Imeriale Maria Luigia, principessa reale d'Ungheria e di Boemia, arciduchessa d'Austria ec. ec. con S. Maestà Imp. e Reale Napoleone I., imperator de' Francesi e re d'Italia ec. ec., *engraved frontispiece with portraits of Napoleon and Marie Louise, a little marginal dampstaining and soiling, untrimmed in modern vellum, 8vo,* Venice, Gio. Antonio Curti qu: Vito, 1810

£700 - 1,000
€820 - 1,200
US$970 - 1,400

A scarce account of Napoleon and Marie Louise's elaborate marriage festivities, which took place over a period of 8 days in Vienna in March 1810. In fact Marie Louise was married to Napoleon by proxy, at the Augustinian Church, Napoleon being represented by Archduke Charles, the bride's uncle.

91



92 *

A TERRACOTTA BUST OF PRINCE EUGÈNE DE BEAUHARNAIS (1781-1824), KNOWN AS THE 'PRINCE OF MILAN'

Possibly workshop of Joseph Chinard (French, 1756-1813), early 19th century

The bust cast and hand modelled, the sitter looking slightly to dexter wearing an embroidered high-collared coat, sash and military decorations, on an integral waisted square socle, inscribed verso *chinard De Lyon*, and indistinctly inscribed *S.A.S. Le prince Eugène/ le roi à Milan*, *28cm high*

£6,000 - 8,000
€7,100 - 9,400
US$8,300 - 11,000

Eugène Rose de Beauharnais, Duke of Leuchtenberg (French, 1781-1824) was a French nobleman, statesman and military commander who served during the French Revolutionary Wars and the Napoleonic Wars.

Through the second marriage of his mother, Joséphine de Beauharnais, he famously became the stepson of Napoleon Bonaparte. Under the French Empire he also became Napoleon's adopted son although not the heir apparent to the imperial throne. Considered to be one of the ablest of Napoleon's relatives he commanded the Army of Italy during the Napoleonic Wars, and was Viceroy of the Kingdom of Italy under his stepfather.

For the original model see M. Germain Bapst, Catalogue des sculptures par Joseph Chinard de Lyon (1756-1813) formant la collection de M. le comte de Penha-Longa, Paris, 1911, no. 37.

For an 1809 marble bust of the sitter by Giovanni Battista Comolli at Versailles, see Hubert 1964, no. 161.

Literature:
Gérard Hubert, La sculpture dans L'Italie Napoléonienne, Paris, 1964

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93

A CASED SILVER MOUNTED WOOD TOBACCO SMOKING PIPE, COMMEMORATING NAPOLEON BONAPARTE, 19TH CENTURY

Probably German, pipe bowl stamped with letters HS, the mount stamped G and 13

The satin birch wood pipe bowl with hinged pierced cover, embossed with an oval reserve with Napoleons birth place and date 'Ajaccio le 15 Aout 1769', the front applied mount depicting a temple, with two doors opening to reveal a standing figure of Napoleon, with a folding panel, his exploits inscribed onto blue pieces of paper, the middle panel depicting Napoleon in a boat and his date of death 'le 5 Mai 1821', in a fitted leather covered case, *height 13cm*.

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

Inscribed: 1796 Montennotte 12 April, Londi 10 Mai, Castiglione 5 Aug, Areole 17 November; 1797 Rivoli 14 Januar; 1798 Pyramid en 21 Juli; 1799 El Arisch 15 Februar; 1800 Montebello 9 Juni, Marengo 14 Juni; 1805 Elchingen 15 October, Austerliz 2 Decemb; 1806 Jena 10 October Pultrusk 25 December; 1807 Eylau 6 Februar, Friedland 14 Juni; 1808 Burgos 10 November, Talevera delaregna 11 Dec; 1809 Eckmuhl 22 April, Eßling 22 Mai, Wagram 6 Juli; 1812 Smolenzk 17 August, Molaisk Septemb, Moskwa 7 Septem; 1813 Lutzen 2 Mai, Bauzen 21 Mai, Dresden 27 August; 1814 St Dizier 27 Januar, Montminail 11 Februar, Craonne 7 Maerz, andLigny 16 Juni 1815 Consulat 15 December 1799 Kronung 2 December 1804

94
HENRY THOMSON (PORTSEA 1773-1843)
'Baron Williams, Colonel in the Service of Austria, Commander of the Imperial Flotillas during the late war, on the Rhine, in Switzerland'
oil on canvas
236.5 x 145.9cm

£30,000 - 50,000
€35,000 - 59,000
US$42,000 - 69,000

Provenance:
Rev. W.B. Rally, USA, until circa 1847, by whom given to
The Pennsylvania Academy of the Fine Arts, by whom offered
Sale, Christie's, New York, 15 May 1996, lot 79

Exhibited:
London, Royal Academy, 1802, no.29, with above title

The present portrait is catalogued with the title the artist gave it when it was exhibited in the Royal Academy in 1802. In fact when it was painted in 1799, Thomson depicted his subject as Imperial Lieutenant Colonel in the General Staff and Commander of the Austrian Imperial River Flotillas. His uniform is that of a field officer (*Stabsoffizier*, equivalent to Maj / Lt.-Col / Col) in the Austrian Imperial General Staff. He is shown wearing his Knights' medal of The Military Order of Maria Theresa, an order awarded for valour to senior military officers.

James Ernest Williams (1761-1804) was born in England and received some initial training in the Royal Navy, but encountered the Holy Roman Emperor Joseph II (1741-1790) in the Austrian Netherlands in 1781 at a time when the Emperor was keen to expand the Austrian merchant navy, and Williams was recruited as an officer. A successful career followed: in 1796 Williams was appointed commander of the Rhine Flotilla and in 1797, commander of the Austrian navy at Trieste. The following year he transferred to the Austrian army in Germany.

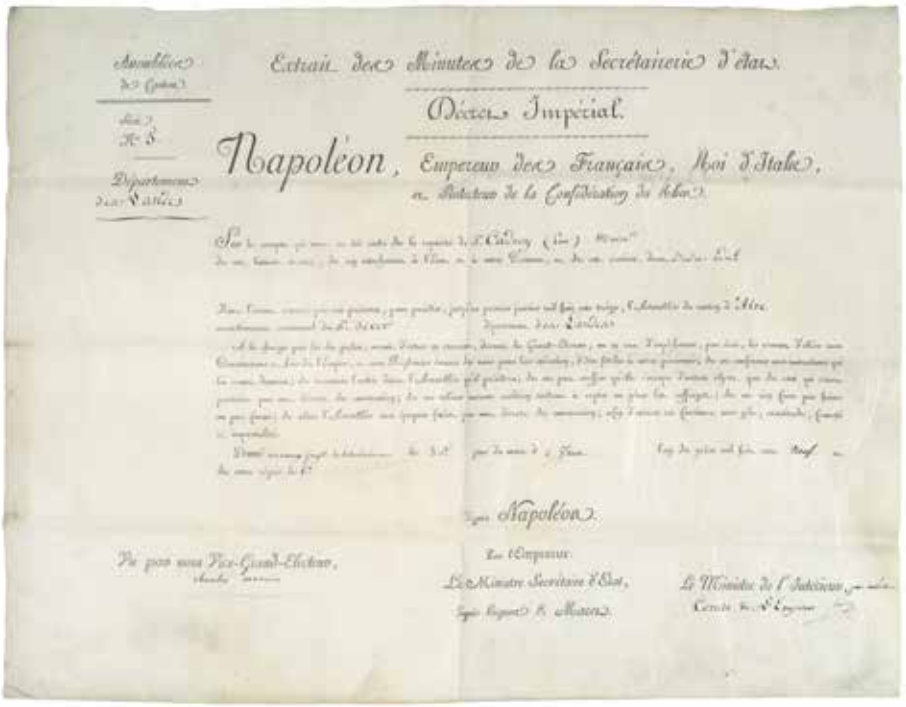
In 1798 Switzerland was overrun by French revolutionary troops and the Helvetic Republic was declared, an ally to France; as the 2nd Coalition War began, the French held the lakefront of the Bodensee. Archduke Charles, the commander of the Austrian army in Germany, set up a flotilla on the Bodensee to secure his line of communication and to fend off possible attacks from the Swiss lakeside; Lt Col Williams was put in command of the Bodensee Flotilla, successfully defending this key area for a number of months. By the time he left active service in 1803 he had been promoted to the rank of full Colonel, but by now already seriously ill with tuberculosis, Col James Ernest Freiherr von Williams died in Vienna in 1804, having been ennobled with the title of Freiherr, or Baron, for his military services.

After graduating from the Royal Academy schools in 1790, Henry Thomson left England for Italy with his father in 1794 and visited a number of cities before establishing himself in Rome for two years. They returned to England in 1799 via Vienna where he most probably met Lt Col James Williams and painted this portrait. Although primarily a historical and portrait painter, Thomson also illustrated books and sold prints after his compositions. He exhibited regularly from 1792 until 1825, his exhibits being divided fairly equally between mythological and domestic paintings, and portraits. He was elected Royal Academician in 1804.

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.

Charles Maurice de Talleyrand Périgord (1754-1838), Prince de Bénévent 1808

Joseph Fouché, 1st Duc d'Otrante (1759-1820)



95
NAPOLEON AT SCHÖNBRUNN
Engraved Imperial Decree with manuscript insertions, signed ("Charles Maurice"), prince de Talleyrand, as "Vice-Grand-Electeur" and ("Fouche"), duc d'Otrante, as Minister of the Interior, appointing Paul Cadroy, Mayor of Landes, to the Assembly in the canton of Aire, arrondissement of St. Sever, docketed on reverse, *on one sheet of vellum, light dust staining on outer portion where folded but otherwise in clean, fresh condition, folio, (410 x 530mm.),* Schoënbrunn, 20 June 1809

£400 - 600
€470 - 710
US$550 - 830

NAPOLEON CONDUCTS IMPERIAL BUSINESS FROM HIS TEMPORARY HEADQUARTERS IN AUSTRIA & APPOINTS A NOTORIOUS REVOLUTIONARY TO THE ASSEMBLY.

Napoleon occupied the Hapsburg palace of Schönbrunn in Vienna on two occasions, for a few days in late 1805 after his victory at Austerlitz and again for several months from May 1809, during which time he signed the eponymous treaty with Austria in October of that year. Documents issued from this palace therefore are relatively uncommon. Whilst enjoying the regal opulence of the palace and attending performances at the palace theatre, Napoleon also narrowly missed an assassination attempt at Schönbrunn by one Friedrich Saps, a pastor's son from Erfurt, who tried to stab the Emperor whilst reviewing the troops from the palace steps.

Paul Cadroy (1751-1813) was a lawyer before the Revolution but after being elected to represent Landes in the National Convention and then Bouches-du-Rhône and Var, he soon 'earned a notorious reputation as a Reactionary in that region. While he denounced royalists in the Convention, in the Midi he offered them his protection. He organized his Company of Jesus, which terrorized and pursued republicans throughout the Midi, and he played a leading role in organizing many of the prison massacres in the region (especially the massacre at Fort St. Jean). Afterwards, he returned to Paris where he faced several denunciations for his actions in the Midi, particularly after he was elected to serve in the Council of 500. Having earned a detestable reputation in Paris, he became part of the Clichy Club. Sentenced to deportation in September 1796, he escaped abroad and returned to France at the end of 1799. During the Empire, he served as mayor of Saint-Server, where he died on 9 October 1813' (Karen L. Greene, *The Rise and Fall of a Revolutionary: The Political Career of Louis-Marie Stanislas Fréron, Representative on Mission and Conventionnel, 1754-1802*, 2004, PhD thesis online).

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.

96
BREVET
NAPOLEON BONAPARTE. Document signed ("Napoleon"), being a brevet granting arms and the title Baron of the Empire to Colonel Marc Nicolas Louis Pécheux, counter-signed by the Arch-Chamberlain de Cambaceres; engraved imperial heading and text, with manuscript insertions, gouache depiction of the arms upper left, docketed and annotated at upper corners on verso with details of transmission to the Sénat and entry into the Sénat register, *on one skin of vellum with large pendant imperial wax seal, 460 x 610mm., framed and glazed,* "Notre Camp Impérial à Burgo" [Burgos, northern Spain], 22 November 1808; together with the metal skippet-cum-tube that contained the brevet, an 1812 official document relating to his lands in Westphalia, and a vellum document promoting him to Commander of the Legion of Honour in 1817 (4)

£4,000 - 8,000
€4,700 - 9,400
US$5,500 - 11,000

Pécheux (1769-1831) led the 95th regiment of infantry at Austerlitz, and following further successes during the Napoleonic Wars, he was posted to Spain in 1808. He and his regiment took the plateau at Spinoza, leading Napoleon to give him a barony whilst at his encampment at Burgos during his residency in Spain between late October 1808 and January 1809.

Colonel Pécheux was promoted to General in 1810 and later led a division at Waterloo. His name is inscribed on the west face of the Arc de Triomphe.

97 *

A VERY RARE SÈVRES FOOTED BOWL (*COUPE À BOUILLON HÉMISPHÉRIQUE*) AND STAND, CIRCA 1813-14

Of *mosaïque et poissons* decoration, the well of the stand finely painted with a medallion of sea shells and coral on a faux-porphyry ground within a hexagonal panel on a marbled ground decorated with palmettes alternating with flowerhead roundels, the rim border with six panels depicting colourful fish on faux-malachite ground between trelliswork panels, the coupe similarly decorated and applied with looped handles, on a gilt foot with tooled leaf border, the coupe: *14.5cm diam.; the stand: 23.5cm diam.*, crowned eagle and Manufacture Impériale/SEVRES stencilled in iron-red to stand, traces of Sevres in iron-red to coupe, incised marks, QZ and 18 mar(?) in gilding to both (2)

£35,000 - 45,000
€41,000 - 53,000
US$48,000 - 62,000

Provenance:
Probably Jérôme Bonaparte (1784-1860), King of Westphalia, between 1807 and 1813;
Diane Duchess of Württemberg, née Princesse d'Orléans (1940-);
Twinight Collection, no. 2128 (label to underside)

From 1800 onwards the new director of the Sèvres manufactory, Alexandre Brongniart (1770-1847), renewed the formal and ornamental repertoires of the factory's production. During the Empire, he favoured forms after the Antique, drawing inspiration from the collection of Etruscan ceramics belonging to Baron Dominique Vivant Denon (1747-1825), which had been sold to the Sèvres factory in 1786.

The neo-classical shape of this bouillon bowl is a testament to this. A first drawing of this shape, probably by Claude-Charles Gérard in 1803, bears the inscription '*Coupe à bouillon et sa soucoupe à deux anses à moulures an XI mois ventôse*' [Bouillon cup and saucer with two handles with mouldings in the 11th month of Ventôse] (February-March 1803). The actual name of '*coupe à bouillon hémisphérique*' however does not appear until 1804, on a drawing by Charles-Eloi Asselin (Sèvres, Cité de la Céramique, inv. 2011.3.2105, ill. 1).

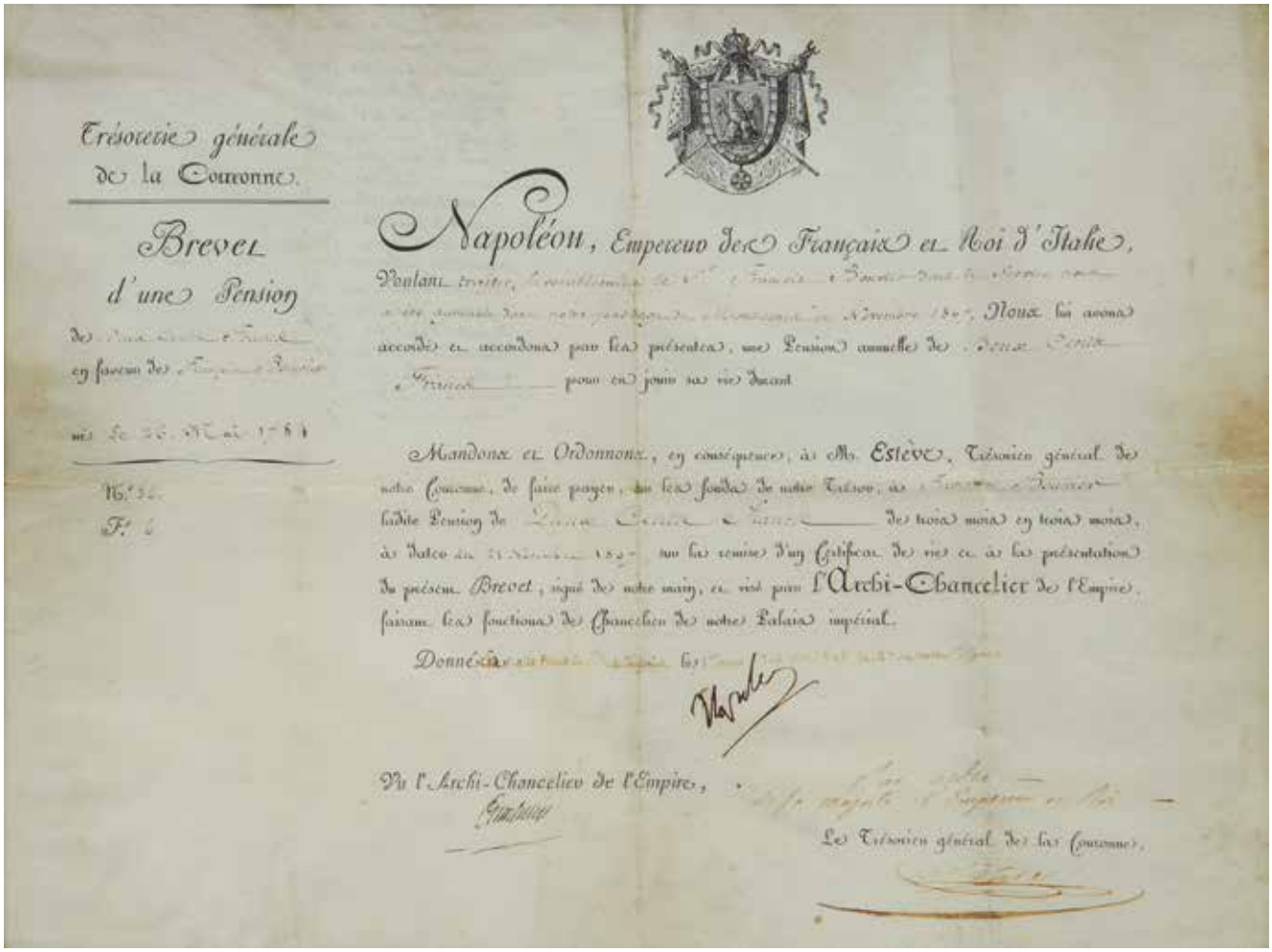
The technical improvements made during the First Empire made it possible to create painted and gilt decoration of unparalleled quality. The manufactory developed new decorative schemes based on nature, proof of the interest in natural history at the beginning of the 19th century. These included depictions of hard stones, precious stones, marble, fauna and flora, sometimes called *mosaïque*, as can be seen on the present lot. Like the royal factories of Vienna and Berlin, Sèvres explored the decorative elements based on the art of trompe-l'oeil, mixing different coloured backgrounds and material effects.

A similarly decorated cabaret service was presented to the Countess de Montesquiou as a New Year's present in 1813, now at the Cooper Hewitt Museum. This kind of richly decorated coupe was a common New Year's gift from the Emperor's household. A '*coupe à bouillon hémisphérique*' decorated with a horse race on the Champ de Mars was offered as a New Year's present in 1812 to the Countess of Montalivet and is now in the Château de Fontainebleau.

On 12 May 1814, two coupes of this shape with decoration *en imitation de mosaïque*, were entered in the sale records. Unfortunately, it is not possible to precisely identify the present lot. However, the records from 1815 that relate to porcelain delivered to the Bonaparte family by the order of the Prussian Commissioner Kapsh mention two bowls of this shape with relief decoration, certainly the same coupes as those entered in May 1814.

Jérôme Bonaparte, King of Westphalia
Jérôme Bonaparte (1784-1860) was a French prince, the son of Charles-Marie Bonaparte and Maria-Létizia Ramolino, and Napoleon's youngest brother. He was King of Westphalia from 1807 to 1813. In August 1807, his brother arranged for him to marry Princess Catherine of Württemberg, daughter of Frederick I of Württemberg, and six days later, he was appointed King of Westphalia.

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.



98
BREVET
NAPOLEON BONAPARTE. Document signed ("Napoleon"), being a brevet authorizing the pension of 200 francs to be paid to François Bouvier, counter-signed by the Arch-Chamberlain de Cambaceres; engraved imperial heading and text, with manuscript insertions, docketted on reverse detailing payment instalments, *on one skin of vellum, 320 x 412mm.,* Tuileries, 1 March 1808

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Documents signed by Napoleon with his full signature are uncommon. The recipient of the pension had attended Napoleon in 1807 when he crossed the Alps – for what was to be the last time – at Mont Cenis.

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99

JACQUES AUGUSTE DIEUDONNE (FRENCH 1795-1873): A BRONZE PORTRAIT BUST OF ALEXANDER MACDONALD, DUKE OF TARENTE

The sitter modelled full face, wearing full dress uniform, orders and silk sash, his jacket embroidered with oak leaves and with fringed epaulettes, signed and dated *Dieudonne Sculpt 1824, / Luttetiae* and with inscribed presentation plaque *J.E.J.A.MACDONALD, DUC DE TARENTE, MAL DE FRANCE*, rich mid and dark brown patination, *70cm high*

£8,000 - 12,000
€9,400 - 14,000
US$11,000 - 17,000

Provenance:
Anne Nancy de Tarente, daughter of Alexander Macdonald, wife of the Duc de Massena, Sylvestre Regnier and lady in waiting to the daughters of Louis Phillipe.
Thence by descent:
Acquired by the present vendor in the early 2000's.

Alexander Macdonald (1765-1840) was made the Marshal of France after the battle of Wagram. He successfully negotiated the abdication of Napoleon with the allies. As well as receiving numerous military medals and titles he was appointed chief officer of the Legion D'Honneur.

Jacques Dieudonne was one of the most celebrated and fashionable portrait sculptors of his time. In great demand as a portraitist and engraver of medals he studied under the great master Bosio. His commissions included The Duc D'Orleans, the Duc D'Angouleme, Louis Phillipe and Charles X.

Examples of Dieudonne's works can be found in the following collections: Versailles: Gaston de Foix, Count of Nemours, bronze, Charles, Count de Blois, Antoine Arnaud Musée de Bourges: Charles X, marble Musée de Cambrai: Duc d'Angouleme

Jean-Jacques Régis Cambacérès (1753-1824)
© Conseil d'État, Paris

100 *
A SÈVRES PLATE FROM THE '*SERVICE CAMBACÉRÈS*' GIVEN BY NAPOLEON TO JEAN-JACQUES RÉGIS, PRINCE DE CAMBACÉRÈS, CIRCA 1805-06
Finely painted with a scene from Aesop's fables of 'The Lion and the Gnat', surrounded by a wide gilt band, the burgundy-ground rim decorated with formal gilt borders, titled on the reverse '*n°45 / le Lion et le Moucheron*' in purple, *24.2cm diam.*, 'M.Imp.le/ de Sevres/‡' stencilled in iron-red, incised marks

£12,000 - 15,000
€14,000 - 18,000
US$17,000 - 21,000

Provenance:
Purchased on 17 August 1807 and given by Napoleon to Jean-Jacques Régis, Prince de Cambacérès and Archchancellor of the Empire on the occasion of the marriage of Princess Stéphanie de Beauharnais to the Prince of Baden;
Twinight Collection, no. 2096 (label to underside)

In 1805 the Sèvres manufactory started working on a service with views of Italy, but eventually decided to expand it to include views of Royal palaces, such as Fontainebleau and the Tuileries, and scenes from Aesop's Fables, as is the case in the present lot. In 1807 the service was given by Napoleon to his Archchancellor, Jean-Jacques Régis. The gift included not only the service, but also biscuit figures, groups and vases. See Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), no. 102 and p. 95f for a full listing.

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.

Count Nikolai Petrovich Romanzoff

101 *

A SÈVRES PLATE FROM THE CAMEO SERVICE FOR COUNT ROMANZOFF, CIRCA 1808

Decorated with the portrait man in profile in imitation of a shell cameo, inscribed '*Scipion l'afriq*.' and ' *P.G. de la Bibl. Imp.*', , the gilt rim reserved with a band of berried laurel leaves in black monochrome, 1*3.8cm diam.*, 'de Sèvres/8' in iron-red, incised 8 and T, T. in gilding inside footrim (some restoration)

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

Provenance:
Delivered on 11 February 1809 to Count Nikolai Petrovich Romanzoff or Rumyantsev, foreign minister of Russia

See Camille Leprince, *Napoléon Ier & la Manufacture de Sèvres* (2016), no. 128, where he illustrates another example in the Hermitage Museum, Saint Petersburg.

Count Nikolai Petrovich Romanzoff or Rumyantsev (1754-1826) was born in Saint Petersburg, the son of Field Marshal Pyotr Rumyantsev-Zadunaisky. He became first envoy of Russia to the Holy Roman Empire after the Treaty of Teschen in 1779. Due to his influence with Alexander I, Emperor of Russia, he also was selected as Minister of Commerce between 1802 and 1811 and President of the State Council between 1810 and 1812. In 1808 he was appointed Foreign Minister and wanted Russia to seek a closer alliance with France. However, when Napoleon invaded in 1812 he suffered a stroke and eventually retired in 1814.

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King Frederick August I of Saxony

102 *

A SÈVRES SIGNED PLATE FROM THE SERVICE '*MARLI D'OR*', CIRCA 1806-1807

Painted by Lebel, signed l.r., with a topographical view titled on the reverse in black '*Bords du Rhin./Brau Bach*.', the rim with a burnished gilt ground border elaborately tooled with acanthus leaves above a beaded band, *23.4cm diam.*, 'M.Imp.le/ de Sevres/18..' stencilled in iron-red (indistinct date stamp), 31.At B.T in gilding, incised marks

£12,000 - 15,000
€14,000 - 18,000
US$17,000 - 21,000

The first mention of the 'marli d'or' service can be found in the Sèvres work records of 1805, but it continued being made until the restoration of the French monarchy.

Napoleon gave pieces from the service as gifts to King Friedrich August I of Saxony in 1809 and subsequently to Prince Schwarzenberg, the Austrian ambassador, in 1812. The decoration included a variety of subjects, such as flower still lifes, landscapes, cameos and historical and genre scenes. The best painters of the manufactory worked on the plates, such as Drolling, Georget, and others. See Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), no. 111 and p. 239, and Samuel Wittwer, Refinement & Elegance - Early Nineteenth-Century Royal Porcelain from the Twinight Collection (2007), p.246, no.60.

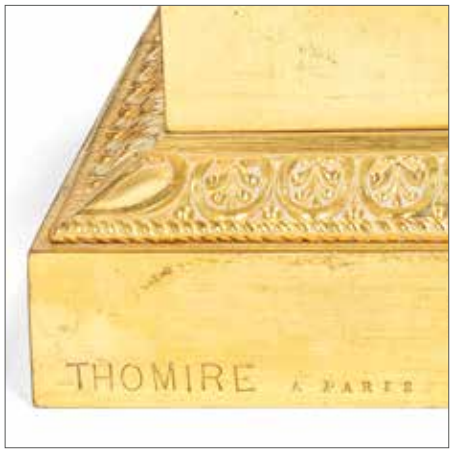
The scene of the present lot depicts a view of the river Rhine with the town of Braubach beside it and the Marksburg above.

103

103
A RARE SÈVRES DOUBLE-HANDLED FOOTED COUPE, CIRCA 1813-1814
Reserved with a puce ground heightened with gilt classical bands, a gilt moulded bead band under a gilt border to the rim reserved with iron-red-ground panels enclosing antique vessels between green scrollwork, the interior with similar gilt bands and a gilt floral motif, on a gilt foot tooled with a border of overlapping palmettes, *12cm high, 20.5cm across handles,* crowned eagle and Manufacture Impériale/ SEVRES stencilled in iron-red, incised DC, 10 and ch(?) (restoration to one side)

£600 - 800
€710 - 940
US$830 - 1,100

Another example of this very rare shape was sold at Lempertz, Cologne, 15 May 2018, lot 532.



104 *
A PAIR OF EARLY 19TH CENTURY GILT BRONZE AND CUT GLASS NINE LIGHT CANDELABRA
Signed Thomire A Paris, the glass possibly attributable to Baccarat The milled nozzles with detachable drip pans above composite foliate and fruiting laurel and anthemion scrolling arms with scalloped collars arranged in two tiers, all issuing from anthemion and palmette capitals and surmounted by tapering reeded central stems with corresponding swept petal edged nozzles, the tapering spiral diamond cut glass column sleeves with applied foliate pieced upper band and deep collars, the stepped rectangular pedestals with applied military trophies raised on shallow plinth bases, each marked to one side, *THOMIRE A PARIS*, *112cm high*

£20,000 - 30,000
€24,000 - 35,000
US$28,000 - 42,000

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

105 *
JEAN LOUIS ERNEST MEISSONIER (FRENCH, 1815-1891)
Study for *Napoléon I in 1814*
signed with monogram and dated '1862' (upper left)
oil on panel
23.5 x 11.5cm

£15,000 - 20,000
€18,000 - 24,000
US$21,000 - 28,000

The present lot is a study for the 1862 work now in the collection of the Walters Art Museum, Baltimore. The finished work was commissioned by the subject's nephew, Prince Napoleon, and portrays the Emperor in a forbidding landscape just after his last, hard-won victory in the 1814 French campaign, that was fought at Arcis-sur-Aube, near Troyes.

We are grateful to Doctor Constance Hungerford, author of *Ernest Meissonier, Master in his Genre* (Cambridge, 1999) for her assistance in cataloguing this lot.

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106 *

A FINE FRENCH FIRST EMPIRE GENERAL'S SABRE DE LUXE ENGRAVED MF.TURE A VERSAILLE ENT SE BOUTET, EARLY 19TH CENTURY

With curved fullered blade double-edged towards the point (some old pitting), etched and gilt against a blued ground over a third of its length on both sides of the forte with a martial trophy, wreaths of laurel and foliage, the gilt ricasso etched 'Coulaux Freres Manufacture de Klingenthal', cast and chased ormolu hilt comprising quillon-block chased with a flower-head within recessed line borders on both sides, faceted downbent quillon with bud-shaped terminal, faceted knuckle-guard with central oval chased en suite with the quillon-block, bifurcated at the top beneath a hollowed oval carrying a scroll linked to the pommel, the latter with recessed border and chased flower-head centred on the tang button, and ebony grip carved on both sides with overlapping scales, in its wooden scabbard covered in black leather with ormolu locket, chape and suspension mount each pierced with scrolls, the former engraved with Boutet manufactory details on one side, two rings for suspension, and retaining most of the original gilding
83cm. blade, 100.5cm. overall

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 21,000

Nicolas-Noël Boutet (1761-1833) is considered to be one of the greatest recorded gunmakers. From 1793 to 1818 he was artistic director of the Manufacture Nationale de Versailles were he was responsible for the production of some of the finest luxury and presentation arms ever made

107 (part lot)

108

109

107
VARIOUS ARTISTS
Napoleon on his favourite charger
Lithograph with hand-colouring; together with five caricatures: **Blockade**, 1807; **National Opinions of Bonaparte**, 1808; **Boney and his horse Talley**, 1808, all by Charles Williams; **The Spanish Pye**, 1808, by Isaac Cruikshank; **Sauve qui peut**, 1816, by William Heath and Thomas Sutherland; etchings with hand-colouring, five in gilded ebonized frames (6)
40 x 48.5cm (and smaller)

£600 - 800
€710 - 940
US$830 - 1,100

108
FRENCH SCHOOL, 19TH CENTURY
Napoleon inspecting his troops
oil on copper
46.4 x 63.2cm

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

109
ENGLISH SCHOOL, LATE 19TH CENTURY
On ne passe pas!
inscribed '"ON NE PASSE PAS"/Je vous dis qu'encore bien meme qu'vous serries le p'tit Caporal on n'passe pas!!' (lower left)
oil on canvas
37.5 x 46.5cm

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Ex. collection of Baron C. Ver Heyden De Lancey (1889-1984)
Anon. sale, Sotheby's London, 13 July 1989, lot 1089
Private collection, UK

The present lot is taken from a popular French engraving, which depicts an incident in 1809; the scene, as relayed in *L'Illustration: Journal Universel* in October, 1846, takes place following the victory of Ebersberg; Napoleon is stationed in the remnants of a half-destroyed house, with a young Private, Jean-Baptiste Coluche, placed on guard duty outside. Told not to let anyone pass, unless accompanied by a staff officer, Coluche dutifully stands his ground when the Emperor himself tries to pass. Rather than being punished for his actions, Coluche was decorated for his bravery.

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110 *
A VERY FINE FRENCH FIRST EMPIRE GENERAL'S SABRE DE LUXE VENDEMIAIRE YEAR XII
With curved hollow-ground blade of damascus steel double-edged towards the point, the forte on both sides with a gilt rectangular cartouche pointed at one end and containing cabalistic symbols, cast and chased ormolu hilt comprising rectangular quillon-black decorated in low relief with a lyre-shaped cartouche with eagle-head finials against crossed banners and a laurel wreath of victory, a shield-shaped extension below with a Medusa-head within a border of beads, downcurved reeded rear quillon emerging from foliage and with lion's head terminal, knuckle-guard en suite and with a lion's head in the round towards the top set against foliage, pommel encircled by a double band of acanthus foliage and surmounted with a further lion's mark centred on a laurel wreath, and ebony grip carved on both sides with overlapping scales, in its blued steel scabbard with ormolu locket, deep chape and suspension mount each decorated with designs of neo-classical foliage, the chape (minor repair) with scrolled shoe, two rings for suspension each retaining a gilt buckle on a red morocco leather strap, and in fine condition retaining virtually all its original finish: on its professionally made modern metal stand (2)
102.5 cm. overall

£25,000 - 30,000
€29,000 - 35,000
US$35,000 - 42,000

Provenance:
Thierry de Maigret, Paris, 19 April 2013, lot 246

A similar example, made for Baron Pierre Jean Gudin 1775-1855, was apparently sold at Thierry de Maigret, 18 November 2009

111
A FRENCH NAPOLEONIC ARTILLERY OFFICER'S SABRE EARLY 19TH CENTURY
With curved fullered blade double-edged towards the point, the forte etched and gilt against a blued ground over a third of its length on both sides with a differing martial trophy between foliage, regulation brass hilt cast and chased with laurel foliage and comprising ovoidal langets each with crossed cannons against oak leaves, lobed rear quillon, two side-bars swept-up to join the knuckle-guard, petalled pommel with back-piece extending down the back of the grip, and leather-covered grip bound with twisted copper wire, in its steel scabbard (some old pitting) with two brass suspension mounts cast and chased en suite with the hilt, and each carrying a ring for suspension
82cm. blade

£2,500 - 3,500
€2,900 - 4,100
US$3,500 - 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.

112
A FRENCH NAPOLEONIC LIGHT CAVALRY OFFICER'S SABRE EARLY 19TH CENTURY
With curved fullered blade double-edged towards the point, the forte etched and gilt against a blued ground over a third of its length on both sides with a martial trophy between foliage, one side at the ricasso with a gilt arch etched 'SHF', regulation brass hilt cast with foliate decoration including branches of oak and comprising ovoidal langets, lobed rear quillon, two side-bars swept-up to join the knuckle-guard, pommel with back-piece extending down the back, and leather-covered grip (minor damage) bound with twisted copper wire, in its brass scabbard (some old dents) with two rings for suspension
83.5cm. blade

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

113
GRANADIER FRANCOIS PILS (FRENCH, 1785-1867)
Napoleon mounting his horse; Soldiers at Dranchowitz; Combat D'Amstetten; Soldiers resting at Drisviatoui
a set of four, one inscribed and dated 'Dranchowitz/a 8 heures du soir, le 19 Mai 1813' (lower right), one inscribed 'Drisviatoui, 11 Juillet 1812' (lower left)
pen, ink and watercolour, the largest
19 x 30cm
(4)

£12,000 - 15,000
€14,000 - 18,000
US$17,000 - 21,000

François Pils, from Alsace, was the *valet de chambre* for General (later Marshall) Oudinot, and was with him on the battlefields of Austerlitz, Jena, Essling and Wagram. A talented artist and author of the famous journal of the Napoleonic campaign *Journal de marche du grenadier Pils, 1804-1814*, he would later study with Horace Vernet. His son, Isadore, was also an artist. A watercolour entitled *The Surgeon Capiomont Stitching the Ear of General Oudinot at the Battle of Wagram, 1809* is in the Wellcome Collection.

The works in the present lot depict various engagements which took place in the early 19th Century: 'Combat D'Amstetten' was a skirmish between French and Austrian troops in November 1805; 'Drisviatoui' was a position occupied by Oudinot during the invasion of Russia in 1812; 'Dranchowitz' was a position occupied by the French during their retreat through Saxony in 1813.

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.

114 *

A RARE SÈVRES PLATE FROM THE '*VUES DIVERSES*' SERVICE ORDERED BY NAPOLEON, CIRCA 1812-17

Finely painted with a landscape scene of soldiers in a valley, titled to the reverse in black '*Plaine de Roncevaux*', the edge of the well with a tooled gilt border, the black-ground rim decorated with gilt border of interwoven strapwork and palmettes, *24cm diam.*, traces of factory mark, incised marks and traces of erased inventory number

£20,000 - 25,000
€24,000 - 29,000
US$28,000 - 35,000

Provenance:
Twinight Collection, no. 2066 (label to underside)

The '*vues diverses*' service was started in 1812 upon the order of Napoleon, interrupted during the fall of the Empire and then finished in 1817 after the restoration of the monarchy. It contained overall 48 plates, 36 of which were delivered to King Louis XVIII at the end of 1815. See Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), no. 198 and p. 242.

The present lot depicts a scene in the plain of Roncevaux. Roncevaux was the location of a famous battle in 778, where a large group of Basques ambushed a part of Charlemagne's army after his conquest of the Iberian peninsula.

116

115

115
AN ENGRAVED GLASS PORTRAIT GOBLET, MID-19TH CENTURY
The generous round funnel bowl finely decorated with a full-length portrait of Napoleon Bonaparte in full uniform on horseback, holding a saddlebag bearing the monogram 'N' beneath a crown with his left hand, the reverse with a blank circular cartouche within a wreath of roses, set on a faceted hollow stem, the circular foot star-cut, *18.8cm high*

£500 - 700
€590 - 820
US$690 - 970

Provenance:
Paul Kettle Collection

The source of the present portrait would appear to be a steel engraving by John Henry Robinson after an original by Jacques-Louis David.

116 *
A FRENCH FIRST EMPIRE SILVER-MOUNTED COMMISSAIRE DE GUERRE (HONORARY) SABRE
PARIS SILVER GUARANTEE MARKS FOR 1794-97 AND LATER, MAKER'S MARK OF PIERRE-NICOLAS SOMMÉ
With curved fullered blade (some scattered old pitting) double-edged towards the point, the forte lightly etched along both sides with foliage, a sun-in-splendour, a martial trophy and a panel of cabalistic symbols, the decorating retaining traces of gilding, hilt comprising ovoidal langets, rear quillon with lobed terminal, faceted baluster knuckle-guard with central oval and linked to the pommel by a scroll at the top, pommel with fluted cap and rounded tang button, and rounded ebony grip chequered over each side, in original wood-lined black leather scabbard (some old loss of finish) with linear engraved silver locket, chape and suspension mount, and two silver rings for suspension *81cm. blade, 93.5cm. overall*

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

Pierre-Nicolas Sommé is recorded between 1760 and 1809, the year of his death at Versailles

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.

117 *

A FINELY DETAILED PRISONER-OF-WAR BONE MODEL OF A FIRST CLASS SHIP OF THE LINE, FRENCH, EARLY 19TH CENTURY

The three-masted model with standing and running rigging, pinned and planked hull with galleries stern, red painted gun ports, horn strakes and carved and polychromed warrior figurehead, deck details include metal guns on bone carriages, capstan, stove pipes, water barrels, companionway and deck house, mounted on octagonal straw-work marquetry case with bone balustrades, surround and raised on four squat feet, the model *19cm x 21.5cm x 6.5cm*, in modern glazed display case,
25.5cm x 28cm x 13cm cased

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 21,000

Provenance:
Collection Claude Vérité, Christie's, Paris, 24th June 2014, lot 100.

The Ship of the line was among the most prominent naval warship designs in use from the 17th century onwards. Such ships were particularly suited to the popular ship-of-the-line tactic, which comprised a column of ships firing their broadside cannons against their foe. The tactic favoured ships with the most cannons, culminating with the 19th century *HMS Victoria* which had over 120 guns. With the application of steam power in the mid-19th century, use of the Ship of the line declined sharply.

Among the finely carved details of the present model is the figurehead of a warrior clutching his shield.

118

A PRISONER-OF-WAR BONE MODEL OF A 90-GUN SHIP-OF-THE-LINE, FRENCH, EARLY 19TH CENTURY

the three-masted vessel with standing and running rigging, pinned and planked hull with horn strakes and red painted gun ports, retractable brass cannon operated by strings and toggles at the stern, three long boats on davits, carved and polychromed warrior figurehead, deck details include belaying rails capstan, water barrels stove pipes, gratings bell canopy and companionways, on rectangular parquetry wood stand, the model *30.5cm x 43cm x 13cm*, together with a collection of correspondence relating to the provenance dated 1891 and later restoration invoices, in later glazed display case, *37cm x 56cm x 23cm cased*

£15,000 - 20,000
€18,000 - 24,000
US$21,000 - 28,000

"From beef-bones of captivity/ The shapely hull was made/ Whose making helped upon their way/ Such limping hours and slow/ As measured out the leaden day/ That none but prisoners know"
- Ode to a Prisoner of War Bone Ship Model

The present lot was likely to have been made by a French prisoner-of-war in an English prison after the Battle of Trafalgar on the 21st October 1805. The model is constructed using delicately carved and sewn beef-bones. Such bones would have been collected from a prisoner's rations of half a pound of meat per day, and subsequently carved. After completion, bone models would have been offered in regular markets held within the prison, and attended by local townsfolk. As many Napoleonic prisoners were conscripts, some would have been highly skilled carvers and craftsmen.

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119 *
STUDIO OF PAUL HIPPOLYTE DELAROCHE
(FRENCH, 1797-1856)
NAPOLEON ABDIQUANT À FONTAINEBLEAU
oil on canvas
204 x 154cm

£40,000 - 60,000
€47,000 - 71,000
US$55,000 - 83,000

Provenance:
John C. Henderson Collection, New York.
Private collection, Australia.
Michael Kroger Collection, Australia.
Sale, Osenat, Fontainebleau, The Michael Kroger Collection, 2 October, 2011, lot 36.
Private collection, France.
Sale, Osenat, Fontainebleau, The Empire at Fontainebleau: Historical Memories, 8 December 2019, lot 252.

Exhibited:
Melbourne, *Treasures of Napoleon* July-September, 1999.
Waterloo Memorial Museum, Napoléon: de Waterloo à Sainte-Hélène, la naissance de la légende, 5 May to 17 October 2021

In 1845 the German merchant Adolph Heinrich Scheletter commissioned Hippolyte Paul Delaroche (1797-1856) to paint Napoleon at Fontainebleau. Based on a description in Baron Norvin's Histoire de Napoleon of 1828, it depicts the Emperor on 31st March, 1814, the day Paris capitulated to the invading allied armies. His mud-spattered boots and overcoat bring to mind recent events and symbolise his soiled prestige.

Delaroche was one of the most famous painters of the mid-nineteenth century, with patrons throughout Europe and beyond. Although the first of his portraits of Napoleon was produced over twenty years after his exile from Europe, (and Delaroche was barely an adult at the time of Waterloo) the authenticity of his portraits was attested by people who had seen the Emperor in his prime. Nineteenth-century patrons could not believe that the artist had not actually set eyes upon his powerful model, but there is no evidence that he had.

The original version of this portrait is now in the Leipzig Museum of Fine Art. A smaller version, acquired by Queen Victoria in 1846 and now in the Royal Collection Trust, hangs at Osborne House.

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.

The Castlereagh Inkstand, marked by Paul Storr and Philip Rundell, London, 1818-19 and 1819-20. Museum no. M.8-2003

120

A SILVER TREASURY INKSTAND FOR LORD CASTLEREAGH
Henry Nutting, London 1805

Rectangular on four scroll feet, the double hinge cover with swing handle and engraved Royal arms of King George III and a coat-of-arms under a coronet of STEWART quartering another with Hobart in pretence for Robert Stewart, Viscount Castlereagh, later 2nd Marquess of Londonderry (1769-1822) and his wife Amelia (Emily), daughter of John Hobart, 2nd Earl of Buckinghamshire, whom he married in 1794, the interior fitted on one side with three compartments with a glass inkwell and sander with silver covers, together with an associated hand-coloured contemporary print of Castlereagh, depicting an inkstand, by Pitcher, *length 30cm*, *weight 93ozoz*. (6)

£18,000 - 22,000
€21,000 - 26,000
US$25,000 - 30,000

This inkstand belonged to Robert Stewart, Viscount Castlereagh who played a central and defining role in the Napoleonic Wars and was arguably Britain's greatest ever foreign secretary. He used it on a daily basis throughout the war to correspond with monarchs, statesmen and military leaders around Europe: from Nelson and Wellington to Tsar Alexander I, Kaiser Frederick William III of Prussia and Emperor Francis I of Austria (even Napoleon in extremis wrote to Castlereagh, without apparent reply).

The inkstand was a perquisite of office granted to Castlereagh when Prime Minister William Pitt, a close ally and friend, made him secretary of state for war and the colonies in July 1805. It resided on his desk at 12 Downing Street where Castlereagh interviewed Admiral Lord Nelson before the admiral departed on his final, fatal mission. Waiting outside the office Nelson had met Sir Arthur Wellesley, the future duke of Wellington, the only occasion the two heroes of the war would meet. Castlereagh continued to corresponded with Nelson at sea composing his final letter (in reply to Nelson's of 13 October) a day before news of the admiral's 'great achievement and fall' at Trafalgar reached London on 6 November 1805.

Ten years later and now foreign secretary, Castlereagh received and replied to frequent letters from Wellington ahead of the Battle of Waterloo and Napoleon's final defeat. Fellow Irishman Wellington would probably not have been at Waterloo without his friend's patronage and encouragement. Following the victory, Wellington's sent his battlefield dispatch post-haste to Castlereagh in London where, the minister not being at home in St James's Square, it was famously intercepted by the Prince Regent dining nearby.

On hearing the dramatic news, Castlereagh travelled immediately to France to co-ordinate the allied negotiations which resulted in the Treaty of Paris on 20 November 1815. Lauded as the architect of the treaty, and of the congress system which sought to moderate conflicting interests in post-war Europe, Castlereagh was showered with gifts, titles and awards. In an unusually extravagant gesture for a man otherwise noted for his austerity of manner, in 1817 Castlereagh arranged for no less than twenty-one of the precious boxes he received from sovereigns to be melted and re-formed by Rundell's, the royal goldsmiths, into a magnificent gold inkstand. Castlereagh's decision to commemorate his achievements in an inkstand shows the high status he attached to this most evocative, useful and vital desk accessory.

As a perquisite of office, Castlereagh may also have been mindful that on retirement he would be expected to surrender this silver inkstand back to the royal jewel house (which officially still owned it). In fact, following Castlereagh's suicide, both inkstands remained with his family until the gold example was acquired in 2003 by the V&A, partly in lieu of tax, for £650,000 and this silver example by descent in 2019.

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.

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121
ALCIDE JOSEPH LORENTZ (FRENCH, 1813-1891)
NAPOLEON AT ELBA
signed 'AJ Lorentz' (lower left); indistinctly inscribed 'Napoleon at Elba' (on remnants of a label attached to the stretcher)
oil on canvas
63.5 x 45.7cm

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

Provenance:
Private collection, Portugal

122
A CARICATURE OF NAPOLEON BONAPARTE
Five contemporary or near-contemporary caricatures of Napoleon, early 19th century, etchings and engravings, 3 hand-coloured, 3 tipped or pasted on card*, various sizes (approximately 250 x 180mm. and smaller)*; together with a 'Protean View' (6)

£600 - 800
€710 - 940
US$830 - 1,100

Comprising: attributed to Pierre Marie Bassompierre Gaston, Napoleon with beaked nose, hand-coloured; anonymous, 'Das ist mein lieber Sohn...', Napoleon as a baby being held by the Devil; anonymous, 'Saute pour le Roy', a bust of laurel-wreathed Napoleon being held up by a republican in a *bonnet rouge*; anonymous, 'Napoleon et le destin', holding miniature soldiers and gambling with Death; after Pierre Lacroix, 'Serrement de Nez', Marshal Ney kneels with his nose in the backside of Napoleon; William Spooner, 'Spooner's Protean Views No. 10 Napoleon Powerful and Napoleon Powerless', showing Napoleon standing on the shore looking out over an empty sea, when held to light changing to a scene of him standing before an army of soldiers.

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123 *
CHARLES DUSAULCHOY (FRENCH, 1781-1852)
Il succombe mais comme le Phoenix. Il renait de ses cendres
indistinctly signed and dated '1831' (lower left); indistinctly inscribed
(on the reverse)
oil on canvas
74 x 59cm

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

Charles Dusaulchoy is believed to have been a pupil of Napoleon's principal portraitist Jacques-Louis David from 1808.

Battle of Waterloo – 18 June 1815

Following his miraculous escape from exile on the Italian island of Elba, Napoleon attracted the overwhelming support of the French population and returned to power in March 1815. His ambition to create a European empire ruled by France was realised once more. However, many of the European states that had previously opposed him were thereby forced into coalition, mobilising their armies to oppose Napoleon's intentions. Always the cunning military strategist, Napoleon planned to attack them separately before they could join in a coordinated invasion of France with other members of the alliance.

However, the French army was decisively defeated on the fields of Waterloo in Belgium on 18 June by two allied armies, a British-led force consisting of regiments from Great Britain, the Netherlands, Hanover, Brunswick, and Nassau, under the command of the Duke of Wellington, and a Prussian army under the command of Field Marshal von Blücher. This crucial and bloody battle near the village of Waterloo was to be Napoleon's last engagement and famously marked the end of the Napoleonic Wars.

Napoleon abdicated four days after the defeat marking the end of his Hundred Days return from exile. Jubilant coalition forces entered Paris on 7 July and once again Napoleon was sent into exile on the heavily guarded island of St. Helena in the South Atlantic. Thus ended his rule as Emperor of France and set a chronological milestone between successive European wars and decades of relative peace, often referred to as the *Pax Britannica*.

Opposite:
Lady Elizabeth Butler, *Scotland Forever!*, 1881
© Leeds Art Gallery

124 TP
LADY ELIZABETH BUTLER (BRITISH, 1846-1933)
Dawn of Waterloo
The 'Reveille' in the bivouac of the Scots Greys on the morning of the battle
signed with initials and dated '18 EB 95' (lower left)
oil on canvas
127 x 196cm

£80,000 - 120,000
€94,000 - 140,000
US$110,000 - 170,000

To be sold on behalf of a charitable institution.

Provenance:
The artist.
By descent from Lady Butler to her daughter, Eileen, Viscountess Gormanston.
To Eileen's daughter, Ismay, wife of Lord Ninian Crichton-Stuart.
To their son, Major M.D.D. Crichton-Stuart, Palace of Falkland, Fife.
Thence by descent.
Property of the Falkland Stewardship Trust.

Literature:
Paul Isherwood & Jenny Spencer-Smith, *Lady Butler, Battle Artist*, exhibition catalogue, 1987, cat. no. 60, illustrated p. 108.

Exhibited:
Aldershot, Club House, 1895.
London, Royal Academy, 1895, no. 853.
London, National Army Museum, *Lady Butler, Battle Artist*, May–September 1987, travelling to Durham Light Infantry Museum and Arts Centre and Leeds City Art Gallery, October 1987-February 1988.

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.

Elizabeth Southerden Thompson, later Lady Butler, is arguably the greatest British military painter of the nineteenth-century. She was born in Switzerland and from the age of sixteen trained at the South Kensington Schools in London and in Florence at the Accademia di Belle Arti. As is evident in her sketchbooks, Butler had expressed an interest in military subjects from early in her training and, at the age of nineteen, even visited the site of the Battle of Waterloo. However, it was upon viewing the work of Jean Louis Meissonier whilst visiting Paris in 1870 that she was truly inspired by military subjects, and these became her sole focus.

Butler's significant private commission of 1874, *The Roll Call*, signifies her break as a professional artist, as the work achieved critical praise and popular success when exhibited at the Royal Academy in the same year. Impressed, Queen Victoria would go on to purchase the painting and it is still held in the Royal Collection. *The Roll Call*, along with most other paintings produced by her in the ensuing years, would focus on the Crimean Wars.

Marriage in 1877 to Colonel William Butler would bring a great deal of fresh subjects for the artist to capture, as she was able to travel widely through the British Empire with her new husband. Significant oils relating to colonial warfare were produced during this time, perhaps most notably *The Remnants of an Army: Jellalabad, January 13th, 1842* and *The Defence of Rorke's Drift, January 22nd, 1879*. However, her husband, having recently been honoured with a knighthood and promoted to Brigadier General, was injured at Wadi Halfa in 1886. This prompted a return to permanent residence in the UK.

Butler began work on the present picture in the summer of 1893 at her home in Delgany, County Wicklow. Her aim was to create as great a sense of realism as possible. As such, in her words, '...not a thing [was] painted in the studio', and instead she relied on the warm summer evenings to prepare twilight studies. Given the rural location of the family home, Butler explains where her models came from: 'I pressed many people into my service as models, and I think I got their fine Irish faces very true to nature. I even caught an Irish Dragoon home on leave in the village, whose splendid profile I saw at once would be very telling.' It is understood that this model is the central figure in the composition's foreground.

In November 1893, William Butler took command of 2nd Infantry Brigade at Aldershot where the painting was continued – the old court martial hut having been fitted with skylights was repurposed as a studio. Butler made good use of the Brigade's soldiers and her sketches produced during this time show some of the focal figures slumbering and awakening. It is here that the painting was completed and in March 1895 it went on display at the Club House, Aldershot, before being exhibited at the Royal Academy in the same year.

The painting shows young troopers of the 2nd Royal North British Dragoons - Scots Greys - awakening on the morning of 18th June 1815. Later that day they were to take part in the heroic charge of the Union Brigade. A charge which, at first successful, ended in terrible losses to the British. The work can therefore be seen as a commemorative piece which alludes to the ultimate sacrifice a soldier can make. Perhaps Butler's most famous painting, *Scotland For Ever!*, depicting the charge itself, now hangs in Leeds City Art Gallery (see fig.1).

The present work represents an artist matured in their craft. It captures the stoic virtue with which Elizabeth Butler's soldiers are so often imbued, but there is a sensitivity to this work unlike others by her. In Butler's own words, it was 'never painted for the glory of war, but to portray its pathos and heroism'.

125

126

125
A CHAMBERLAIN CABINET PLATE WITH A VIEW OF CHATEAU D'HOUGOUMONT, WATERLOO, CIRCA 1816
Painted with a titled view of the 'South side of the Chateau Gomont, adjoining the Wood', a solitary figure standing on a road before the walled manor, within a circular gilt frame and pale green border, the rim with a gilt band, *21.5cm diam,* script mark referring to New Bond Street address

£500 - 700
€590 - 820
US$690 - 970

Provenance
The Prince Regent, later King George IV

Château d'Hougoumont (formerly Goumont) was the location of one of the most significant fights in the Battle of Waterloo on 18 June 1815 and was one of the key positions in the British defensive line. This plate is part of a set of twelve plates decorated with views of the Waterloo which were part of an order placed by the Prince Regent invoiced on 31 October 1816. The original invoice exists in the Museum of Worcester Porcelain. Eight plates from this set are in the Royal Collection (inv. no. RCIN 10884). The views are taken from a set of twelve engravings produced in 1816 by R Reeve after drawings by Samuel Wharton.

126
AN ENGLISH BISCUIT PORCELAIN FIGURE OF NAPOLEON BONAPARTE, CIRCA 1830-40
Modelled standing contrapposto before a rocky outcrop, wearing full military uniform and a bicorne hat, his arms folded, on a circular base, *28.5cm high*

£600 - 800
€710 - 940
US$830 - 1,100

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

127

ALFRED-GUILLAUME-GABRIEL, COMTE D'ORSAY (FRENCH, 1801-1852): A BRONZE EQUESTRIAN PORTRAIT OF ARTHUR WELLESLEY, 1ST DUKE OF WELLINGTON

Depicted on his favourite charger 'Hanover' wearing a plumed bicorne and holding a telescope in his right hand, his sheathed sword to his left side, on rectangular naturalistic base, the base signed to one side and to the underside of the horse *COMTE D'ORSAY SCULPT. 1848*, the opposing side of the base inscribed and numbered *T.W. No 17*, raised on a contemporary black marble rectangular plinth, *44.5cm high approximately overall*

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

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

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

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

Literature:
P. Kjellberg *Les Bronzes du XIX Siecle*, Les Editions de L'Amateur, Paris (p. 526).

128

128 (reverse)

128 *
THE WATERLOO MEDAL AWARDED TO SERGEANT ISAAC BOND OF THE 52ND REGIMENT OF FOOT,
Fitted with replacement clip and ring suspension, impressed (Serjeant Isa*c Bon* 1st Batt. 52nd Reg. Foot.). *With remains of brooch mounting to the reverse, otherwise generally fine.* (1)

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Sergeant Isaac Bond enlisted on the 16th October 1799, he is noted as serving with John Ewart's Company at the Siege of Badajoz from the 16th March to the 6th April 1812 as a Corporal. He is confirmed on the Waterloo medal roll serving with Captain George Young's Company. He was discharged on the 25th February 1819. He died on the 4th August 1841 at Tidenham, Gloucestershire, aged 70.

Sold with copied service papers with letters and comments relating to his service and Pension, copy death certificate.

129

129
A GOLD MEMORIAL RING, CIRCA 1815
The floral band inscribed on the interior "Waterloo 18th June 1815" (year is rubbed), *ring size K*

£300 - 500
€350 - 590
US$420 - 690

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.

130

130
A HORSEHAIR BRACELET, WOVEN FROM THE MANE OF THE DUKE OF WELLINGTON'S HORSE, COPENHAGEN, CIRCA 1815
The wide strap composed of plaited hair on a gold clasp engraved, *From the Mane/ of the Charger/ COPENHAGEN/ which carried the/ DUKE OF WELLINGTON/ 18 Successive Hours/ on the 18th June 1815*, the opposite end of the clasp engraved, *The Battle of Waterloo*, *18.7cm x 2.7cm*

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Copenhagen was a dark chestnut part thoroughbred ex. racehorse, born in 1808 and named for the Victory at Copenhagen. An unsuccessful racer, she was sold to the Marquess of Londonderry and went with him to Spain for the Peninsula War. When the Marquess left for Germany, he was sold, along with another horse from the same stables to the Duke of Wellington. The Duke rode him for the remainder of the Napoleonic War and he famously carried him for over the 18 hours of the Battle of Waterloo.

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

131

131
A 19TH CENTURY BATTLE OF TRAFALGAR / WATERLOO COMMEMORATIVE PRESSED TREEN SNUFF BOX
By Obadiah Westwood of Birmingham
Of circular form decorated with two veterans dancing, smoking and drinking around a tavern table, with a notation for *Trafalgar / Victory / Waterloo / 18 June 1815 / 21 October 1805*, signed to the table leg *Westwood*,
7cm diameter

£600 - 800
€710 - 940
US$830 - 1,100

132 *
RAOUL ARUS (FRENCH, 1846-1921)
Le Bataillon sacré de Waterloo
signed, indistinctly inscribed and dated 'A l'ami Veyrat/R. Arus/... Salon 1902' (lower right)
oil on canvas
96.5 x 150cm

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

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.

133

133
SIX STAFFORDSHIRE FIGURES OF NAPOLEON, MID-19TH CENTURY
Comprising a porcellaneous figure of Napoleon standing on a square base, a bare-headed figure beside a tree, a figure standing with an eagle at his side, another wearing a blue waistcoat and jacket picked out in gold, another astride a rocky base, the last on a tall cylindrical plinth inscribed 'N B', with a cannon at his feet, *19.2-32cm high*

£500 - 700
€590 - 820
US$690 - 970

A similar model to the example standing on a cylindrical plinth is illustrated by P D Gordon Pugh, *Staffordshire Portrait Figures* (1970), p.231, fig.48.

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134
A C J MASON AND CO BISCUIT PORCELAIN PORTRAIT BUST OF THE DUKE OF WELLINGTON, CIRCA 1830-40
On a plain circular socle, the Duke with his head turned slightly to his right, dressed in Roman attire with a lion mask epaulette to his right shoulder, *26.5cm high,* incised 'Pubd By C J. Mason & Co' in script to the reverse

£600 - 800
€710 - 940
US$830 - 1,100

135
AFTER RICHARD CATON WOODVILLE JR.
Scotland Yet! On to Victory!
Photogravure printed in colours, on wove, with narrow margins, *53 x 81cm*

£600 - 800
€710 - 940
US$830 - 1,100

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

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136
ENGLISH SCHOOL, 19TH CENTURY
Portrait of Henry William Paget, 1st Marquess of Anglesey (1768-1854), bust-length and wearing the Order of Saint George and the Star of the Order of the Garter
oil on canvas
93.7 x 73cm

£1,500 - 2,000
€1,800 - 2,400
US$2,100 - 2,800

Henry William Paget, 1st Marquess of Anglesey (1768-1854), styled Lord Paget between 1784 and 1812 and known as the Earl of Uxbridge between 1812 and 1815, was a British Army officer and politician. After serving as a Member of Parliament for Caernarvon and then for Milborne Port, he took part in the Flanders Campaign and then commanded the cavalry for Sir John Moore's army in Spain during the Peninsular War. His cavalry showed greater superiority over their French counterparts at the Battle of Sahagún and at the Battle of Benavente, where he defeated the elite chasseurs of the French Imperial Guard. During the Hundred Days he led the charge of the heavy cavalry against Comte d'Erlon's column at the Battle of Waterloo. At the end of the battle he famously lost part of one leg to a cannonball. According to anecdote, he was close to Wellington when his leg was hit, and exclaimed, "By God, sir, I've lost my leg!" — to which Wellington replied, "By God, sir, so you have!". According to his aide-de-camp, Thomas Wildman, during the amputation Paget smiled and said, "I have had a pretty long run. I have been a beau these 47 years and it would not be fair to cut the young men out any longer." In later life he served twice as Master-General of the Ordnance and twice as Lord Lieutenant of Ireland.

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137
CIRCLE OF EDUARD (PETER EDUARD) STROEHLING (GERMAN, 1768-1826)
Portrait of Field Marshal Gebhard Leberecht von Blücher, bust-length in the uniform of a Prussian general
oil on copper
37 x 31.8cm

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

Provenance
Private collection, UK.

Here, Blucher is seen wearing the dark double-breasted uniform of a Prussian general, with heavy gold aiguillettes and gold buttons. The badge hanging from his neck is that of the Prussian Order of Saint John. Beneath this is a miniature of George IV. He is also wearing the Iron Cross, which is half tucked in his jacket, and the Prussian medal for 1813–1814. On his left breast he wears a number of stars including those of the orders of Bath, of Maria Theresa of Austria, St George of Russia and the Black Eagle.

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.

138

AFTER CHRISTIAN DANIEL RAUCH (GERMAN, 1777-1857): AN EARLY 19TH CENTURY GERMAN CAST IRON FIGURE OF GENERAL BLÜCHER PROBABLY CAST AT THE ROYAL PRUSSIAN IRON FOUNDRY, BERLIN, CIRCA 1825

Probably cast at the Royal Prussian Iron Foundry, Berlin, circa 1825
The figure clad in a swirling cloak stepping forward with raised left hand and brandishing his sword in his right beside a rustic free stump, the stump inscribed *C R F*, possibly for *Christian Rauch, Fecit*) on rectangular base, the iron with bronze patinated finish,
68cm high

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

Gebhard Leberecht von Blücher, Fürst von Wahlstatt (1742-1819) was the Prussian General Feldmarschall who led his army against Napoleon at the Battle of the Nations, alongside Russian, Swedish and Austrian allies, at Leipzig in 1813 and at the Battle of Waterloo in 1815.

Following Napoleon's return from Elba, Blücher commanded the Army of the Lower Rhine. In the June 1815 campaign he sustained a serious defeat at Ligny on 16 June, just two days before the decisive battle at Waterloo. In the course of this battle he was seriously wounded but recovered sufficiently to rejoin his troops, despatching two corps to join Wellington and then led the remainder of his men, arriving on the battlefield in the late afternoon. With the battle hanging in the balance his army intervened with decisive and crushing effect; his vanguard drew off Napoleon's reserves and crushed the remains of French resistance leading the way to a decisive victory. The Prussians followed with a relentless pursuit of the retreating Armée du Nord.

In the evening, after the battle, Wellington and Blücher met close to the inn at La Belle Alliance where Napoleon had abandoned his headquarters. During the meeting Blücher suggested the battle should be remembered as La Belle Alliance, to commemorate the European coalition formed to defeat the French Emperor. Wellington instead recommended Waterloo, the village just north of the battlefield, where he had spent the previous night, commenting that it would not do to name the battle after the Emperor's command post.

Christian Daniel Rauch founded the Berlin school of sculpture and was the foremost German sculptor of the nineteenth century. This present lot is a reduced copy of a monumental statue cast in 1824 at the Royal Prussian Iron Foundry in Berlin, founded in 1804. The original was displayed in the city of Breslau. The use of iron, rather the more usual bronze used for public sculpture was utilised because it was considered more than just a sculptural material, being the very substance of the Prussian nation led by it Iron Chancellor.

A copy of Rauch's figure of Blücher cast by the Royal Prussian Iron Foundry sculpture was acquired by the Earl of Clanwilliam on behalf of George IV in 1825 and is in the Royal Collection at Windsor. The Earl wrote to Sir William Knighton, the King's Private Secretary, that he had visited 'the iron foundry' in June of that year 'where I found the statue and pedestal of Blücher's monument at Breslau...' It was recorded as being received in London 17 September 1825 (Jutshams Receipts II 207) described as an 'iron cast of Blücher & pedestal' and was sent to the castle at the end of November 1828.

Similar examples of this reduced model are in the collections at Corsham Court in Wiltshire and the Wellington Museum at Apsley House.

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139
A RARE DERBY PORCELAIN FIGURE OF NAPOLEON, CIRCA 1821 AND TWO STAFFORDSHIRE FIGURES OF WELLINGTON AND NAPOLEON, MID-19TH CENTURY
The Derby figure standing on a square based in characteristic pose with arms crossed, the plinth at his side inscribed 'BORN. August 15th, 1769 / DIED. May. 21st. 1821.' *19.7cm high,* the Staffordshire figures depicting Wellington and Napoleon astride rearing horses, their costumes picked out in typical palette, the bases applied with sieved clay, *23.5cm high* (3)

£500 - 700
€590 - 820
US$690 - 970

The model of the Derby figure is illustrated by Peter Bradshaw, *Derby Porcelain Figures* (1990), p.423, fig.352.

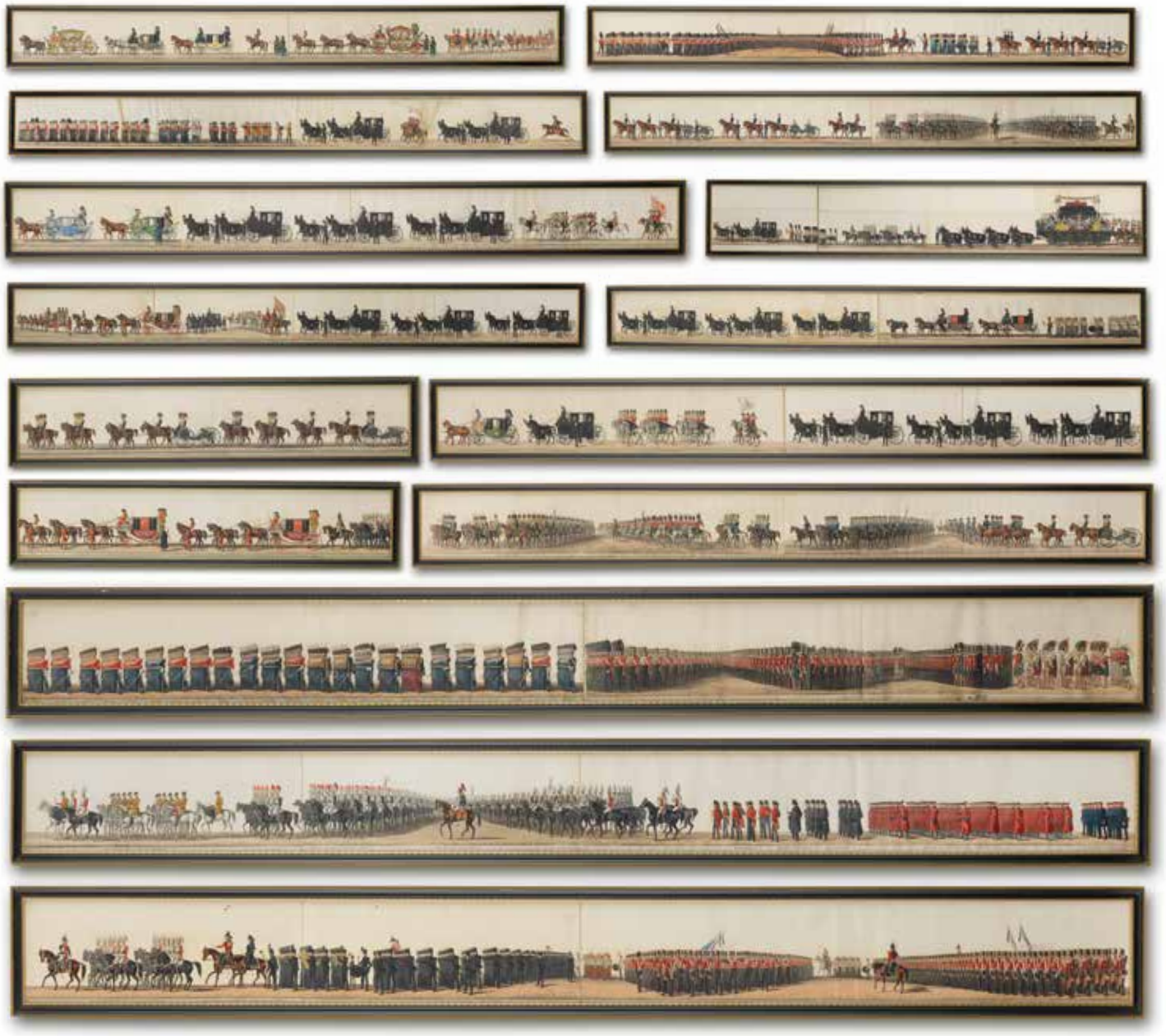
140
A RARE WOOD FAMILY STAFFORDSHIRE PEARLWARE PORTRAIT BUST OF NAPOLEON BONAPARTE, CIRCA 1815-30
Modelled as First Consul, looking slightly to his right, his hair and features delicately picked out in colours, his particularly well-coloured uniform comprising a red tunic embellished with oak leaves beneath a green cloak lined in purple, raised on a shaped brown socle painted with panels simulating stone, *31.5cm high*

£600 - 900
€710 - 1,100
US$830 - 1,200

141
SIX STAFFORDSHIRE FIGURES OF NAPOLEON, TWO OF WELLINGTON AND A RARE STAFFORDSHIRE GROUP, MID-19TH CENTURY
The six figures representing Napoleon in various poses, one as a small figure standing in a tent intended as an inkwell, *14-17cm high,* the figures of Wellington also depicted in different poses, one titled, *19.5 and 20.5cm high,* the group depicting Wellington and Napoleon flanking a faux clock-face, *15.3cm high* (9)

£500 - 700
€590 - 820
US$690 - 970

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.



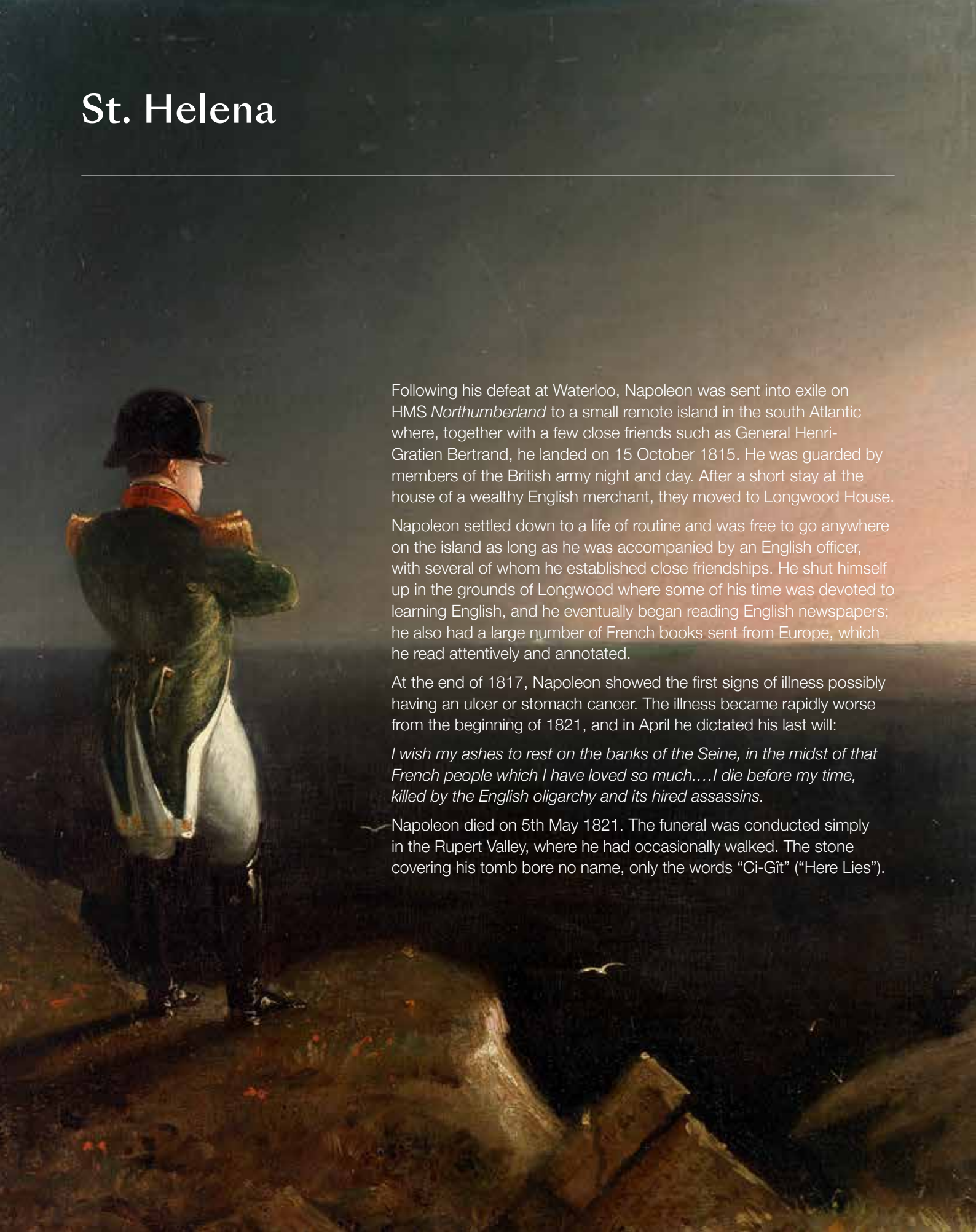
142
SAMUEL ALKEN (1810-1894) AND GEORGE AUGUSTUS SALA (1828-1895)
The Funeral Procession of Arthur, Duke of Wellington
hand-coloured aquatint panorama on 56 sheets, one sheet extended in height to show the funeral carriage, with the mourners and regiments listed below the images, published in 1853 by Ackermann, London, within 15 gilded and ebonized frames (15)
Overall 13.3 x 2062cm

The Duke of Wellington's state funeral took place at St Paul's Cathedral in London on 18 November 1852, preceded by a spectacular 10,000 strong procession. The magnitude and splendour of the occasion is conveyed in the detail and scale of this work which, at 65 feet in length, is one of the longest continuous strip panoramas known. As with depictions of the return of Napoleon's body to Paris, there is a great sense of reverence for a national hero.

£500 - 800
€590 - 940
US$690 - 1,100

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

St. Helena



Following his defeat at Waterloo, Napoleon was sent into exile on HMS *Northumberland* to a small remote island in the south Atlantic where, together with a few close friends such as General Henri-Gratien Bertrand, he landed on 15 October 1815. He was guarded by members of the British army night and day. After a short stay at the house of a wealthy English merchant, they moved to Longwood House.

Napoleon settled down to a life of routine and was free to go anywhere on the island as long as he was accompanied by an English officer, with several of whom he established close friendships. He shut himself up in the grounds of Longwood where some of his time was devoted to learning English, and he eventually began reading English newspapers; he also had a large number of French books sent from Europe, which he read attentively and annotated.

At the end of 1817, Napoleon showed the first signs of illness possibly having an ulcer or stomach cancer. The illness became rapidly worse from the beginning of 1821, and in April he dictated his last will:

I wish my ashes to rest on the banks of the Seine, in the midst of that French people which I have loved so much.…I die before my time, killed by the English oligarchy and its hired assassins.

Napoleon died on 5th May 1821. The funeral was conducted simply in the Rupert Valley, where he had occasionally walked. The stone covering his tomb bore no name, only the words “Ci-Gît” (“Here Lies”).

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143
CIRCLE OF BENJAMIN ROBERT HAYDON
(PLYMOUTH 1786-1846 LONDON)
Napoleon musing at St Helena
signed with initials 'BRH' (lower centre)
oil on canvas
76.8 x 64.2cm
unframed

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

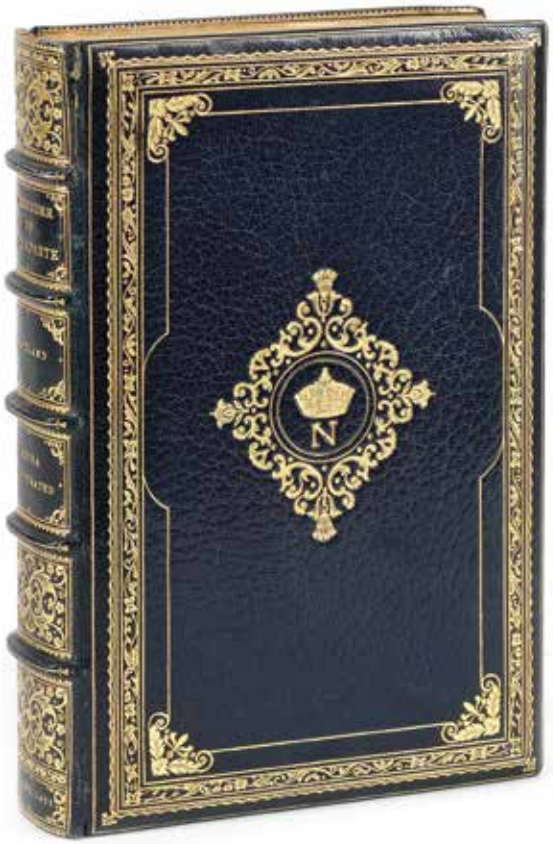
There are twenty-three recorded versions of this subject painted by Haydon. As an admirer of Napoleon, the artist not only produced this large number of works, but also bought the emperor's death mask and was proud to have tried on one of his hats, which is said to have fitted perfectly.

144
DENZIL O. IBBETSON (BRITISH, 1775-1857)
Study of Napoleon Bonaparte leaning against a gun on board HMS Northumberland *en route* to St Helena
bears inscription below by John Des Fontaine 'A correct likeness of General Buonaparte taken on board H:M:S: Northumberland on her Passage to the Isld. St. Helena in 1815/ J:DesF:'
pen, brown ink and watercolour on Whatman paper
21 x 13.8cm

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

Provenance:
The Lacquer Chest, London, from whom acquired by the present private owner in 1995.

Napoleon was taken to St Helena on *HMS Northumberland* in the care of Admiral George Cockburn, arriving there in October 1815. An account of the voyage can be found in the journal of Cockburn's secretary, J.R. Glover which was published in 1893. Also on the ship was Denzil Ibbetson who was Commissary officer on Saint Helena during Napoleon's exile, (one of the few British officers to remain there throughout Napoleon's incarceration) and who produced a number of sketches of the captive both *en route* to and after his arrival on the island; notably he painted Napoleon's death-bed portrait. In the present drawing Napoleon has a somewhat disconsolate expression as he leans on a gun carriage wearing a *petit chapeau,* uniform coat, knee breeches and buckled shoes. Another version of the sketch, in mirror image but without the gun or watercolour, was sold, Art+Objects, New Zealand, 29 June 2010, 'Napoleon's Final Days', lot 9. This composition also appears to be the original for George Cruikshank's rare etching which shows Napoleon in two positions, (British Museum print 1978, U.838). Ibbetson seems to have done a number of versions of the sketches that he made of Napoleon and he gave them to friends and colleagues on the island; John Des Fontaine was a landowner on St Helena.



145 ● Y Φ

COSWAY-STYLE BINDING

MAITLAND (CAPTAIN F.L.) Narrative of the Surrender of Buonaparte and his Residence on Board H.M.S. Bellerophon; with a Detail of the Principal Events that Occurred in that Ship, between the 24th May and the 9th of August, 1815, FIRST EDITION, EXTRA-ILLUSTRATED, *lithographed folding map, extra-illustrated with 42 additional (mostly) engraved plates (some double-page or hand-coloured), later full blue crushed morocco gilt,* PORTRAIT OF NAPOLEON ON BOARD H.M.S. BELLEROPHON *by ?F.E. Bennett, executed on ivory, (120 x 95mm.) sunk within the front doublure, the covers with elaborate borders enclosing a central lozenge enclosing a coronated "N" (upper), and Napoleonic bees (lower) motif, spine tooled and lettered in 6 compartments within raised bands, g.e., elaborately tooled red morocco doublures with coronated "N" motif in corners, watered silk free endpapers, joints very slightly weakened, 8vo (205 x 125mm.),* Henry Colburn, 1826

£1,500 - 2,000
€1,800 - 2,400
US$2,100 - 2,800

The portrait of Napoleon standing on board the deck of *HMS Bellerophon* on 23 July 1815 is based upon the painting of the Emperor by Sir William Quiller Orchardson, bequeathed to the Tate Gallery in 1880.

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.

146 *

A RARE MADRAS SCARF OR FOULARD BELIEVED TO HAVE BEEN WORN BY NAPOLEON WHILST ON ST HELENA

Decorated with fruit and foliage to the centre, framed by seven chevron bands adorned with flowers and stylised foliage, embroidered with an N in brown thread, *48cm by 45.5cm,*

£20,000 - 30,000
€24,000 - 35,000
US$28,000 - 42,000

Provenance:
Collection of Valérie Masuyer (1797-1878), lady-in-waiting to Queen Hortense, Napoleon's step-daughter
The Napoleonic Collection of the Prince's Palace of Monaco, Osenat, Fontainebleau, 16 November 2014, lot 81

Exhibited:
Waterloo Memorial Museum, 'Napoléon: de Waterloo à Sainte-Hélène, la naissance de la légende', 5 May to 17 October 2021

Following the long-held practice of the Empress Josephine, Napoleon is known to have covered his head both day and night. Louis Constant Wairy, Napoleon's valet, remarks in his memoirs of the Empress that her "...hair was strong, beautiful, long and silky; its light chestnut hue blended admirably with that of her skin, dazzling with finesse and freshness. At the beginning of his supreme power, the empress still liked to do her hair in the morning with a red madras that gave her the look of Creole, the hottest to have" (*Mémoires de Constant, premier valet de chambre de l'empereur, sur la vie privée de Napoléon, sa famille et sa cour*, 1830). Doctor Barry O'Meara, Napoleon's doctor on St. Helena, noted during his visit on 5th March 1817: "On my return from Longwood, I found Napoleon in very different spirits from yesterday. He was reclining on his sofa, in a very positive attitude, his head resting upon one of his hands, and apparently melancholy. His morning gown was on, a Madras round his head and his beard unshaved" (Barry O'Meara, *Napoleon in Exile or A Voice from St. Helena*, 1822).

General Montholon, remarked on 13 April 1821 during the Emperor's illness "...the night was not so good, possibly because of the heavy sweating. Seven times I changed the Emperor, and each time flanelle and linen were soaked, until the madras of which he surrounds his head. These linen changes are very difficult to do without making him impatient, because he does not want to; no light in his room, there is only one candle in the next room, and that's the weakest glow of this light that I need, not to give it, but to give it everything it needs, even tie the madras on his head."

General Henri Gatien, count Bertrand by Paul Delaroche. c. 1844

147 *

A SHIRT BELIEVED TO HAVE BEEN WORN BY NAPOLEON ON ST. HELENA, CIRCA 1820

In fine white cambric 'toile de batiste' linen, discreetly embroidered with a crowned N in red silk above the left vent, partially starched, of thigh length with a lined V-shaped open-necked collar and long sleeves, the cuffs finished with two buttonholes, the vented sides with gussets to the armpits, impressed into the cloth at the front with a card inscribed in ink and applied with a black seal, *the front panel 85cm long, the rear panel 90cm long, sleeves 60cm long,*

£60,000 - 80,000
€71,000 - 94,000
US$83,000 - 110,000

Provenance:
General Henri-Gatien Bertrand (1773–1844)
Henri-Alexandre-Arthur Bertrand (1811-1878) and thence by descent
The Napoleonic Collection of the Prince's Palace of Monaco, Osenat, Fontainebleau, 16 November 2014, lot 78

Exhibited:
Waterloo Memorial Museum, 'Napoléon: de Waterloo à Sainte-Hélène, la naissance de la légende', 5 May to 17 October 2021

This shirt is believed to be one of the six examples listed in the bathroom linen in Napoleon's will (see Dr. F. Antommarchi, *Last moments of Napoleon*, Vol. II, Paris, London, Henri Colburn, 1825, p.215). A handwritten note bearing a black wax seal, written by the eldest son of General Bertrand, the Emperor's aide-de-camp, attached to the front of the shirt, attests to its authenticity: *"Chemise que l'Empereur Napoléon a porté à Ste Hélène. Elle a été/donnée à Henry Bertrand, par un article/du testament de son père, le général Bertrand./Henry Bertrand/ 29bre 1844/Souvenir de bonne amitié à Feisthamel"*. General Bertrand accompanied Napoleon to St Helena and brought the former Emperor's remains back to France in 1840 for burial at Les Invalides. After his death, Bertrand bequeathed the shirt to Henri, his eldest son.

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.

148 *
A SÈVRES PLATE FROM THE '*ICONOGRAPHIQUE FRANÇAIS*' SERVICE DEPICTING NICOLAS POUSSIN (1594-1665), CIRCA 1820
Painted with the portrait of Nicolas Poussin *en grisaille* surrounded by gilt formal borders, the rim with a ground imitating lapis lazuli, a gilt classical border to the edge, titled in purple to the reverse '*Poussin (Nicolas) peintre, né à Andely./17ieme Siecle.*', *23.7cm diam.,* interlaced LL monogram enclosing a fleur-de-lys/20 stencilled in blue, incised marks, D.Y. in purple, traces of gilt letters, collector's number in green 13.av.12

£9,000 - 12,000
€11,000 - 14,000
US$12,000 - 17,000

Provenance:
Anon. sale, Sotheby's New York, 26th October 2012, lot 298

The service '*iconographique français*' was painted with portraits of notable French personalities, mainly after engravings. The portrait of Poussin in the present lot is after his self-portrait of 1650, now in the Musée du Louvre, Paris. Although it was started in 1816, the service was only delivered to the Château de Trianon in 1824 for Charles X. See Camille Leprince, *Napoléon Ier & la Manufacture de Sèvres* (2016), no. 199.

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149
STACK (FREDERICK RICE)
[Souvenir of the Emperor Napoleon: consisting of six drawings made in the island of St. Helena], *3 hand-coloured lithographed plates only (of 6) by Charles Haghe after Stack, printed by Day and Son, mounted as issued on thick card leaves, lacking title, dedication, and all text, a few light spots in image, mounts toned, unbound [cf. Abbey Travel 319], images 235 x 330mm.,* [E. Gambart, 1859]

£600 - 800
€710 - 940
US$830 - 1,100

Three plates from the rare large-paper issue, not recorded by Abbey, comprising: The 'Briars', where Napoleon lived until Longwood was ready; the Old House at Longwood; the New House at Longwood.

150 *
AFTER JEAN-JEROME BAUGEAN
Transfèrement de Bonaparte du Bellérophon à bord du Northumberland, Le 8 Aout 1815.
Engraving with hand-colouring, circa 1815, on wove, printed by Edme Bovinet (French, 1767-1832), with margins, 260 x 390mm (PL)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

In 1815 *HMS Northumberland*, flying the flag of Rear Admiral Sir George Cockburn, performed the service for which she is most generally known, the conveyance of Napoleon to his exile in St. Helena after he had surrendered to *HMS Bellerophon* following his flight from the field of Waterloo.

151 •
BELLASIS (GEORGE HUTCHINS)
Views of Saint Helena, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed on title "With Geo. Hut. Bellasis best Compliments to Mr. Wilson, Surgeon", letterpress dedication to the Duke of Wellington, 3-page list of subscribers, 6 hand-coloured aquatint plates by Robert Havell after Bellasis (some watermarked "1811", text "1806"), some light toning and soiling, first 2 text leaves torn at edges, final text leaf creased, plates with stab-holes at fore-edges, untrimmed in modern blue quarter morocco, original printed wrappers bound in, wrappers strengthened at edges and with fraying repaired [Abbey Travel 309; Tooley 87], folio (340 x 450mm.),* John Tyler, 1815

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Joseph Rogers of Philadelphia, ink inscription on verso of each plate

Bellasis' fine aquatint views of St. Helena, dedicated to Wellington, and issued shortly after Napoleon's arrival on the island: "at this time an object of interest to the whole world" (Dedication). The surgeon to whom Bellasis inscribes his work could be Robert Wilson (1787-1871), who in the 1820s became a close personal friend of Princess Pauline Borghese, née Bonaparte, the younger sister of Napoleon. Four Wilsons are listed as subscribers, but none with the title Dr. which appears for other subscribers.

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.

TRANSFÈREMENT DE BONAPARTE DU BELLÉROPHON À BORD DU NORTHUMBERLAND, LE 8 AOUT 1815.

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152
BASIL, LT. COL. JACKSON (BRITISH, 1795-1889)
Portrait of Napoleon, standing full length, with Longwood House beyond
inscribed 'Said to be very like him at that' (beneath mount)
pencil, pen and watercolour
20 x 14.5cm

£8,000 - 12,000
€9,400 - 14,000
US$11,000 - 17,000

Provenance:
The Countess of Bertrand, from the artist.
Given to Captain Humphrey Senhouse, upon the Countess of Bertrand's return to England in 1821.
Thence by descent to Mrs Pocklington Senhouse, Netherhall, Cumberland.

The Senhouse Family were important traders in Whitehaven in Cumbria, England, in the 18th Century, and were involved in privateering and the slave trade to West Africa and the West Indies, where the family owned plantations. Captain Humphrey Senhouse was flag captain to Rear Admiral Sir Henry Hotham, commanding the British Fleet of France in 1815.

Literature:
Arnold Chaplin, *Napoleon's Captivity on St. Helena 1815 - 1821, A Comprehensive Listing of Those Present including Civil, Military and Naval Personnel with Biographical Details*, originally published in 1919 (reprinted by Savannah in 2002) p. 163.

Lt. Col. Basil Jackson (1795-1889), a Lieutenant in the Staff Corps, was one of a group of young British officers guarding Napoleon at Longwood House in St. Helena. Born into a military family in Glasgow, Jackson was present at Waterloo as deputy assistant quartermaster-general, before being posted to St. Helena in 1816. Jackson was charged with the duty, under Major Emmett, of supervising the repairs to Longwood, the building of Bertrand's Villa, and Longwood New House. He was thus brought into close contact with the residents and his knowledge of French made him popular company. On July 20th, 1817, in company with Major Emmett, he had an interview with Napoleon. In July 1819 Jackson left St. Helena in the Dunira with Mrs. Hodson and Mrs. Knipe.

Jackson produced several watercolour sketches of views in St. Helena and several likenesses of Napoleon himself. He also drew the plans for Longwood New House (see for example Bonhams Knightsbridge, 30 March 1999, lot 74). Jackson died in 1889, at the advanced age of ninety-four, and therefore has the distinction of being the last person to survive of those connected with the captivity of Napoleon. Jackson recalled his time in St. Helena in *Notes and Reminiscences of a Staff Officer, chiefly relating to the Waterloo campaign, and to St Helena matters during the captivity of Napoleon*.

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153
EDWARD PURCELL (BRITISH, ACTIVE 1812-1831)
Portrait of Napoleon, standing full-length, Saint Helena beyond
signed 'E Purcell' (lower right)
watercolour, heightened with white, over traces of graphite
20 x 14cm

£6,000 - 8,000
€7,100 - 9,400
US$8,300 - 11,000

The present lot directly relates to Lt. Col. Basil Jackson's portrait of Napoleon, *Bonaparte, from a drawing done at St. Helena in 1817 by Mr Jackson Royal Staff Corps*, which was printed in lithograph, *circa 1817-1830*, published by John Dickinson and printed by Redman (see British Museum collection, no. 1012.431). It is possible that the present work is an intermediary or preparatory watercolour used as a design for the published lithograph.

Edward Purcell was an early exponent of lithography; see for example his satirical work *The Holy Alliance Unmasked' (Alexander I, Tsar of Russia; Napoléon Bonaparte; Francis I, Emperor of Austria; Louis Antoine de Bourbon, duc d'Angoulême; Arthur Wellesley, 1st Duke of Wellington)* published by Joseph Dickinson, 1823 (National Portrait Gallery collection, no. D48682).

'It is two o'clock after midnight, i have enow sleep'

– One of only three known autograph letters written by Napoleon in English.

154 *

NAPOLEON ATTEMPTS TO CONQUER THE ENGLISH LANGUAGE

NAPOLEON BONAPARTE. Autograph letter to his companion in exile and English teacher, Emmanuel, Comte de Las Cases ("Count lascases"), in English, beginning "...it is two o'clock after midnight, j have enow sleep j go then finish the night into to cause with you...", going on to say "... he shall land above seven day a ship from Europa that we shall give account from anything who this shall have been even to day of first January thousand eight hundred sixteen. you shall have for this ocurens a letter from lady lascases...", ending by saying "... but j tire myself and you shall have of the ade at conceive my ~~sur ce je prie~~ [deleted] upon this j intercede god etc etc..."; autograph address on reverse ("Count Lascase/ at his bank/ very close/ or in haste") with remnants of red wax imperial seal, *one page, on Curteis & Son 1805 watermarked paper, one small repair, small water stain lower right corner not affecting text, remains of guard, folio,* Longwood, 4.30 a.m., 9 March 1816

£130,000 - 180,000
€150,000 - 210,000
US$180,000 - 250,000

Provenance:
Osenat, Fontainebleau, 10 June 2012, lot 89
Private Collection, Paris

Exhibited:
Waterloo Memorial Museum, 'Napoléon: de Waterloo à Sainte-Hélène, la naissance de la légende', 5 May to 17 October 2021

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.

Lord Lascelles. it is two o'clock after midnight, i have never slept
i go then finish the night into to cause with you. he shall
have above seven day a ship from hence that we shall
give account from anything who this shall have been
even to day of first january thousand eight hundred sixteen.
you shall have for this reasons a letter from lady
Lascelles that shall you learn what himself and carry
well if she had receive the your orders.
but i state myself and you shall have of the ord.
to encounce my
upon the i intende good
hour.

hour aforesaid this nine month thousand eight hundred and sixteen after
the nativity of our saviour jesus at four hour of the
morning and half.

‘IT IS TWO O’CLOCK AFTER MIDNIGHT, J HAVE ENOW SLEEP’: NAPOLEON ATTEMPTING TO CONQUER THE ENGLISH LANGUAGE - ONE OF ONLY THREE KNOWN AUTOGRAPH LETTERS WRITTEN BY HIM IN ENGLISH.

Whilst fully autograph letters by Napoleon in French are uncommon, this letter in English is indeed a rare survival and gives a fascinating insight into Napoleon’s exile on Saint Helena. Napoleon, for all his designs on the country of England, came to the English language itself relatively late in life. His battle with learning English is well documented by the recipient of our letter, Count Emmanuel de Las Cases, in his hugely successful memoir *Le Mémorial de Sainte-Hélène* (published in 1823 after Napoleon’s death), in which he records their conversations and recounts daily life with the exiled Emperor. According to the *Mémorial*, Napoleon first expressed an interest to learn the language during the two-month voyage from Europe to the island in 1815 aboard the *Northumberland*. Las Cases, who had honed his English skills during his own exile in London after the Revolution, clearly had a good grasp of the language and gave him his first two lessons on 23-25 August 1815 and once established with his entourage on Saint Helena, the tutorials began in earnest the following January.

Not only was it a welcome relief from the boredom of life on the Island, Napoleon’s determination to learn English was also born out of necessity. Whilst being well provided for materially by his English captors, he had virtually nothing to read in his native language. As time went on Napoleon soon realised the benefits of learning English. Not only could he avail himself of the variety of English books and newspapers available to him, it facilitated negotiations with his captors, and he would now have the added advantage of reading what the English press were saying about him. It also caused him to question the enormous sums he had spent on (possibly inaccurate) translations in the past. These lessons in consequence became a regular and important part of Napoleon’s daily routine.

The historian Peter Hicks has written extensively about Napoleon’s attempts to learn English in his article *Napoleon’s English lessons* (www.napoleon.org), and describes how Las Cases aimed to teach the Emperor to read the English newspapers without assistance in a month if only his pupil would commit to a programme of daily lessons. Firstly he showed him around the content and layout of the newspapers: ‘the advertisements and the town gossip and the politics, and teaching him how, with the latter, to judge what was authentic and what was simply an unsubstantiated rumour’ and then moved on to translations from French to English and back, making him verb tables and dictionaries and teaching him the rules of syntax and grammar.

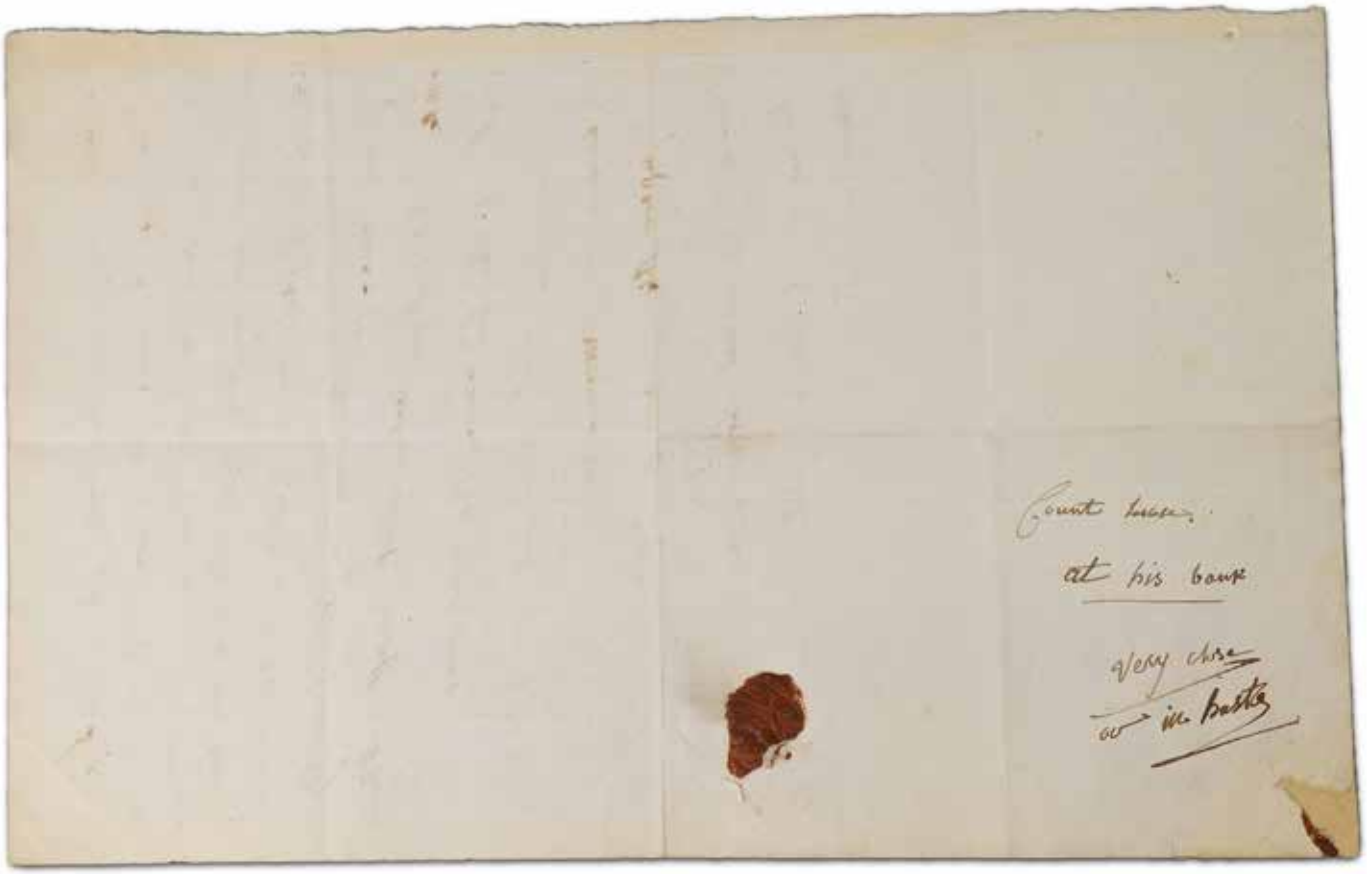
As one might expect it would seem that, judging from Las Cases’ account, Napoleon was not the easiest student, alternating between conscientious and diligent application and visible dislike for the task, frustrated by his bad memory for languages and often threatening to abandon the project entirely. Las Cases describes phenomenal progress at first, rather immodestly putting it down to his own skills as a teacher, writing ‘He often asked me if he deserved the cane, suspecting that it had a good effect in schools. He would have got on much faster, he used to say laughingly, if he had had a cane to fear’. For him as teacher ‘the Emperor’s acquisition of English was a real and significant victory’.

Suffering from insomnia, and driven to succeed, Napoleon would amuse himself by secretly writing to Las Cases in English, for him to correct and return. Only three letters of this ‘night correspondence’ appear to have survived, all written within a few days of each other; one dated 6 March 1816 held in a private collection (the well-known ‘anonymous’ note suggesting amendments to Las Cases’ *Atlas historique...*, a joke which Las Cases fell for to the great amusement of both parties), another from the following day held in the Bibliothèque Nationale, Paris (complaining “...Since sixt week j learn the Englich and j do not any progress..”), and ours from the 9 March. Las Cases describes this last letter thus: ‘...He sent it to me signed and sealed. I corrected the errors and wrote back to him, also in English, by return of post. He understood me perfectly, which convinced him of his progress and proved that from now on he could, in all sincerity, correspond in his new language...”.

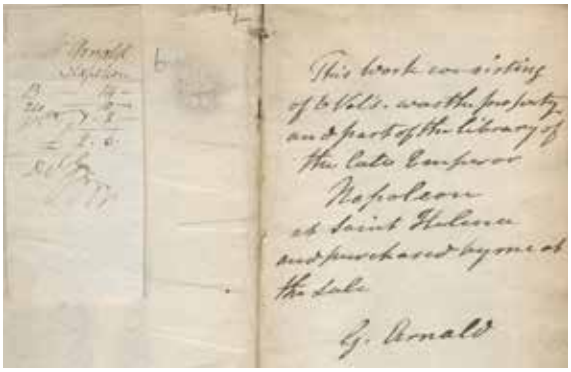
It must have been a struggle for him to put our letter together, beginning it as he did at two in the morning and finally finishing it for delivery at four thirty. The result demonstrates a barely comprehensible, idiosyncratic style of English, with random punctuation and somewhat ‘wayward spelling’ as Hicks politely puts it. The letter is hard to follow, peppered as it is with French verbs, for ‘to cause with you’, he means ‘to converse with you’, ‘causer’ meaning ‘converse’ in French, and also confusing the word ‘bank’ for ‘bunk’ and ‘pres’ (close) for the English ‘press’, as in urgent. Fragments of Las Cases’ study aids have survived. One page of exercises by Napoleon held in the Fondation Napoléon for example consists of phrases written in French followed by their approximate English translations. Interestingly here, as in our letter, Napoleon insists on writing ‘J’ – as in the French ‘je’ instead of ‘I’ throughout – stubbornly refusing to relinquish the French first person pronoun for the English.

Whilst Napoleon achieved a certain command of written English, Las Cases admits that his spoken English left much to be desired, being almost completely incomprehensible. Apparently he refused to acknowledge that the same letters and vowels in French had a completely different pronunciation in English, thus creating an idiosyncratic Napoleonic style of speaking that, once formed, was impossible to correct, thus creating what La Cases describes ‘a completely new language’.

As Hicks concludes, ‘The documents in the Las Cases papers and that in the Bibliothèque Nationale prove that Las Cases’ account... of the great man screwing his courage to the sticking point to learn vocabulary like a schoolboy, mispronouncing foreign words, but also finally becoming proficient in the language of his great adversary, is essentially a faithful account of events’.



155



155

155 •
FROM NAPOLEON'S LIBRARY ON ST. HELENA
HYDE, EDWARD. Histoire de la rebellion, et des guerres civiles d'Angleterre, 6 vol., *engraved portrait frontispiece in each vol. (a few with caption shaved at foot), contemporary vellum, titled in ink on spines, vol. 1 spine chipped at head, modern morocco-backed solander boxes, 12mo,* The Hague, L. & H. van Dole et. al., 1704-1709

£5,000 - 10,000
€5,900 - 12,000
US$6,900 - 14,000

Provenance:
Napoleon Bonaparte
Removed from St. Helena by the British Government in 1821
Martin Bossange, *A catalogue of the library of the late Emperor Napoleon*, 1823
Sotheby's, 23 July 1823
George Arnald R.A. (1763-1841)
French private collection

After Napoleon's death on St. Helena, much of his last library was divided by the executors among heirs and friends, the remaining portion being removed from the island by order of the British Government and sold to the London-based French bookseller Martin Bossange who issued a catalogue. Almost half of the books in the catalogue did not sell, and Bossange consigned them to Sotheby's where they were offered on 23 July 1823.

Each title page in the present set has a circular brown ink ownership stamp with the imperial eagle, and vol. 1 is inscribed on the front free endpaper by artist George Arnald R.A. (1763-1841), "This work consisting of 6 vol's. was the property and part of the library of the late Emperor Napoleon at Saint Helena and purchased by me at the sale." In addition, tipped to the front pastedown is the auctioneer's bill, showing that Arnald also purchased lot 24 ("Fequeries, Memoirs") and lot 115 ("A Letter signed by Napoleon").

Originally published between 1702 and 1704 as *The History of the Rebellion and Civil Wars in England*, this work by Edward Hyde, 1st Earl of Clarendon, was the first detailed account from a key player in the events it covered. Its republican subject matter would clearly have interested Napoleon.

156
ST. HELENA - ARNOTT (DR ARCHIBALD)
Autograph letter signed ("Arch Arnott") to Lieutenant General Sir Hudson Lowe ("Sir"), marked "Private", reporting that he has just returned from Longwood where he found "...General Bonaparte somewhat better than he was in the morning. He has however eaten almost nothing today, & had some sickness...", integral address panel ("His Excellency/ The Governor/ Plantation House"), blind paper seal, docketed on reverse, *2 pages, slight discolouration and dust staining, loss where seal opened not affecting text, remains of guard, 8vo (185 x 114mm.)*, Deadwood, 22 April 1821 [Easter Day]; with a printed copy of Archibald Arnott's report 'An Account of the Last Illness, Decease, and Post Mortem Appearances of Napoleon Bonaparte', John Murray, 1822, with ownership inscription dated 1822

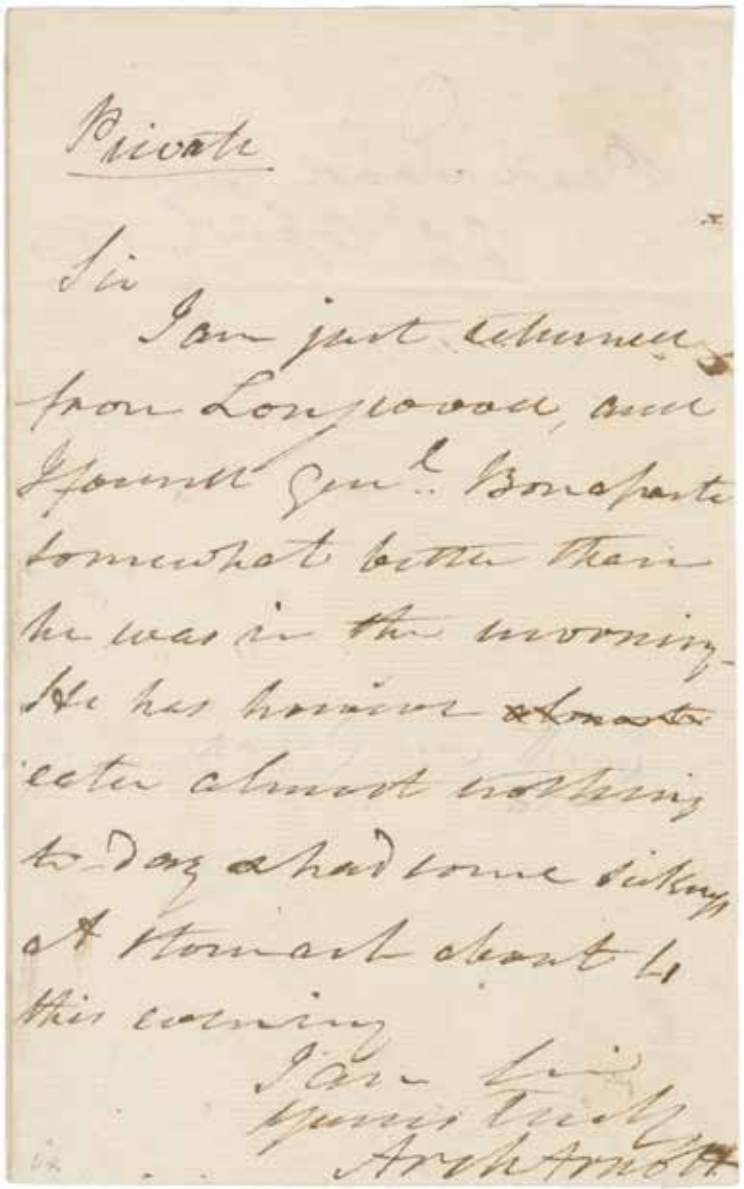
£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Collections of Dawson Turner & J.B. Heath sale, Sotheby's, 28 October 1957
Bibliothèque impériale de Dominique de Villepin, Pierre Bergé, Drouot, Paris, 19 March 2008, lot 329
Private collection

'HE HAS HOWEVER EATEN ALMOST NOTHING TODAY & HAD SOME SICKNESS': Napoleon's doctor reports to the Governor of St Helena.

Every detail of Napoleon's life was under intense scrutiny during his exile and no more so than during his final illness from March 1821 until his death on 5 May. Archibald Arnott, a surgeon to the 20th regiment and encamped with them on Deadwood Plain, had taken over as Napoleon's physician shortly before our letter was written and was obliged to report back daily to the Governor, Sir Hudson Lowe. The previous doctor, the Corsican Dr Antommarchi, had been summarily dismissed for the final time by Napoleon himself just the day before our letter, after giving him a painful double-dose of emetic, and Arnott became his only trusted physician. Napoleon had a general distrust of the medical profession as a whole - General Bertrand in his *Cahiers de Saint-Hélène, Le 500 dernier jours (1820-1821)* wrote that on the 21 April Napoleon commented as he was completing his will that he 'would soon be in the company of the greats... People will not say that doctors cured me. Rather they delayed my arrival...'.

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.



Private

Sir

I am just returned from Longwood, and found Gen.l Bonaparte somewhat better than he was in the morning. He has however vomited eaten almost nothing to day & had some sickness & stomach pain this evening

I am Sir
Your most
Archd Arnott

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Much has been written about the death of Napoleon and there has been much speculation over whether he was deliberately poisoned with arsenic or whether he died of stomach cancer or a myriad of other conditions including malaria, tuberculosis and syphilis. On first examining the patient Arnott reported back to Lowe that Napoleon was suffering nothing more than hypochondriasis – the full seriousness of his physical illness not becoming apparent to him until the end of April - and has been criticised for his treatment, in particular for giving him a possibly-fatal dose of calomel. However, Arnott's final conclusion that he died of stomach cancer is now widely accepted.

A detailed daily report of this time, including intimate details of the post-mortem was published by Archibald Arnott in 1822 and is included in the lot. The entry for 22 April echoes the sentiments in our letter - 'On the morning of the 22d of April he felt a sensation of heat, with dryness in the stomach, and a sense of suffocation... what came off his stomach was shown to me, it was a something he had eaten the day before, quite undigested... After the vomiting, his stomach was much relieved and he conceived himself better on the whole...'.

The letter is almost certainly from a cache of eight sold at Sotheby's on 28 October 1957 from the collections of Dawson Turner and J. B. Heath. A previous catalogue for the sale of the Dawson Turner Library in June 1859 confirmed that Turner purchased many items from 'Mr Brown, Bookseller of Holborn' who in turn had purchased them direct from Sir Hudson Lowe's son.

157
CHINESE SCHOOL, EARLY 19TH CENTURY
A group of four works related to St. Helena
watercolour on pith paper, the largest
10 x 15cm
(4)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
Martyn Gregory, London.

Exhibited:
London, Martyn Gregory, *Canton and The China Trade*, Summer 1986, cat. 43, no. 37.

The subjects of the present lot comprise:

Portrait of Napoleon lying in state, St. Helena, copied after a work by Louis Marchand, Napoleon's valet; *New House, Longwood, St. Helena*, taken after a composition by Denzil Ibbetson; *'Prospect', the seat of T.H. Brooke Esq, St. Helena*, copied after Denzil Ibbetson; and *Napoleon's Tomb, St Helena*, which shows Napoleon's original tomb before the exhumation in 1840, and the return of his body to France.

The two images taken after Ibbetson were presumably copied from T. H. Brooke's *History of the Island of St. Helena*, published in 1824. The new house at Longwood was specially constructed for use by Napoleon and parts of it were pre-made in Britain by the Royal Engineers and shipped out. Napoleon, however, rejected the house and lived in Longwood nearby.

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.

158 Y Φ

A MOURNING BROOCH CONTAINING A LOCK OF NAPOLEON'S HAIR, DATED 27TH JULY 1821

Set with the gilt initial, *N*, on an ivory ground with gilt floral and foliate detail, within a black enamel surround accented by a border of half pearls, mounted in gold, engraved, *Napoleon Bonaparte/ Lock of his hair/ given to M^rs^ Riley/ by/ Major Poppleton/ 27 July 1821* to the reverse, *4.6cm x 3.4cm*

£6,000 - 9,000
€7,100 - 11,000
US$8,300 - 12,000

Accompanied by a handwritten note, "Napoleon Bonaparte's Hair" signed by Major Poppleton and a letter addressed to Mrs Riley from Major Poppleton, dated 27th July 1821 that reads,

"My dear Mrs Riley,
For all the grateful(?) favours
I have received at your hands
I hope the enclosed will be
received in part of the debt due.

Most truly yours
Poppleton"

This brooch is believed to have been part of an important collection of Napoleonic items largely dispersed by auction in the 1980s of which the archival material was sold at Sotheby's, 17 May 1991.

Captain Thomas William Poppleton (1775-1827) of the 53rd Shropshire Regiment, serving in India (1798) Egypt (1801) and in the Peninsular Wars (1810-1813), was appointed in December 1815 as Napoleon's orderly officer during his exile at Longwood House on St. Helena, until July 1817. They were almost in daily contact. As a sign of loyalty and appreciation to the men of the 53rd, Napoleon gave each of them a lock of his hair. Poppleton's lock was thought to have been divided into three, one of which was given to his wife's uncle, Colonel Walter O'Hara (c.1789-1874) (subsequently purchased by George D. Smith from the John E. Burton library sale at the Anderson Galleries, New York, 17th November 1915, together with a letter from Captain Poppleton), the second remained with his family and was given to his regimental museum and the present lock was given to Mrs. Riley, about whom nothing is known. Poppleton was promoted to the rank of Major on 25 December 1817 (Gentleman's Magazine, Oct. 1827, p.382. Annual Register 1827, Appx. p.258)

159
A MALACCA WOOD WALKING STICK BELIEVED TO HAVE BEEN USED BY NAPOLEON ON ST. HELENA, EARLY 19TH CENTURY,
With bentwood handle and applied with silver plaque engraved *THIS STICK LATE IN COMMON USE BY NAPOLEON AT ST HELENA & BROUGHT OVER BY SIR HUDSON LOWE FROM WHOM IT PASSED TO H.F.& FROM HIM TO G.H.W.IS NOW BY THE LATTER GIVEN TO HIS FRIEND J M M 19 NOVEMBER 1843*,
87cm long

£6,000 - 8,000
€7,100 - 9,400
US$8,300 - 11,000

Provenance:
Sir Hudson Lowe (1769-1844), jailer of Napoleon Bonaparte.
Passed to H.F. by the above.
Passed to G.H.W. by the above.
Passed to J.M.M. by the above, 19 November 1843.
(the above according to silver plaque)
The Earl of Sutherland - at Dunrobin Castle until the present day

Sir Hudson Lowe (1769-1844) had a long and illustrious military career, starting at the age of 12 as Ensign in the East Devon Militia. Lowe was active across Europe, North Africa, and America, before arriving at St. Helena as jailer of Napoleon on the 14th April 1814. Napoleon and Lowe's paths had intersected once before, as both were present at the Siege of Toulon in 1793.

Despite living within a few miles of the Longwood estate on St. Helena, Lowe met with Napoleon only six times over the course of the former's first four months on the island. All subsequent engagement was made by a series of combative written correspondence. As jailer, Lowe was highly critical of Longwood House's running costs, including security and hundreds of bottles of wine consumed each month by Napoleon and his entourage. According to one visiting diplomat, Lowe was bemoaned on the island as "fussy and unreasonable beyond all expression".

Sold on the Instructions of the Earl of Sutherland.

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.

160

A BONE APPLE CORER CARVED BY A BRITISH ARMY GUARD OF THE 20TH REGIMENT OF FOOT ON ST. HELENA, DATED 5 MAY 1821

A bone apple corer engraved on the turned handle *JAMESTOWN,*, and *5 May 1821* within a wreath on one side and the emblem for the 20th Foot on the other, and with a motto below *QUIS CUSTODIET*, the blade inscribed in manuscript *Longwood House, Saint Helena Island, May 1821 20th Regt. 6in (15cm high)* in modern glazed oak display case with a silvered regimental button of the 20th Foot, *20cm high*

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

This apple corer was very probably crafted by one of Napoleon's guard to commemorate his death whilst in exile on the island of Saint Helena.

After Napoleon's defeat at Waterloo in 1815, the British sent him to the island of St. Helena to live out his exile from Europe. The island is situated in the South Atlantic Ocean some 1,200 miles off the coast of Africa, and, at the time, was in the ownership of the East India Company. The inaccessibility of this location was partly chosen in order to avoid any escape attempts, as had been seen early in 1815 with Napoleon's successful escape from the Mediterranean island of Elba. Another precaution taken by the British was a personal military guard to accompany the existing garrison of 3,000 soldiers, along with six ships on constant patrol of the coastal waters, and an array of heavier ships moored off the capital, Jamestown.

In 1819, the 20th Regiment of Foot arrived on the island and were assigned as Napoleon's guard at his residence, Longwood House. This item has been inscribed with the emblem of the 20th Foot and is also inscribed 'Longwood House', so we can say with confidence that this would have been crafted by one of his close guard. A further inscription 'quis custodiet' translates as 'who will guard', again making clear reference to the maker's position.

Napoleon died at Longwood on the 5th May 1821. This date has been inscribed on the corer followed by the word 'vale', being the Latin for 'farewell'. On the day of his funeral, Napoleon's casket was carried by twelve grenadiers of his house guard.

This item gives an insight into how Napoleon's guard spent the quieter times in their day, but also gives an indication of the maker's pride in their position and their respect for the exiled emperor.

161 *
A MARBLE DEATH MASK OF NAPOLEON
Circa 1826, Gesso backed after the Rev Richard Boys example, inscribed on the reverse '1826 R.B.', a later metal hoop set into the gesso for wall mounting, *305 x 148mm.,*

£5,000 - 8,000
€5,900 - 9,400
US$6,900 - 11,000

Provenance:
The Boys family
Marie Antoinette Ruelle Pardee
D.R. Garnière
Jean-Pierre Fournier de la Touraille
French private collection

Exhibited:
'Napoléon et la France de son temps', Rochechouart, Centre artistique et littéraire de Rochechouart, 27 March - 8 July 1976, item 537.
Waterloo Memorial Museum, 'Napoléon: de Waterloo à Sainte-Hélène, la naissance de la légende', 5 May to 17 October 2021

"Napoleon was not of the stuff that kings are made of – he was of the marble from which gods are hewn" (Heinrich Heine).

The Rev Richard Boys is said to have been the first Englishman granted an audience with the exiled Emperor on his arrival on the island of St. Helena, as well as being invited to play chess with him afterwards. He was appointed Junior Chaplain at St Helena by the Honourable East India Company in 1811 and succeeded the Rev Samuel Jones as Senior Chaplain in 1815, holding this office until 1829. Boys took with him on his return to England the armchair in which Napoleon is said to have used on his visits, two walking sticks and other mementoes, and two casts of the plaster death mask made by the portrait-painter Joseph William Rubidge from the mould taken by Dr. Burton and Antommarchi.

One of Boys' two plaster masks is now on deposit at the Maison française d'Oxford and is known as the Sankey cast after his daughter's married name. The other was sold in these rooms on 19 June 2013 (lot 196). This marble example was presumably carved for the family after one of the two plaster originals.

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.

162 *
AFTER CHARLES AUGUSTE (BARON DE) STEUBEN
Mort de l'Empereur Napoléon Ier à Sainte-Hélène, le 5 mai 1821
Possibly mid-19th century
oil on canvas
71 x 101cm

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 21,000

Provenance:
The Fine Art Society, London
The Christopher Forbes Collection
Private collection, France

Exhibited:
Nassau County Museum of Art, *Napoleon and his Age*, January-April, 2001, no.260
Nassau Country Museum of Art, *Napoleon and Eugenie*, 2009, no.172

The present lot is a copy after the work in the collection of the Napoleon museum, housed at Schloss Arenenberg, Salenstein, Switzerland.

163

163 *
CHARLES MONTRION (BRITISH, ACTIVE 1820-1840)
Napoleon's tomb, St. Helena, from a sketch taken on the spot signed with initials (lower right)
pencil
22 x 29cm

£500 - 800
€590 - 940
US$690 - 1,100

The present lot was most likely painted on St. Helena between 1826 and 1827. Charles Montrion was a surveyor in the employ of the Survey Department of India, based in Calcutta; he is known to have also worked surveying the southern coast of India, and is listed as a passenger aboard the Hon. Company Ship 'Repulse', which sailed from England in January 1826, arriving in India in 1827. The ship would have called at St. Helena on both outward and return journeys.

164 *
THE LAST MOMENTS OF NAPOLEON, A CAST BRONZE FIGURE BY VICENZO VELA (ITALIAN 1820-1891)
19th century
The bronze figure seated in a chair, brooding over a map of his lost Empire, signed V.VELA and inscribed F BARBIDIENNE, FONDEUR
19cm high

£2,000 - 3,000
€2,400 - 3,500
US$2,800 - 4,200

Vela exhibited his model at the Salon of 1867. It struck an immediate chord with a public whose anxiety over the eclipse of their country by Prussia was equalled by a nostalgia for the First Empire

Exhibited:
Waterloo Memorial Museum, 'Napoléon: de Waterloo à Sainte-Hélène, la naissance de la légende,' 5 May to 17 October 2021

Literature:
Wardropper, I. & Licht, F., *Chiselled With a Brush, Italian Sculpture 1860-1925 from the Gilgore Collections,* Chicago, 1994, p.36. no.1

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.

164

165

165 *
THE 'TRICOLORE' FLAG COVERING NAPOLEON'S COFFIN DURING THE TRANSFER OF HIS REMAINS TO FRANCE ON THE FRIGATE LA BELLE POULE,
circa 1840,
Of linen, the red being a twill weave whilst the white and blue in a 'tabby' weave, decorated to the centre with an embroidered coat of arms bearing the motto ARMIS ET AMORE surmounted by a Roman helmet flanked by two standards, with two gold stars embroidered at the upper and lower right corners, the fringed edge with gilded threads and a pair of tassels at the corners, together with a narrow canvas scarf, in red and blue, gathered at the ends,
The material is linen, the red being a twill weave whilst the white and blue is known as a tabby weave. The large cover is embroidered with gilt thread.
110cm x 80cm; 115cm x 26cm, faded colours, typical wear, losses, discolouration and tears (2)

£4,000 - 6,000
€4,700 - 7,100
US$5,500 - 8,300

Provenance:
General Bertrand, thence by descent through the family
The Napoleonic Collection of the Prince's Palace of Monaco, Osenat, Fontainebleau, 16 November 2014, lot 188

"Plusiers dames de Jamestown s étaient réunies chez Madame Seale. Nous y achevâmes la soirée d'une manière fort agréable. Cette famille a voyage en France et un Europe. M. Seale est secretaire colonial. Madame Seale a des manières fort distinguées, une amiable fille, et des nieces charmantes. Le capitaine Fabre était chargé de faire confectioner le Drapeau tricolore qui derait ombrager le cercueil dans la rade de Sainte-Hélène. Des demoiselles de l'Ile voulurent le faire ells-mêmes, et se réunient chez mademoiselle Marie Gédéon." (Artur Bertrand, *Lettres sur l'expedition de Sainte Hélène en 1840,* Paris, 1841, p.127)

166 *

A MODEL OF THE FRIGATE 'LA BELLE-POULE', FRENCH, LATE 19TH CENTURY

The three-masted vessel with black painted wooden hull, standing rigging, three long boats on davits, deck details include companionways, double helm, three stacked ship's tenders, in glazed case,

37cm x 51cm x 18cm cased

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,500

Provenance:

The Napoleonic Collection of the Prince's Palace of Monaco, Osenat, Fontainebleau, 16th November 2014, lot 188.

The 60-gun frigate "*La Belle Poule*" was a Surveillante-class vessel of the French Navy that achieved fame for bringing the remains of Napoleon from St. Helena back to France, in what became known as the *Retour des cendres*.

On 27 July 1840, she set sail with special equipment for St. Helena to bring back the remains of Napoleon and she had had been painted black for this sombre occasion. On 30 September, she arrived back in Cherbourg, where, on 8 December, the Emperor's remains were transferred to the steamship *Normandie*. *Normandie* transported the remains to Le Havre and up the Seine to Rouen, for further transport to Les Invalides, Paris.

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.

167 *

TWO 'BLASON' FROM THE RETOUR DES CENDRES OR RETURN OF THE MORTAL REMAINS OF NAPOLEON I. FROM THE ISLAND OF ST HELENA TO THE HOTEL DES INVALIDES IN 1840

In brown velvet embroidered with a coat of arms of filigree cantinelle threads, sequins and tinsel, the centre with the Imperial eagle, the Legion d'Honneur in silver threads below, surmounted by a gold-threaded crown and pair of crossed imperial sceptres, all on ermine and within shield-shaped frames inscribed BLASON AYANT ORNE LE CATAFALQUE LORS DU RETOUR DES CENDRES DE NAPOLEON, *the embroidery 65cm by 58cm,*

£30,000 - 50,000
€35,000 - 59,000
US$42,000 - 69,000

Provenance:
The Napoleonic Collection of the Prince's Palace of Monaco, Osenat, Fontainebleau, 16 November 2014, lots 214 and 215

These blazons decorated Napoleon's catafalque during the Return of his Mortal Remains (Retour des cendres) from St. Helena in 1840 and paraded through the streets of Paris to Les Invalides, before veterans of the Grandes Armee Imperiales, where they lie in state today.

168

A SECOND QUARTER 19TH CENTURY FRENCH POLISHED BRASS AND FAUX PORPHYRY PAINTED TÔLE PEINTE SOUVENIR OBELISK

Almost certainly commemorating the second internment of Napoleon in 1840 after the 'retour des cendres' from St. Helena, the tapering obelisk upper section with spire and onion finial on ball feet, the open square pedestal with moulded cornice and foot, the sides with open lancet arched apertures centred by a stylised footed sarcophagus tomb surmounted with a bicorne hat and crossed sword finial, raised on a shallow platform, the whole raised on a square plinth base, *the painted finish refreshed, 55cm high*

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

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

169 *

TWO DAMASK FRAGMENTS FROM THE RETOUR DES CENDRES OR RETURN OF THE MORTAL REMAINS OF NAPOLEON BONAPARTE FROM THE ISLAND OF ST HELENA TO PARIS

circa 1840

Each tall narrow rectangular panel of brown silk emblazoned with a gilt French Imperial eagle crest above two opposing stylised bees pierced by spears, all within a figure of eight wreath of laurel leaves, flanked by two winged insects within gilded edging, one framed, *100cm high by 49.5cm wide* (2)

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 21,000

170 (part lot)

170 *
VICTOR ADAM (FRENCH, 1801-1866)
Translation des Cendres de l'Empereur Napoleon
de Saint-Hélène a Paris
A series of 19 lithographs, 1840, illustrating the recovery of Napoleon's body from St. Helena, the shipping from St. Helena to Cherbourg, the tour from Cherbourg to Paris and the procession in Paris to the Hôtel des Invalides for reburial, printed by Lemercier Bernard et Cie, published by Henri Jeannin, Place du Louvre 20, Paris (19)
each sheet 30 x 44cm

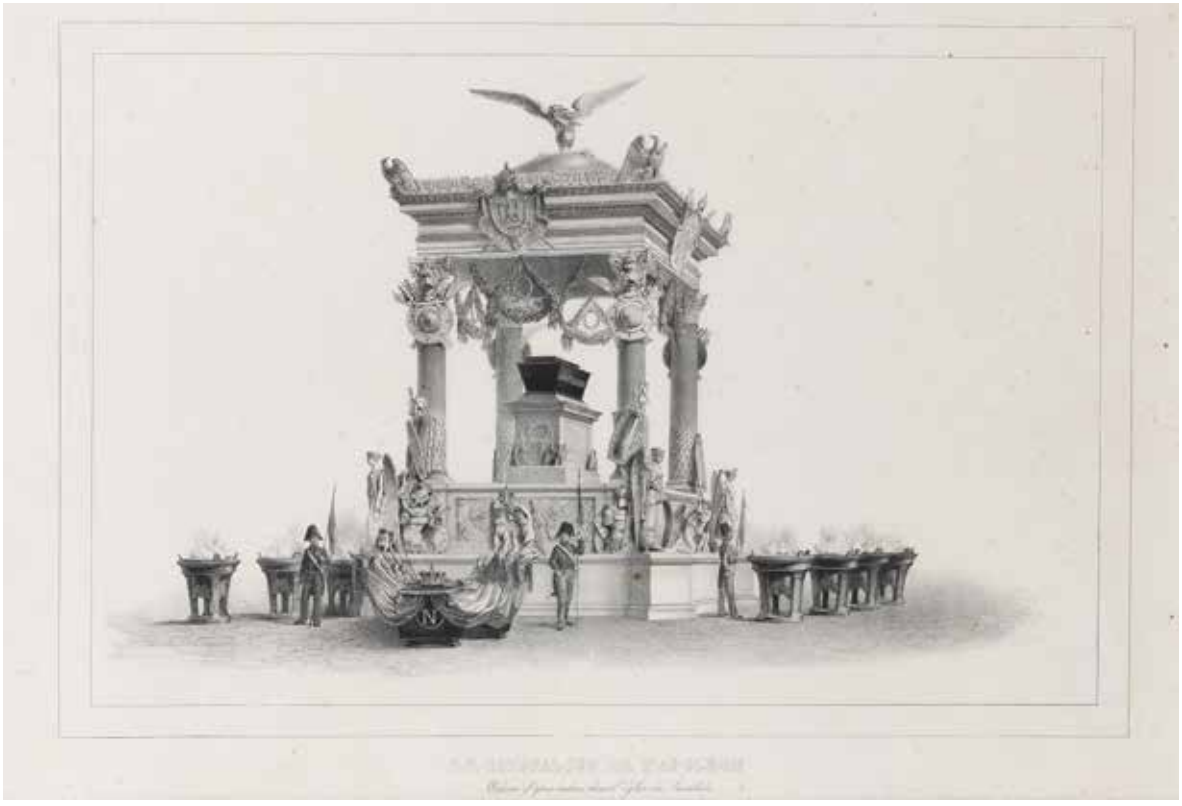
£1,500 - 2,000
€1,800 - 2,400
US$2,100 - 2,800

Provenance
Collection of the late Mr L. Jol, The Hague.
Thence by descent to the present owner.

Exhibited
Napoleons Last Trip, Museum Tot Zover, Amsterdam, 25 May - 2 October 2011.

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.

V. Adam



171

173

171
A FRENCH LEGION OF HONOUR (LEGION D'HONNEUR)
A Knight's breast badge, 4.8cm x 3.2cm, in gold, silver and enamel, the obverse with bust of Henry IV, the reverse with three fleur de lys, with original riband. *Some enamel damage to both sides, otherwise very fine.* (1)

£300 - 500
€350 - 590
US$420 - 690

172 (detail)

172 *
A DAMASK LINEN NAPKIN, WITH CROWNED N
The piece bearing a number of Napoleonic symbols -eagle bees and the coat of arms of the Emperor Napoleon III,
116cm x 92cm

£400 - 600
€470 - 710
US$550 - 830

Provenance:
Camden Place, Chislehurst, where Napoleon III lived in exile

173
A FRENCH LEGION OF HONOUR OFFICER'S BREAST BADGE, (LEGION D'HONNEUR)
Dating from the 1830-1848 period, in gold and enamel, with the bust of Henri IV facing right to the obverse and crossed flags to the reverse, approx 42mm x 57mm. *Some very light enamel damage, otherwise very fine, possibly better.* (1)

£500 - 800
€590 - 940
US$690 - 1,100

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

174 (part lot)

174

IMAGERIE D'EPINAL, CIRCA 1840-1870

A large collection of popular picture sheets illustrating Napoleon's life, death and military exploits, the majority battle scenes, *46 woodcuts printed from lithographic transfers, hand-coloured by stencil, several with a Colportage stamp verso, occasional minor defects, some browning and some margins chipped but generally very good, sheets c.400 x 630mm.,* (46)

Images include: 'Napoléon aux pyramides', 'Bataille de Rivoli', 'Bataille de la Moscowa', 'Sire, ce linceul vaut bien la croix!!', 'Veille d'Austerlitz', 'Bataille de Waterloo', 'Capitulation d'Ulm', 'Derniers momens du Maréchal Duroc', 'Bataile de Lutzen', 'Gloire Nationale. Maréchal Ney', 'Napoléon et la mère du grenadier', 'Entrée de Napoléon a Grenoble', 'Le Vengeur-Combat naval', 'Bataille de marengo', and 'Prise d'Alexandrie'.

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

175

175
A GOOD AND RARE EARLY 19TH CENTURY MOTHER OF PEARL AND ORMOLU 'ZAPPLER' TIMEPIECE WITH FIGURE OF NAPOLEON BONAPARTE
The case cast with a figure of Napoleon in typical stance flanking a pedestal upon which rests a crown on a cushion, the 2cms gilt Roman dial with engine turned centre and blued steel hands set within a pierced mother of pearl mask of scrolling foliage against a gilt background, the spring-driven movement wound through the solid rear panel with rectangular plates, tic-tac escapement and front-mounted pendulum, *10cms high*

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

176 *
A PAIR OF FRENCH GILT BRONZE PRICKET CANDLESTICKS APPLIED WITH THE COAT OF ARMS FOR THE EMPRESS EUGÉNIE AND WITH IMPERIAL EAGLES, MID 19TH CENTURY
The candlesticks in the 'Troubadour' style
Each of tripartite tapering column form with lancet window and other gothic ornament to the sides and with winged angels to the corners, the gilt bronze coat of arms plaquettes applied to one of the sides, the prickets below pierced pendant galleries, the confirming pedestal bases with salamanders to the corners, on stylised leafy feet, *56cm high* (2)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Provenance:
The Christopher Forbes Collection, Osenat, 9th April 2016
Collection Grimm, Aguttes, 28 & 29 May 2019, lot 31

177 *
AN EARLY 19TH CENTURY ITALIAN SILVER AND PATINATED BRONZE FIGURAL OIL LAMP IN THE ANTIQUE TASTE
The silver base bearing a stamped control mark for Angelo Giannotti (1824 – 1865), Rome
Formed as a classical maiden holding aloft a pedestal urn with three rams head burner apertures suspended with chain hung lamp accessories, the removable domed cover with putto and wreath finial, the figure standing on a fluted half column pedestal with laurel wreath foot and shallow square plinth raised on a ball feet, the plinth, *47cm high*

£3,000 - 5,000
€3,500 - 5,900
US$4,200 - 6,900

Provenance:
Collection Grimm, Aguttes, 28 & 29 May 2019, lot 30

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.

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179

178
EUGENE WAGNER (GERMAN, 1871-1942): A BRONZE FIGURE OF NAPOLEON
The standing figure wearing a bicorne hat and great coat, his right hand tucked into his jacket, on square base, the rear signed *EUG WAGNER* and with *VdB* foundry cachet, mid and dark brown patination, raised on a green-grey stepped marble plinth, *48cm high*

£700 - 1,000
€820 - 1,200
US$970 - 1,400

179
A RARE GRAINGER, LEE AND CO NIGHTLIGHT HOLDER, CIRCA 1830-35
In the form of a sentry box, the sides with blind Gothic windows picked out in gold on a green ground, a lithophane panel at the front depicting Napoleon in battle, the back open to receive the nightlight, *16cm high*

£600 - 1,000
€710 - 1,200
US$830 - 1,400

Another example is illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.221. See also that sold by Bonhams in Edinburgh on 9 July 2020, lot 75.

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.

180 Ω

GIRARD PERREGAUX. A FINE 18K GOLD KEYLESS WIND MINUTE REPEATING CHRONOGRAPH FULL HUNTER POCKET WATCH WITH PORTRAIT OF NAPOLEON

Date: Circa 1910
Movement: Swiss lever, cut and compensated bi-metallic balance, two polished hammers striking on two gongs, polished and brushed steel chronograph work
Dial: White enamel, black Arabic numerals, black outer minute and 0-60 scales, subsidiary seconds at 6, gilt Louis XV style hands, centre chronograph hand
Case: Polished round hinged, cast portrait of Napoleon Bonaparte with foliate and wreath to front, engraved cuvette, repeat slide at 6, chronograph button at 12, No.329700
Signed: Case, dial & movement
Size: 57mm

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 21,000

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

Waterloo Uncovered - Charity lots

Waterloo Uncovered has been supporting veterans and serving military personnel since 2015. Waterloo Uncovered harnesses the unique power of archaeology to improve their wellbeing, education, employment opportunities, recovery from mental and physical injury, and transition into civilian life.

Their inclusion in the project also provides valuable first-hand military experience that helps archaeologists interpret finds from the excavations. Waterloo Uncovered now runs four archaeology based annual support programmes, three of which are online, that support over 50 veterans each year.

What began as an idea between friends and fellow veterans has expanded to become a UK-registered charity that works with some of Europe's top archaeologists, commercial partners, military NGOs, trusts & foundations and universities.

In 2020, in light of Covid-19, when veterans needed support more than ever, Waterloo Uncovered took its work online and supported more veterans than ever before. It also continued its archaeology and will continue to expand our knowledge of the battle and to support battle for years to come.

You can learn more about the archaeology of Waterloo, and how you can support us as we explore it, on our website: www.waterlooouncovered.com.

181

182

181 AR
JOSE FERRE CLAUZEL (SPANISH, BORN 1961)
Vive L'Empereur
The charge of Chasseurs à Cheval de la Guarde Impériale in the afternoon of 18th June 1815 at the Battle of Waterloo.
signed 'Clauzel' (lower right)
oil on canvas
76 x 105cm

£5,000 - 7,000
€5,900 - 8,200
US$6,900 - 9,700

The charge of Chasseurs à Cheval de la Guarde Impériale in the afternoon of 18th June 1815 at the Battle of Waterloo.

182 AR
JOSE FERRE CLAUZEL (SPANISH, BORN 1961)
The Last Volley
signed 'Clauzel' (lower right)
oil on canvas
76.5 x 103.5cm

£5,000 - 7,000
€5,900 - 8,200
US$6,900 - 9,700

Their position hopeless, being outflanked by Bourgeois' brigade column on the left and Charlet's skirmishers advancing up the Brussels road, two companies of the 1st 95th Light Infantry fire a last volley and then abandon the defensive position near the sand pit before retreating in haste back to the ridge line at Waterloo.

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.

183 AR
JOSE FERRE CLAUZEL (SPANISH, BORN 1961)
Steady, the Brunswickers!
Facing successive charges from Napoleon's finest cavalry regiment, the Brunswick 2nd Line battalion had difficulty keeping discipline in the ranks of its young and inexperienced conscripts. Nevertheless, they stood their ground all that long and terrible day.
signed 'Clauzel' (lower left)
oil on canvas
76 x 104cm

£5,000 - 7,000
€5,900 - 8,200
US$6,900 - 9,700

Facing successive charges from Napoleon's finest cavalry regiment, the Brunswick 2nd Line battalion had difficulty keeping discipline in the ranks of its young and inexperienced conscripts. Nevertheless, they stood their ground all that long and terrible day.

184

185

184 AR
CHRIS COLLINGWOOD (BRITISH, 20TH CENTURY)
Force the Gates
signed and dated 'Collingwood/2011' (lower right)
oil on canvas
76.5 x 107cm

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 21,000

Colonel Cubieres formed an advance guard of elite companies from his own regiment and gave it to sous-lieutenant Bonnet to force an entry into Hougoumont farm. Rushing the North gate, Bonnet "... struck with mighty blows at the gate, threw it down and penetrated into the courtyard, where he and his men were shot down at point blank range ..." (Colonel Petiet).

185 AR
JOSE FERRE CLAUZEL (SPANISH, BORN 1961)
Captain of the Chasseurs a Cheval de la Guarde Imperiale
Still wearing his flamme from recent headquarters duty, this captain of the guard leads his squadron in a desperate charge against a square of conscript Brunswick infantry at Waterloo.
signed 'Clauzel' (lower right)
oil on canvas
114.5 x 76cm

£5,000 - 7,000
€5,900 - 8,200
US$6,900 - 9,700

Still wearing his 'flamme' from recent headquarters duty, this captain of the guard leads his squadron in a desperate charge against a square of conscript Brunswick infantry at Waterloo.

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.

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186
MUSKETRY RANGE DAY- LIVE BLACK POWDER FIRING, HOSTED BY BBC'S PETER GINN
Musketry Range Day- Live Black Powder Firing, hosted by BBC's Peter Ginn
Taught by experts, you will learn how to load and fire a range of period weapons, before engaging in shoot drills and target shoots.
The day will end with a competition shoot against a Waterloo Uncovered team, made up of 1815 re-enactor, project veterans, and BBC's Peter Ginn – archaeologist and star of the hit Victorian Farm series.

The range is situated in the picturesque Cotswold village of Chipping Norton. Lunch will be provided.

Kindly donated by Clive Jones, The Coldstream Guards 1815 Military & Living History Society and Peter Ginn.
For four people. Over 18s only. Guests may be asked to provide identification. Date to be agreed with provider.
To arrange lot details, please contact events@waterlooouncovered.com

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

187
A MONT-SAINT-JEAN MARTIN'S EXPERIENCE
Immerse yourself in the history of the Battle of Waterloo with an exclusive guided tour of the Mont-Saint-Jean Medical Museum, Master Brewery & Distillery Tour, dinner at the Brasserie de Waterloo, and stay the Martin's Grand Hotel. The Ultimate Mont-Saint-Jean Martin's Experience.

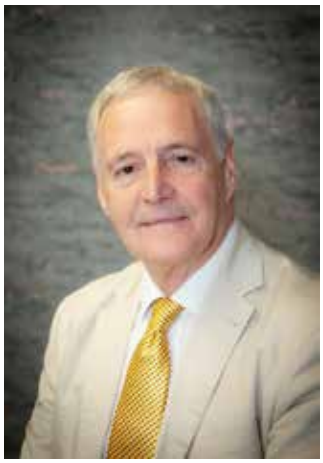
For one lucky winner and their 3 guests, Mont-Saint-Jean Farm and Waterloo Beers will reveal (almost) all their secrets. Learn more about the Battle of Waterloo at this site famous for the role as Wellington's field hospital. It was here that approximately 6,000 soldiers were treated in this makeshift hospital. Following your guided museum tour, the Master Brewer will give you a behind the scenes look at the Brewery and Micro-Distillery. You and your guests will then enjoy dinner at the Brasserie de Waterloo, featuring breath taking views over the Battlefield and locally sourced ingredients before retiring to your rooms at the Martin's Grand Hotel. A night's stay and breakfast are included.

For four people. Dates to be agreed with the provider.

Kindly donated by Mont-Saint-Jean Ferme Brasserie Waterloo, Anthony Martin.

You would be responsible for getting to Brussels. Dates to be agreed at least two weeks in advance with the provider. Dinner includes up to €250, anything above will be at the guest's expense.

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



188

188
PRIVATE LECTURE WITH PROFESSOR MICHAEL CLARKE ON THE TACTICS OF THE BATTLE OF WATERLOO FOLLOWED BY DINNER AT THE CAVALRY AND GUARDS CLUB, PICCADILLY. FOR SIX GUESTS

Join your esteemed host, Professor Michael Clarke, former Director General of the Royal United Services Institute and Specialist Advisor to the Joint Committee on the National Security Strategy, as he shares his wealth of knowledge on the Battle of Waterloo and compares the tactics of Napoleon and Wellington during the 11 hours of fighting that changed the course of history. The talk will be followed by dinner in the Club's dining room.

Professor Michael Clarke is the former Director General of the Royal United Services Institute – the oldest surviving defence think tank in the world, founded by The Duke of Wellington in 1831. He is also a Professor of Defence Studies at King's College London and at the University of Exeter. He is a Fellow of the Royal College of Defence Studies and a Specialist Adviser in Parliament. He writes on military and defence matters and his next book, to be published in 2022, is Great British Commanders: A Study in the Art of Success.

For six people. Date to be agreed with provider.

To arrange lot details, please contact events@waterlooouncovered.com

Kindly donated by Professor Michael Clarke, and the Cavalry & Guards Club, David Cowdery.

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

189

189
OWN A PIECE OF WATERLOO HISTORY

A unique chance to own a sapling from one of the surviving chestnut trees that have stood guard over Hougoumont Farm for more than two centuries. These trees are an iconic symbol of the heritage of Waterloo and bore witness to the Battle itself. Located to the south of Hougoumont they would have seen some of the earliest fighting of the day when the area was overrun by Jerome Bonaparte's infantry. Amidst the fighting, trees were so badly damaged by musket fire that almost all were felled not long after the battle concluded.

After the battle three trees remained standing, although only one is still living. To this day, musket ball holes are still evidence on the trunks of the remaining trees, and metal detecting has revealed that musket balls are embedded within them!

The recent tragic loss of one of the trees in a violent storm earlier this year has been keenly felt by tourists, archaeologists, historians, and enthusiasts alike - and means that preserving the legacy of these mighty chestnuts through their saplings is more important than ever.

Kindly donated by Penelope Milburn.

£500 - 700
€590 - 820
US$690 - 970

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.

WATERLOO
UNCOVERED

‘Waterloo Uncovered has given me a handrail to life – it has helped me keep focussed whilst dealing with the day-to-day stress.’

– Waterloo Uncovered participant

‘I know you do this with no thought of praise or reward, but allow me to offer my own recognition of how you are helping those who have bravely served our country to find purpose and wellbeing through your incredible archaeological project, preserving our heritage while supporting our fine veterans’

– from a letter by Prime Minister Boris Johnson to the founders of Waterloo Uncovered

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Knightsbridge | 1 December, 2021

Fine Books and Manuscripts
Knightsbridge | 1 December, 2021

Antiquities
New Bond Street | 7 December, 2021

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A GHAZNAVID CARVED MARBLE
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Time is Precious
Le Temps est Précieux

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THE SECOND CARRIAGE CLOCK EVER MADE. THE FRANCOIS DE BOURBON, KING OF NAPLES BREGUET
Sold for £ 295,000 inc. premium *

* Prices shown include buyer's premium. Details can be found at bonhams.com

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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.

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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 equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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 *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder* 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*).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*

Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*

⋆ *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*

• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*

α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

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

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

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

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

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

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

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

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

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

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

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
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 DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

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

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

a successful *Sale* or a financial loss if unsuccessful.

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

Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com 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 to 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 E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT AND BUYER WARRANTIES

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

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

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

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

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

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

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

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

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

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

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

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

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

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

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

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

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

5 STORING THE LOT

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

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

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

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

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

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

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 *Lot*s to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (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.

☐☐☐☐
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: Napoleon Bonaparte: The British Sale	Sale date: Wednesday 27 October 2021
Sale no. 26939	Sale venue: New Bond Street

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 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 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 ☐ and (if the ID does not confirm your address) ☐ 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? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

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 ☐		Please include delivery charges (minimum charge of £20 + VAT) ☐

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

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