

THE CONTENTS OF COUNT AND COUNTESS MARTIGNONE'S MILANESE AND GENOESE PROPERTIES

Wednesday 24 September 2014



Bonhams

LONDON









THE CONTENTS OF COUNT AND COUNTESS MARTIGNONE'S MILANESE AND GENOESE PROPERTIES

Wednesday 24 September 2014 at 10:30

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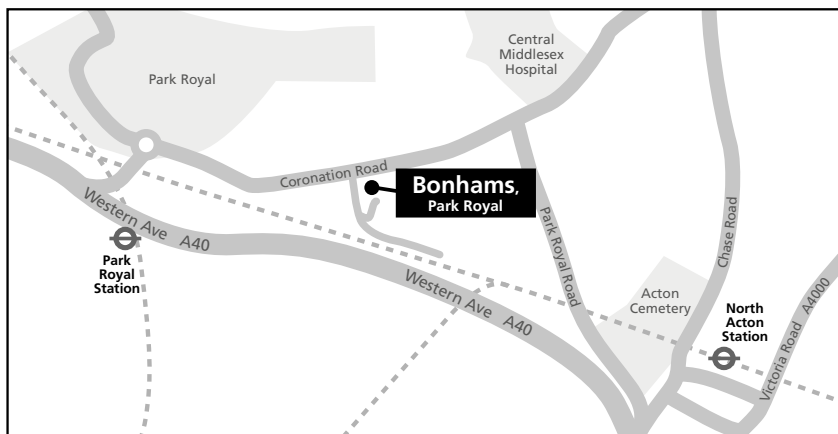
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INTRODUCTION

From a noble family that dates back to the 13th century, Count and Countess Martignone were well known for their philanthropy and hospitality, and also for their astonishing art collection. In their Milanese apartment and Genoese villa they entertained prime ministers, politicians and Popes - and even the last King of Italy, Umberto II.

The Martignone family originated from Como and were raised to nobility by Ottone Visconti (1207–1295) Archbishop of Milan. Many members of the Martignone family held distinguished roles over the coming centuries both in Italy and abroad.

In the early 14th century one ancestor was the ruler of Alexandria and another ancestor, Lorenzo Martignone was deputy of the Fabbrica del Duomo di Milan from 1429 to 1458 and one of the captains and defenders of the freedom of Milan in 1477. More recently on May 31, 1946, Umberto II of Savoy appointed Ettore Martignone a Knight of the Order of Saints Maurice and Lazarus, and Grand Officer of the Holy Sepulchre in Jerusalem, and awarded him the Maltese Cross. Count Ettore Martignone was a highly regarded doctor who served in the Red Cross during the Second World War and in the subsequent Italian civil war. His wife, Mariella (Maria) was one of the most influential

Italian businesswomen in post-war Italy, creating the highly successful chemicals company VAMPA; she was honoured with numerous awards in recognition of her business achievements, including in 1974 The International Prize Madonnina and Knights of the New Europe award.



King Umberto II and Marie José of Belgium





At Cortina d'Ampezzo in the Dolomites with Bella

The Count and Countess were enthusiastic supporters of the arts. They were regular visitors to La Scala, but it was their love of the decorative arts and antiques that was their enduring passion. They sourced a magnificent collection from all corners of the globe to furnish their two homes, including regular collecting trips to the United States, where they were guests of the Kennedy family.

In their magnificent Milanese apartment the walls were adorned with an impressive collection of Old Master paintings, complemented by wonderful Italian and French furniture and works of art, ranging from a pair of 17th century Italian carved marble figures of putti to French late 19th and early 20th century revivalist furniture, giving the apartment a dramatic and exuberant atmosphere.

The extensive silver collection also plays an important role in the collection. The Count and Countess frequently bought each other silver animalier sculptures as well as having a large collection of unusual drinking vessels. There is also all the dining room silver that you would expect to find in the safe of any grand home.

Their villa in Pieve Ligure perched above the crashing waves of the Ligurian coast is the epitome of glamour, with panoramic views of the sea. The interior doesn't disappoint and lives up to the stunning location: the rooms are designed for entertaining and were filled with antiques and art, with a subtle change from the Milanese apartment: old master paintings continue to adorn the walls however the furniture although continues with a North Italian premise has a more provincial feel including 17th century cassones, credenzas and a magnificent pair of carved Angels which stand guard overlooking the sea. The gardens are the perfect backdrop for the Count and Countess collection of Classical marble sculpture all of which adds to the grandeur guests experienced whilst at the property.

Guests of the Martignone's would often be treated to cruises aboard their yacht to explore the wonderful coast of Ligure, but many commented that the highlight was not the picturesque bays and charming villages of the Italian Riviera but instead it was the Martignone's magnificent art collection back at their villa.



MILANO





INGRESSO



1 W

**AN ITALIAN LATE 18TH
CENTURY CARVED GILTWOOD
PIER MIRROR**

Probably Tuscan, the rectangular plate within a stiff leaf slip surmounted by a floral filled urn crest above an ebonised oval medallion flanked by gryphons, the frame decorated with acanthus leaves and S scrolls, 87cm wide, 212cm high (34in wide, 83in high).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500





2

2 W

19TH CENTURY ITALIAN SCHOOL, A FOUR PANEL SCREEN

Each panel painted with a landscape, in a part giltwood frame, adapted from a larger screen and originally mounted on a wall, 200cm x 234cm. (4)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

3

A GROUP OF NINE ITALIAN PAINTED PANELS IN THE STYLE OF LANCRET

Each with figures in a landscape, in a carved gilt wood rocaille cartouche frame, 62cm wide, 73cm high (24in wide, 28 1/2in high).

£2,500 - 4,000
 €3,200 - 5,100
 US\$4,300 - 6,800

4 W

A TUDESH NAIN RUG

Central Persia,
 207cm x 133cm

£500 - 800
 €630 - 1,000
 US\$850 - 1,400

5 W

AN ITALIAN LATE 18TH/ EARLY 19TH CENTURY CARVED GILTWOOD AND POLYCHROME DECORATED DEVOTIONAL WALL BRACKET

Probably Venetian, together with a gilt carved figure of a Saint holding the Christ child, 54cm wide, 21cm deep, 90cm high (21in wide, 8in deep, 35in high). (2)

£500 - 800
 €630 - 1,000
 US\$850 - 1,400





3 (six from a set of nine)





6

6 W

**A SET OF FOUR ITALIAN 18TH CENTURY AND LATER
POLYCHROME DECORATED FIGURAL TORCHÈRES**

The later hexagonal pedestals mounted by winged putti holding cornucopia surmounted with later gilt metal three light candelabra, fitted for electricity, 44cm wide, 41cm deep, 213cm high (17in wide, 16in deep, 83 1/2in high).

£4,000 - 6,000

€5,100 - 7,600

US\$6,800 - 10,000

7

**A PAIR OF CHINESE CLOISONNÉ COCKERELS
LATE QING DYNASTY OR LATER**

Modelled in mirror image with their heads slightly tilted to the side, their plumage well-detailed in vibrant tones of red, pink, white, aubergine, and various shades of blue and green.

Each 23.5cm (9 1/4in) high (2).

£500 - 600

€630 - 760

US\$850 - 1,000

8

A GROUP OF DECORATIVE CHINESE CERAMICS

20th century

Comprising: a robin's egg model of a luduan; a green, black and brown glazed model of a toad atop a domed lotus leaf; a pair of quails on rocks, all covered in a bright, crackled, lime-green glaze; and a pair of 19th century-style enamelled parrots on rocks; together with a pair of black long-tailed birds perched on pine branches.

The toad: 23cm (9in) high (8).

£500 - 800

€630 - 1,000

US\$850 - 1,400







9

9
A GROUP OF CHINESE-STYLE MODELS OF BIRDS

20th century
 Comprising: a large pair of white-glazed cranes perched on light-brown rocks; a group of eight smaller cranes, also perched on rocks, their beaks, wings and necks highlighted in brown; and two pairs of white-glazed ducks standing on craggy terrain.
The tallest cranes: 41cm (16in) high (14).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

10 W
A PAIR OF LATE 19TH CENTURY FRENCH CAST IRON AND BRASS ANDIRONS TOGETHER WITH A PAIR OF FRENCH LATE 19TH CENTURY GILT BRASS CHENETS MODELLED AT PUTTI

The andirons in the 17th century style, 39cm wide, 52cm high, the chenet, 26cm wide, 29cm high. (4)

£500 - 700
 €630 - 890
 US\$850 - 1,200

11
A PAIR OF FAMILLE ROSE EXPORT FIGURES OF LONG-TAILED BIRDS

Probably early 20th century
 Each modelled after the Qianlong original as a long-tailed bird with colourful plumage perched atop reticulated craggy rocks.
Each 39.5cm (15½in) high (2).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

12 W
A LARGE CHINESE BLUE AND WHITE OCTAGONAL BALUSTER JAR AND COVER

Kangxi
 Boldly painted in vibrant washes of underglaze cobalt with eight rectangular panels of birds and insects alighting amongst peonies issuing from rocks, the neck with eight further panels of flowers and rocks, all framed by scrolling floral borders, the cover with bud finial and decorated en-suite, wood stand.
60.5cm (23¾in) high

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

13 W
AFTER THE ANTIQUE: A PAIR OF PATINATED METAL CLAD MODELS OF THE FURIETTI CENTAURS

With dark brown patination, each raised on a stepped marble rectangular plinth, 18cm wide, 38cm deep, 54cm high (7in wide, 14 1/2in deep, 21in high).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

Related Literature: F.Haskell and N.Penny, *Taste and the Antique - The Lure of Classical Sculpture 1500-1900*, London, 1981, pp.178-179, figs. 91 and 92.

14 W
A FRENCH DIRECTOIRE WHITE MARBLE AND GILT BRONZE PORTICO CLOCK IN THE TURKISH TASTE

by S. Mühe A Paris
 The four freestanding columns surmounted by a canopy on four spirally turned supports and surmounted by a crescent moon finial, raised on a demi-lune plinth base with beaded mounts above four toupie feet, the white signed, enamelled dial with Roman numerals and Arabic five minute markers, the movement with silk suspension and outside countwheel, striking on a bell, with crescent moon pendulum, 14cm wide, 30cm deep, 52cm high (5 1/2in wide, 11 1/2in deep, 20in high).

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

15
A PAIR OF CHINESE FAMILLE ROSE BALUSTER JARS AND COVERS

20th century
 Each enamelled in pink, pale green and pale yellow with a blossoming prunus above the upright lappet band at the foot, the covers enamelled ensuite.
41cm (16 1/8in) high (4).

£600 - 1,000
 €760 - 1,300
 US\$1,000 - 1,700





10



11



12



13



14



15





16

16 W
AN ITALIAN GILTWOOD AND CUT GLASS TEN LIGHT CHANDELIER

With central cartouche and upswept branches supporting drip pans and hung with beaded and pear shaped drops, 90cm wide, 130cm high (35in wide, 51in high).

£1,200 - 1,800
€1,500 - 2,300
US\$2,000 - 3,100

17 W
AN ITALIAN GILTWOOD AND CUT GLASS TEN LIGHT CHANDELIER

Of cartouche shape, the frame applied with bead decoration, the finial sprouting scroll arms hung with glass pendants, extensively hung with drops, 112cm high (44in high).

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



17





18



19 (one from a set of three)

18 W

**A NORTH ITALIAN LATE 19TH CENTURY
GILTWOOD CONSOLE TABLE**

In the Rococo style

The serpentine Violet Breccia marble top above an acanthus leaf and C scroll carved frieze on palm leaf carved cabriole legs, 121cm wide, 61cm deep, 89cm high (47 1/2in wide, 24in deep, 35in high).

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300

19 W

**A SET OF THREE VENETIAN 19TH CENTURY
WALNUT OPEN ARMCHAIRS**

The cartouche shaped backs with scallop carved crests above drop in floral needlework backs and seats with scrolled arms and uprights on cabriole legs and trifid feet 73cm wide. (3)

£2,000 - 4,000

€2,500 - 5,100

US\$3,400 - 6,800





20

20 W

A SET OF SIX LOMBARDY 18TH CENTURY CREAM PAINTED AND PARCEL GILDED ARMCHAIRS

The carved and moulded frame with drop in back and seats with scrolled arms and uprights on cabriole legs, Labelled GAAM 156, 75cm wide. (6)

£6,000 - 10,000

€7,600 - 13,000

US\$10,000 - 17,000

21 W

A VENETIAN LATE 19TH CENTURY CARVED WOOD, GREEN PAINTED AND MECCA ARMCHAIR

The upholstered high back above scrolled arms on C scroll and imbricated carved legs united by a shaped X stretcher, 78cm wide, 65cm deep, 132cm high (30 1/2in wide, 25 1/2in deep, 51 1/2in high).

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600



21





22

22 W

A FRENCH LATE 19TH CENTURY ORMOLU WALL CLOCK

By Raingo Freres, Paris, In the Régence style
 Surmounted by a female classical mask within a sunburst raised on a flared plinth mounted with a later group of birds, the terminal decorated with a Bacchic mask hung with ribbon tied floral garlands, the enamel dial signed RAINGO FRERES, PARIS with Roman numerals and a relief cast centre with scrolling strapwork, with outside countwheel striking on a bell, 41cm wide, 13cm deep, 142cm high (16in wide, 5in deep, 55 1/2in high).

£5,000 - 8,000
 €6,300 - 10,000
 US\$8,500 - 14,000

23 W

A FRENCH LATE 19TH CENTURY ORMOLU WALL CLOCK

By Raingo Freres, Paris, In the Régence style
 Surmounted by a female classical mask within a sunburst raised on a flared plinth mounted with a figure of Cupid holding a scythe, the terminal decorated with a Bacchic mask hung with ribbon tied floral garlands. The replaced enamel dial with Roman numerals and a relief cast centre with scrolling strapwork inscribed RAINGO FRERES, PARIS, the twin train movement striking on a bell, 41cm wide, 13cm deep, 142cm high (16in wide, 5in deep, 55 1/2in high).

£5,000 - 8,000
 €6,300 - 10,000
 US\$8,500 - 14,000



23





24 W

NORTH ITALIAN SCHOOL, 18TH CENTURY

Huntsmen shooting duck on a river before a village
oil on canvas

127 x 149cm (50 x 58 11/16in).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500





25 W

PANDOLFO RESCHI (DANZIG 1643-1699 FLORENCE)

A cavalry skirmish before a mountainous landscape; and A cavalry skirmish with a town in the distance

a pair, oil on canvas

62 x 113cm (24 7/16 x 44 1/2in). (2)

£7,000 - 10,000

€8,900 - 13,000

US\$12,000 - 17,000





26



26

CIRCLE OF BARTOLOMEO PEDON (VENICE 1665-1732)

Travellers on a country path, an Italianate landscape beyond; and Drovers resting by architectural ruins with their flocks

a pair, oil on canvas, ovals
96.6 x 75.5cm (38 1/16 x 29 3/4in). (2)

£5,000 - 7,000
€6,300 - 8,900
US\$8,500 - 12,000

27

ALESSANDRO MAGNASCO, CALLED IL LISSANDRINO (GENOA 1667-1749) AND ANTONIO FRANCESCO PERUZZINI (ANCONA CIRCA 1646-1724)

A funeral procession in a mountainous landscape, within a painted oval
oil on canvas

88.7 x 68.2cm (34 15/16 x 26 7/8in).

£7,000 - 10,000
€8,900 - 13,000
US\$12,000 - 17,000

Provenance

Sale, Lempertz, Cologne, 20-22 April 1967, lot 846

Literature

F. Franchini Guelfi, 'Magnasco inedito: contributi allo studio delle fonti e aggiunte al catalogo', in *Studi di storia delle arti*, Genoa, 1986, no. 5, p. 308
L. Muti & D. De Sarno Prignano, *Magnasco*, Faenza, 1994, p. 271, no. 424, fig. 269



27





SALOTTINO



28



29

28 W

AFTER GIOVANNI BENEDETTO CASTIGLIONE, CALLED IL GRECHETTO, 17TH CENTURY

Rebecca meeting Isaac
oil on canvas
62.2 x 107.2cm (24 1/2 x 42 3/16in).

£4,000 - 6,000
€5,100 - 7,600
US\$6,800 - 10,000

The present painting is after Castiglione's *Rebecca meeting Isaac* now in the State Hermitage Museum, Saint Petersburg but with minor differences in the background detail. Various replicas are known including those in the Galleria Corsini, Rome and the Musee Fabre in Montpellier. The present work comes closest to the replica formerly in the Wadsworth Atheneum, Connecticut.

29

CIRCLE OF JACQUES COURTOIS, CALLED IL BORGOGNONE (SAINT-HYPPOLITE 1621-1676 ROME)

A cavalry skirmish
oil on canvas
62.3 x 97.1cm (24 1/2 x 38 1/4in).

£4,000 - 6,000
€5,100 - 7,600
US\$6,800 - 10,000







30 (part lot)

30
TWENTY-ONE EARLY 20TH CENTURY VARIOUS CONTINENTAL SILVER ARTICULATED FISH

various dates and makers

Each realistically modelled with cabochon stone set eyes, one example, *with import marks for London 1898*, together with four modern silver models of frogs, *maker's mark A.C & Co, London 1971-2*, realistically modelled in various poses, with green cabochon stone set eyes, and a silver and stone set model of a starfish, *length largest 53cm.* (21)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100



31

31
A LATE 19TH GERMAN SILVER NEF

attributed to Neresheimer of Hanau

Realistically modelled as a two-masted ship, on four wheels, the deck set with various figures, the masts with rigging and sails, *height 47cm, weight 2265gms.*

£4,000 - 6,000
 €5,100 - 7,600
 US\$6,800 - 10,000



32

32
A LATE 19TH/EARLY 20TH CENTURY GERMAN SILVER NEF

bearing pseudo marks for Neresheimer & Sohne, Hanau, circa 1900

Realistically modelled as a two-masted ship on four wheels, *height 28cm, weight 19oz.*

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600





33 W

**A LARGE 19TH CENTURY/20TH CENTURY GERMAN SILVER
NEF**

attributed to Neresheimer, Hanau

Modelled on a three-masted ship, the hull chased with putto and hippocamps at play, the deck set with various figures, the masts with rigging and sails, *height 70cm, weight 246oz.*

£7,000 - 9,000

€8,900 - 11,000

US\$12,000 - 15,000



LOMBARDY FURNITURE IN THE NEOCLASSICAL PERIOD

Enjoying mountains, lakes and plains, the Lombardy region is one of twenty regions of Italy, bordering Switzerland and the Italian regions of Veneto to the east, Emilia-Romagna to the south, and Piedmont to the west; its capital is Milan, the industrial, commercial and financial centre of Italy.

Between the mid 18th and early 19th century, Italy's major centres of Neoclassical art and interior design were Rome, Milan, Naples, Turin and Genoa, influenced by the discoveries of Pompeii and Herculaneum, in the mid 18th century. The reaction against the often heavy and dramatic Baroque and the theatrical and ornate Rococo styles was a desire to have cleaner lines and a closer link to what was perceived to be the Roman and Ancient Greek styles. Remaining true to the Rococo movement and not so keen to adopt this fresh style was Venice which made only subtle design changes towards the end of the 18th century.

Italian Neoclassical furniture was influenced by the Louis XVI style in France although more restrained than their European neighbour, with the emphasis on the use of veneers and less reliant on the use of gilt bronze mounts. Furniture made in the Lombard region is more simple than its Genoese cousin which still retained some evidence of the Rococo. Walnut was the primary timber used by the Lombard cabinet makers, however, various fruitwoods, oak, purplewood, ebony, poplar, kingwood and olivewood were also regularly used. The use of marquetry was a key feature of Lombardy Neoclassical furniture with the use of Classical motifs such as palmettes, medallions, masks, and acanthus leaves, as well as figures and buildings and the illusion of trompe l'oeil.

Lombardy, and particularly the city of Milan, was famous for its cabinet making, and was home to Francesco Abbiati (active between circa 1750 and 1800) and probably the most famous ebenista of the Italian Neoclassical period, Giuseppe Maggiolini (13 November 1738 - 16 November 1814), Maggiolini's veneered furniture with richly detailed marquetry and bold geometric inlay attracted clients across Europe including Archduke Ferdinand of Austria, the King of Poland and Napoleon's widow, Empress Maria Luisa, with many prominent collections today holding pieces by Maggiolini including the Getty in Los Angeles. Maggiolini began working as a carpenter for a monastery before establishing his own workshop in Milan in 1758, but it was ten years later in 1768, when he was visited by the designer Giuseppe Levati and Marchese Litta, which led to several commissions at the villa of the Marchese. He enjoyed great success and was given the title of Intarsiatore delle Loro Altezze Reali and awarded numerous commissions from the bourgeoisie in Northern Italy. However with the political changes of 1796, which overthrew the old regime, his success diminished and he died impoverished in November 1814.

34 W

**A LOMBARDY LATE 18TH CENTURY AND LATER
WALNUT, TULIPWOOD, PALISANDER AND MARQUETRY
COMMODORE**

The inset white marble top above two long drawers centred by
inlaid marquis coat-of-arms on square tapering legs and gilt-
brass sabots, 120cm wide, 58cm deep, 87cm high (47in wide,
22 1/2in deep, 34in high).

£2,500 - 3,500
€3,200 - 4,400
US\$4,300 - 6,000

35 W

**A LOMBARDY 19TH CENTURY WALNUT AND
TULIPWOOD BANDED BUREAU BOOKCASE**

The broken swan-necked pediment surmounted above a pair
of glazed doors enclosing glass shelves, the fall enclosing a
fitted interior of drawers, pigeon holes and a well above three
long drawers, 110cm wide, 62cm deep, 253cm high (43in
wide, 24in deep, 99 1/2in high).

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100



34



35



36 W Y

**A PAIR OF LOMBARDY EARLY 19TH CENTURY
INDIAN WALNUT, ROSEWOOD, TUILIPWOOD, MAPLE,
POMMELE, EBONY, CALAMANDER BOXWOOD AND
MARQUETRY CARD TABLES**

Possibly by Giuseppe Maggiolini

The reversible tops inlaid with fans, stiff leaf borders and scrolled foliate and acanthus leaves revealing a baize lined playing surface to the underside, above an olivewood frieze, on moulded square tapering legs, bearing a Maggiolini label to one of the interiors of the card tables, label possibly associated, *83cm wide, 73.5cm deep, 77cm high (32 1/2in wide, 28 1/2in deep, 30in high).* (2)

£12,000 - 18,000

€15,000 - 23,000

US\$20,000 - 31,000

Giuseppe Maggiolini (1738-1814), began working as a carpenter for a monastery before establishing his own workshop in Milan in 1758. In addition to serving the court of Milan, Maggiolini created pieces for other European royalty including the King of Poland, Empress Maria Theresa of Austria, the Duchess of Austria, and Napoleon's widow, Empress Maria Luisa.

So renowned was Maggiolini's marquetry furniture during his own lifetime that his work was widely copied. He created masterpieces of illusion with his compositions of stained and natural coloured exotic woods, bouquets, classical architecture, musical instruments, and swags of ribbons and fruit.





(detail of label)





38



39



37 (detail of top)

37 W

A FLORENTINE PIETRA DURA TABLE TOP

The top inlaid with Sienna, Maurin Green and Saint-Maximin Breccia marbles on a later walnut stand with cabriole legs, 195cm wide, 94cm deep, 43cm high (76 1/2in wide, 37in deep, 16 1/2in high).

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300

38

AFTER SIR PETER PAUL RUBENS, EARLY 20TH CENTURY

Portrait of Sir Peter Paul Rubens's son, Albert, bust-length, in a black hat

oil on panel laid down on board

35.6 x 26cm (14 x 10 1/4in).

together with another portrait by a different hand (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

The present painting is after a detail of Rubens's original, now in the Liechtenstein Museum, Vienna.

39

CIRCLE OF PAULUS MOREELSE (UTRECHT 1571-1638)

An Allegory of Summer

oil on panel

74.6 x 59.2cm (29 3/8 x 23 5/16in).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

Provenance

Sale, Dorotheum, Vienna, September 1968, lot 79 (with a certificate from Dr. Walter Bernt)

While Moreelse's compositions were often copied by contemporaries, the present subject does not appear to be known in any other variant.





40

40 W

A SET OF FOUR ITALIAN 19TH CENTURY CREAM PAINTED AND PARCEL GILDED OPEN ARMCHAIRS

In the Louis XV style with scrolled arms above a carved apron on cabriole legs and scrolled feet., 73cm wide, 67cm deep, 110cm high (28 1/2in wide, 26in deep, 43in high). 74cm wide . (4)

£2,500 - 4,000
 €3,200 - 5,100
 US\$4,300 - 6,800

41 W

A PAIR OF CANTON FAMILLE ROSE BALUSTER VASES

Late 19th century Each fitted for electricity and decorated on the baluster body and slender flaring neck with square medallions of court scenes, the shoulder with four appliquéd gilded dragons just below the crane loop handles, the foliated rim enamelled with floral and cash motifs. 60.5cm (23 3/4in) high (2).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100



41





42

42 W
A SIVAS CARPET
*West Anatolia,
 459cm x 342cm*

£1,000 - 2,000
 €1,300 - 2,500
 US\$1,700 - 3,400



43

43 W
A GILTWOOD AND CUT GLASS TWELVE LIGHT CHANDELIER
*The tapering terminal applied with scrolling arms, 95cm wide, 138cm
 high (37in wide, 54in high).*

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

44
AFTER GABRIEL METSU, 19TH CENTURY
*A girl with a mandolin and a boy with a dog in an interior
 oil on canvas
 30.8 x 27.2cm (12 1/8 x 10 11/16in).*

£500 - 800
 €630 - 1,000
 US\$850 - 1,400

The present painting is after Metsu's original, now in the Galleria degli Uffizi, Florence.

45
A SMALL QUANTITY OF ASSORTED ITEMS
various dates and makers
 Comprising: a Mexican metalware and gem-set crucifix, marked 'Matl Mexico 925', a gilt-metal, enamelled and gem-set crucifix, an unmarked possibly gold table ornament in the 'Antique manner', and four salts, marks distorted, (7)

£800 - 1,000
 €1,000 - 1,300
 US\$1,400 - 1,700



46

46 W

A NORTH ITALIAN 18TH CENTURY AND LATER CARVED WALNUT SOFA

The shaped arched back with acanthus leaf carved crest above scrolled arms on cabriole legs and scrolled feet, 246cm wide, 69cm deep, 120cm high (96 1/2in wide, 27in deep, 47in high).

£3,000 - 5,000
 €3,800 - 6,300
 US\$5,100 - 8,500

47 W

A FRENCH LATE 19TH CENTURY TULIPWOOD, HAREWOOD, MARQUETRY AND GILT METAL MOUNTED TABLE À ÉCRIRE

In the Louis XV style
 The serpentine top with canted corners inlaid with flowers and a musical trophy above a writing slide and a frieze drawer, 52cm wide, 37cm deep, 72cm high (20in wide, 14 1/2in deep, 28in high).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

48

A GROUP OF CHINESE GREEN-GLAZED EXPORT-TYPE PARROTS

20th century
 Each modelled in the Kangxi style as a green parrot perched atop reticulated rocks.
 The tallest 23.5cm (9 1/4in) high (9).

£600 - 1,000
 €760 - 1,300
 US\$1,000 - 1,700



47

Provenance: Collezione Podesta Milano



SALOTTO DI RICEVIMENTO



49

ATTRIBUTED TO GIOVANNI BATTISTA BERTUCCI (ACTIVE UMBRIA, 1495-1516)

The Madonna and Child with Saint John the Evangelist and a bishop saint

oil on panel

52.4 x 40.5cm (20 5/8 x 15 15/16in).

£15,000 - 20,000

€19,000 - 25,000

US\$26,000 - 34,000

The present painting finds its stylistic origins in the work of painters active in Central Italy in the late 15th and early 16th centuries, a school very much influenced by Perugino and Bernardino di Betto, better known as Pinturicchio. Active for the most part in Faenza, the work of Giovanni Battista Bertucci also reveals an awareness of Emilian artists such as Lorenzo Costa and Francesco Francia.







50

50 W

A FLORENTINE SPECIMEN MARBLE TABLE TOP

The circular top inlaid with a variety of specimen marbles including, Belloc Griotte, Trets, Antique Red, Yellow Safra, Porphyry and Portor on a carved giltwood base in the form of a palm tree on a scrolled tripod base, the base late 19th century, the top probably later, 97cm diameter x 80cm high

£4,000 - 6,000

€5,100 - 7,600

US\$6,800 - 10,000



51 W

A FRENCH LATE 19TH CENTURY KINGWOOD, LOZENGE PARQUETRY, FLORAL MARQUETRY AND ORMOLU MOUNTED ROGNON BONHEUR DU JOUR

Stamped G Zwiener

The superstructure fitted with a pair of candelabra and a clock, signed Barbier, Paris, the enamel dial with Roman and Arabic numerals, with drum movement, cylinder escapement and countwheel striking on a bell, flanked by a pair of cupboard doors enclosing a cube marquetry interior and a single shelf above three bombe drawers on cabriole legs, bearing the stamp G. Zwiener three times to the underside, the marquetry possibly added later, 124cm wide, 150cm deep, 80cm high (48 1/2in wide, 59in deep, 31in high).

£10,000 - 15,000

€13,000 - 19,000

US\$17,000 - 26,000



51

A comparable bonheur du jour made by Joseph-Emmanuel Zwiener was sold by Sotheby's, Provenant d'Une Importante Collection Perivee Parisienne, Paris, lot 396

Comparisons can be made by desks made by Francois Linke, including a bureau de dame sold at Sotheby's, 19th Century Furniture, Sculpture, Ceramics, Silver and Works of Art, lot 180, 22 October 2008, New York

The stamp 'G Zwiener' to the underside of this piece is not recognised as a stamp of any of the known Zwiener's, the most famous Zwiener, Joseph Emmanuel, was Born in Herdon, Germany in 1849, opened his successful atelier at 12, rue de la Roquette in 1880. He had a brother Julius Zwiener who worked in a very similar style, around 1900 and in Berlin who stamped his furniture: "J.ZWIENER" (see lot 1175 sold in Bonhams, San Francisco sale of Fine European Furniture & Decorative Arts on 19 March 2012.

J E Zwiener is noted for his elegant interpretation of the Rococo style copying many famous 18th century pieces, most notably the celebrated bureau de Roi by Jean-Henri Riesener and Jean-François Oeben, which was a commission from Ludwig II. He employed as his sculptor Leon Message to create stunning bronze mounts. Zwiener exhibited at the 1889 Paris Exhibition where he was awarded a gold medal.

Literature:

Christopher Payne, François Linke: The Belle Epoque of French Furniture, Woodbridge, 2003





52 (detail of top)

52 W

**A FLORENTINE LATE 19TH/ EARLY 20TH CENTURY
SCAGLIOLA TABLE TOP**

The top decorated with a central parrot within a strapwork cartouche surrounded with scrolling flowers on an associated gilt brass base with leopard monopodia supports,
79cm wide x 61cm deep x 108cm high, (31in wide x 24in deep x 42 1/2in high)

£2,500 - 3,500
€3,200 - 4,400
US\$4,300 - 6,000

53

**FOLLOWER OF JAN STEPHEN VAN CALCAR (CALCAR
1499-CIRCA 1550 NAPLES)**

Portrait of a gentleman, bust-length, in a black cap
oil on canvas
50.1 x 43.5cm (19 3/4 x 17 1/8in).

£4,000 - 6,000
€5,100 - 7,600
US\$6,800 - 10,000

54

CIRCLE OF CLAUDE DERUET (NANCY 1588-1660)

Portrait of a lady, half-length, in a black lace costume, white lace ruff and a plumed headdress
oil on panel
27.2 x 20.5cm (10 11/16 x 8 1/16in).

£1,200 - 1,800
€1,500 - 2,300
US\$2,000 - 3,100

55

CIRCLE OF ALESSANDRO LONGHI (VENICE 1733-1813)

Portrait of a gentleman, bust-length, in a blue coat
oil on canvas
60 x 49.2cm (23 5/8 x 19 3/8in).

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500

56

**CIRCLE OF DOMINGOS ANTONIO DE SEQUEIRA (BELEM,
LISBON 1768-1837 ROME)**

Portrait of a gentleman, bust-length, in a black coat
oil on canvas
62.1 x 47.8cm (24 7/16 x 18 13/16in).

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500





53



54



55



56



57

57 W Y

**A LOUIS XV GREEN STAINED TORTOISESHELL
AND GILT METAL MOUNTED BRACKET
CLOCK AND BRACKET**

The twenty five piece enamel dial signed Darville à Paris, the movement now with anchor escapement and outside countwheel striking on a bell, size without bracket, 39cm wide, 17cm deep, 89cm high (15in wide, 6 1/2in deep, 35in high). (2).

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500

58 W

**A SET OF FOUR LARGE FRENCH EARLY
20TH CENTURY GILT METAL FIVE
BRANCH WALL LIGHTS**

In the Louis XVI style

The tapering back plates each with central cartouche surmounted by a ribbon tied crest with acanthus leaf cast arms, 32cm wide, 19cm deep, 105cm high (12 1/2in wide, 7in deep, 41in high). (4)

£2,000 - 4,000
€2,500 - 5,100
US\$3,400 - 6,800



58 (two from a set of four)



59 W

**FOLLOWER OF ALESSANDRO ALGARDI (ITALIAN, 1598-1654)
A PAIR OF ITALIAN LATE 17TH CENTURY CARVED WHITE
MARBLE FIGURES OF PUTTI**

semi clad in flowing robes on sloping, rusticated rectangular bases,
35cm wide, 26cm deep, 92cm high (13 1/2in wide, 10in deep, 36in
high). (2)

£5,000 - 7,000

€6,300 - 8,900

US\$8,500 - 12,000

This pair of marble putti are typical of the output produced in Rome in the mid to late 17th century. They exemplify many of the stylistic features of the Roman Baroque style which was epitomised by the sculptors Algardi and Bernini. The freely flowing, curling hair of the present putti can also be seen in one of Algardi's well known models depicting a putto with a serpent (See Christies, lot 35, 14 December 2005 for an example of this model).

The exaggerated, crumpled drapery, overly round, chubby faces of the putti and the contemplative expressions and gestures are all typical of this period. The sloping, naturalistic bases that are an integral part of these sculpture's overall composition, are an important almost theatrical device employed by Baroque sculptors, a technique that can also be seen in Algardi's important bronze 'Christ Falling under His Cross', examples of which are in the Palazzo Venezia Palazzo Venezia and the Bayerisches Nationalmuseum.

Related **Literature:** J. Montagu, *Roman Baroque Sculpture*, 1989, Yale University, page 195.



60



62



61



63

**60
A 20TH CENTURY METALWARE FIGURE OF MERCURY**

*bearing pseudo Roman marks
Seated on a rocky ground, height 26cm, length 22cm.*

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

**61
A QUANTITY OF SILVER-MOUNTED AND PLAIN DECANTERS**

*various makers and dates
Comprising:
a pair of clear glass and amber flash decanters, cut with hobnail pattern, two clear glass and red bohemian glass decanters with plain silver mounts, a clear glass and blue decanter, cut with fruiting vines
a French silver-mounted purple glass claret-jug, cover detached,
a clear glass and metal-wear mounted claret-jug,
two sterling bottle labels for PORT and SHERRY.*

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700

**62
A PAIR OF FRENCH EARLY 20TH CENTURY PORCELAIN AND GILT METAL MOUNTED VASES AND COVERS TOGETHER WITH A PAIR OF POTPOURRI VASES AND COVERS**

The two potpourri vases with bleu celeste ground decorated with garlands of flowers and lion mask handles, the vases and covers painted with courting couples within a landscape, the largest 38cm high 14 1/2in high). (4)

£600 - 1,000
€760 - 1,300
US\$1,000 - 1,700

**63
A PAIR OF 20TH CENTURY ITALIAN SILVER PLATED FIGURES OF PAN AND BACCHUS**

*apparently unmarked
Both after the antique in typical standing poses, height 34.5cm and 38cm. (2)*

£2,500 - 3,000
€3,200 - 3,800
US\$4,300 - 5,100







64
**CIRCLE OF JAKOB FERDINAND VOET
(ANTWERP 1639-CIRCA 1700)**

Portrait of a lady, half length, in a gold and pink dress
oil on canvas
74.6 x 61.2cm (29 3/8 x 24 1/8in).

£5,000 - 7,000
€6,300 - 8,900
US\$8,500 - 12,000





65
**STUDIO OF JAKOB FERDINAND VOET
(ANTWERP 1639-CIRCA 1700)**

Portrait of Eleonora Boncompagni Borghese, half-length, in an embroidered dress, within a painted oval
oil on canvas
75.6 x 61.6cm (29 3/4 x 24 1/4in).

£5,000 - 7,000
€6,300 - 8,900
US\$8,500 - 12,000

The present painting is a further version of the principal portrait of Eleonora Boncompagni Borghese (1642-1695) at the Palazzo Chigi, Ariccia.

The daughter of Ugo Boncompagni, the Duca di Sora and Maria Ruffo di Bagnara, Eleonora married Giovanni Battista Borghese, 2nd prince of Sulmona in 1658 and had one child, Marcantonio in 1658. Many copies, both autograph and studio, were painted of Eleonora and along with two of the Mancini sisters, she was one of the most popular figures in Voet's numerous series of *Le Belle Romane*.





66

66 W

**FOLLOWER OF RAFFAELLO SANZIO, CALLED RAPHAEL
(URBINO 1483-1520 ROME)**

The Madonna and Child with the Infant Saint John the Baptist and
Saint Elizabeth
oil on canvas
154.2 x 115cm (60 11/16 x 45 1/4in).

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500

The present composition is based on Raphael's original work, now in
the Prado Museum, Madrid.

67

**A 20TH CENTURY FRENCH SILVER-MOUNTED CLEAR AND
RED GLASS CLARET-JUG**

makers mark 'FOL?' within a lozenge, Paris post 1838 stamped with
Minerva standard mark
Baluster, body with spiral flutes, mounts embellished with sea spume
and floral cartouches, height 39cm.

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700

68

**A VICTORIAN SILVER-PLATED MOUNTED BOHEMIAN RUBY
GLASS CLARET-JUG**

mark of Elkington and Co., Birmingham 1849
Baluster, the mounts engraved with foliage, the engraved ruby etched
glass embellished with a scene depicting deers and hounds in a forest
setting, height 26.5cm.

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700

69

**A HUNGARIAN EARLY 20TH CENTURY WHITE METAL AND
ENAMEL TIMEPIECE**

The dial signed Kaul, Constantin, Pest,
The architectural case in the Turkish taste mounted with hard stones,
including agate and split pearls, the corners with blued enamelled
columns surmounted by spire finials flanking a stepped cupola, the
1.5 inch dial with Roman numerals and subsidiary seconds at VI, with
scratch mark 51132, 17cm wide, 13cm deep, 28cm high (6 1/2in
wide, 5in deep, 11in high).

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





70



72



71



73

70 W Y

A FRENCH LATE 19TH CENTURY MAHOGANY, KINGWOOD, ROSEWOOD AND GILT METAL MOUNTED TABLE À ÉCRIRE

In the Louis XV style

The shaped top with floral inlaid top above a writing slide with a frieze drawer to one side on slender cabriole legs 69cm wide, 41cm deep, 71cm high 27in deep, (16in in diameter, 27 1/2in high).

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300

71 W

A PAIR OF NORTH ITALIAN 19TH CENTURY WALNUT ARMCHAIRS

Possibly Genoa, the upholstered back and seats with scrolled arms on cabriole legs and truffled feet, 65cm wide, 54cm deep, 108cm high (25 1/2in wide, 21in deep, 42 1/2in high). (2)

£1,200 - 1,800

€1,500 - 2,300

US\$2,000 - 3,100

72 W

A LOUIS XV STYLE KINGWOOD, TULIPWOOD, MARQUETRY AND GILT METAL MOUNTED TABLE DE SALON

The shaped top above a writing slide and a frieze drawer, 45cm wide, 45cm deep, 76cm high (17 1/2in wide, 17 1/2in deep, 29 1/2in high).

£500 - 700

€630 - 890

US\$850 - 1,200

73 W

A FRENCH LATE 19TH/ EARLY 20TH CENTURY TABLE DE NUIT

In the Louis XVI style

The oval Violet Breccia marble top above a frieze drawer and a tambour door, 46cm wide, 36cm deep, 74cm high (18in wide, 14in deep, 29in high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100





74

74
**AN IMPRESSIVE LATE 19TH CENTURY
GERMAN SILVER-GILT DRINKING CUP
MODELLED AS A LEAPING STAG**

stamped 13 and an incuse "+" in a circle
In the late 17th century and realistically modelled, the saddle formed as 22 various family or town coats of arms, the circular base die-stamped with foliage and sides embossed with a band of over-lapping oak leaves above laurel leaves, *height 59.5cm, weight 40oz.*

£5,000 - 7,000
€6,300 - 8,900
US\$8,500 - 12,000



75

75
A VICTORIAN SILVER-GILT DESSERT STAND
by Messrs Barnards, London 1838, retailed by Bright & Sons, of Sheffield

In the form of a font, the square dish part fluted and to each corner an applied eagle with splayed wings, the outer border with egg & dart motifs and applied guilloche band to sides, raised on a trumpet chased and embossed with frosted and tapering flutes terminating in a plain square foot, engraved coat of arms and initials beneath a coronet, *height 29cm, length 32 x 32cm.*

£5,000 - 6,000
€6,300 - 7,600
US\$8,500 - 10,000





76



77



76

**CIRCLE OF MARCANTONIO BASSETTI
(VERONA 1586-1630)**

The Holy Family with Saint Elizabeth and the Infant
Saint John the Baptist
oil on canvas, octagonal
76.2 x 77.5cm (30 x 30 1/2in).

£6,000 - 8,000

€7,600 - 10,000

US\$10,000 - 14,000

77 W

ITALIAN SCHOOL, 18TH CENTURY

The Apotheosis of Saint John the Baptist
oil on canvas
99.3 x 74.1cm (39 1/8 x 29 3/16in).

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100

78 W

**ATTRIBUTED TO GREGORIO LAZZARINI
(VENICE 1655-1730 VILLABONA)**

Rebecca at the Well
oil on canvas
201.5 x 92.5cm (79 5/16 x 36 7/16in).

£5,000 - 8,000

€6,300 - 10,000

US\$8,500 - 14,000





79 (part lot)

79 W

A FRENCH LATE 19TH CENTURY STAINED BEECH AND GILT HIGHLIGHTED SALON SUITE

In the Regence style

Comprising four fauteuils and a sofa, the carved frame with upholstered back and seats on cabriole legs, *the sofa 165cm wide.* (5)

£2,500 - 3,500

€3,200 - 4,400

US\$4,300 - 6,000

80 W

AN EDWARDIAN SILVER AND GLASS TRAY

makers' mark J.G & S, John Grinsell & Sons?, Birmingham 1903

Plain square with hoop handles, on a later silver-plate frame with four lion-mask capped and lion-paw feet terminating in castors and with central glass tray, *length of tray handle to handle 73cm.*

£2,500 - 3,000

€3,200 - 3,800

US\$4,300 - 5,100

81 W

A LARGE CHINESE BLUE AND WHITE BEAKER VASE, GU

Chongzhen

The cylindrical body painted with a central band of flower-sprays beneath the antiques and vases of flowers at the gently flaring neck and above a decorative lappet band, fitted for electricity. *48cm (19in) high*

£500 - 800

€630 - 1,000

US\$850 - 1,400

82 W

A GILT METAL AND CUT GLASS SIXTEEN LIGHT CHANDELIER

With three tiers of arms issuing from a knopped central stem and extensively hung with pear shaped drops and glass beads, *121cm high 47 1/2in high).*

£800 - 1,200

€1,000 - 1,500

US\$1,400 - 2,000



80







83 W

A FINE FRENCH LATE 19TH CENTURY KINGWOOD AND GILT BRONZE MOUNTED BOMBÉ COMMODE

In the manner of Charles Cressent, retailed by Edwards and Roberts. The serpentine 'Campan Rubané' marble top with moulded edge above a pair of long drawers elaborately decorated with gilt bronze mounts of scrolled acanthus leaves, putti swinging a monkey and tight rope, walking dogs on cabriole legs and sabots, stamped EDWARDS & ROBERTS to the top drawer. One mount stamped BF68 to the reverse and another mount stamped ZV to the reverse, 159cm wide, 69cm deep, 98cm high (62 1/2in wide, 27in deep, 38 1/2in high).

£10,000 - 15,000

€13,000 - 19,000

US\$17,000 - 26,000

The sculptural use of ormolu mounts, in particular the central 'monkey on a swing' mount, is in the style of Charles Cressent (1685-1768) and can be compared to the 'Commode aux Singes' c 1745 held at the Louvre, Paris and another example at the Metropolitan Museum, New York. Cressent trained as a sculptor before marrying the widow of a cabinetmaker and taking over the workshop. Cressent played a key role in the birth of Rococo in France, whose work went on to inspire many other cabinet makers, not just in the 18th century but throughout the late 19th and early 20th century including esteemed cabinet makers such as Joseph Emmanuel Zwiener (1849 - 1895) and Francois Linke (1855 - 1946)

An almost identical commode attributed to Joseph-Emmanuel Zwiener sold at Sotheby's, 19th Century Furniture & Decorative Arts, 24 October 2012, New York, Lot 271

Another almost identical commode features in Christopher Payne's book, François Linke: The Belle Epoque of French Furniture, which he attributes to probably being an early Linke piece made for Krieger.

A commode made by Jules Allard et Fils with very similar mounts to the front of this commode with cherubs swinging a monkey wearing a bonnet on a rope sold at Christie's, The Opulent Eye, 18 April 2013, New York, Rockefeller Plaza, lot 244

Literature:

Christopher Payne, François Linke: The Belle Epoque of French Furniture, Woodbridge, 2003, p. 201, pl. 217

The firm of Edwards and Roberts was founded in 1845 and by 1854 was established at 21 Wardour Street. They became one of the leading London cabinet-makers and retailers working in a variety of styles, both modern and revivalist. Their business also involved retailing, adapting and restoring antique furniture with later embellishments bearing their stamp. By 1892 they occupied more than a dozen buildings in Wardour Street. They continued to trade until the end of the century.







84

AN IMPRESSIVE VICTORIAN SILVER-GILT CENTREPIECE

by Henry William Curry, London 1876

The openwork circular bowl applied with four rams' masks with drop-ring loops, upper section of bowl engraved with Vitruvian scrolls and the pierced arches applied with double intricate acanthus leaves, the whole raised on four large cast mythical dolphin supports and secured onto a stepped, shaped and oblong base with openwork panels and applied flowerheads, the whole raised on eight inverted bud feet, the base is further applied on each side with cypher within ribbon-tied medallions
50cm high; 49cm wide, *height 50cm, length 49cm.*

£15,000 - 20,000

€19,000 - 25,000

US\$26,000 - 34,000





(one from a pair)

85 W

A PAIR OF GILTMETAL AND CUT GLASS SIXTEEN LIGHT CHANDELIERS

Hung extensively with baluster and pear shaped drops, with clear glass and four amber glass finials, *90cm wide, 130cm high (35in wide, 51in high).* (2)

£2,000 - 4,000

€2,500 - 5,100

US\$3,400 - 6,800



86 W

A LAHORE CARPET

*North India, circa 1880,
555cm x 417cm*

£8,000 - 12,000

€10,000 - 15,000

US\$14,000 - 20,000





87

WORKSHOP OF FRANS POURBUS THE YOUNGER (ANTWERP 1569-1622 PARIS)

Portrait of Francesco IV Gonzaga, Duke of Mantua, bust length, in armour

inscribed 'FRANC.PRINC.MANTVAE' (upper centre)

oil on canvas

72.5 x 56.5cm (28 9/16 x 22 1/4in).

£7,000 - 10,000

€8,900 - 13,000

US\$12,000 - 17,000

Provenance

The Mildred Anna Williams Collection, by whom bequeathed to California Palace of the Legion of Honour, San Francisco in 1940, by whom sold

Sale, Bonhams and Butterfields, 9 June 1983, lot 2359

Literature

L. Burchard, 'Pourbus, d.J.' in U. Thieme and F. Becker *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, vol. XXVII, Leipzig, 1933

M.S.Soria, 'Gonzaga portraits by Frans Pourbus II', in *The Art Quarterly*, 15, 1952, no. 1, p. 37-44, fig. 7

G. Held and J-A. Goris, *Rubens in America*, New York, 1947, p. 45, A.6

M. Jaffe, 'The Deceased Young Duke of Mantua's Brother', in *The Burlington Magazine*, vol. 103, 702, September 1961, pp. 374, fig. 3

C. Perina, 'Dal Ducato di Vincenzo I alla vendita della galleria', in E. Marani and C. Perina, *Mantova. Le Arti. Dalla meta del secolo XVI ai nostri giorni*, Mantua, 1965, p. 452

B. Ducos, *Frans Pourbus Le Jeune 1569-1622*, p. 301, no. pl. 25

The sitter (1586-1612), the eldest son of Vincenzo Gonzaga and Eleonora de' Medici, daughter of Francesco I de' Medici and Joanna of Austria, married Margaret of Savoy (1589-1655), daughter of Charles Emmanuel I, Duke of Savoy. He died in 1612 without a male heir and was succeeded by his brother Ferdinand.





88 W

**CIRCLE OF PIER FRANCESCO CITTADINI (MILAN 1616-1681
BOLOGNA)**

Portrait of a boy, full-length, in a green doublet and hose, holding a
rose and an apple

oil on canvas

137.7 x 92.7cm (54 3/16 x 36 1/2in).

£10,000 - 15,000

€13,000 - 19,000

US\$17,000 - 26,000



BIBLIOTECA



89
**CIRCLE OF CALISTO PIAZZA (LODI
1500-CIRCA 1562)**
The Madonna and Child
oil on canvas
80 x 60cm (31 1/2 x 23 5/8in).

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100

89



90
**CIRCLE OF ANDREA SCHIAVONE (VENICE
CIRCA 1500-1563)**
The Lamentation
oil on panel
41.6 x 49cm (16 3/8 x 19 5/16in).

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100

90







91

91 W

A FRENCH EARLY 20TH CENTURY KINGWOOD, BOIS SATINE, PARQUETRY AND GILT METAL MOUNTED BUREAU PLAT AFTER A MODEL BY CHARLES CRESSENT

The gilt tooled leather inset writing surface above three frieze drawers with opposing dummy drawers and pull out writing slides to the sides on cabriole legs headed by female masks on lion paw sabots, 187cm wide, 94cm deep, 82cm high (73 1/2in wide, 37in deep, 32in high).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

The Charles Cressent bureau plat this piece was modelled on was made for Louis XV for Versailles. On June 28, 1919 the peace treaty formally ending World War I was signed by Clemenceau, Lloyd-George, and Wilson for the Allies, Drs. Muller and Bell for Germany, in the Hall of Mirrors on the bureau plat

A similar bureau plat sold at Christies, King Street, London, The Opulent Eye – 500 years: Decorative Arts Europe, 14 March 2013 lot 107



92

92 W

A SMALL FRENCH LATE 19TH/ EARLY 20TH CENTURY KINGWOOD, PURPLE WOOD AND GILT METAL MOUNTED BUREAU PLAT

In the Louis XV style

The gilt tooled green leather top above a pull out writing slide with opposing drawers to either end on cabriole legs, 100cm wide, 53cm deep, 75cm high (39in wide, 20 1/2in deep, 29 1/2in high).

£600 - 800

€760 - 1,000

US\$1,000 - 1,400



93

93 W

A PAIR OF ITALIAN LATE 19TH/ EARLY 20TH CENTURY WALNUT ARMCHAIRS

The brown leather upholstered back and seats with scrolled arms and legs united by an X-frame stretcher 72cm wide. (2)

£800 - 1,200

€1,000 - 1,500

US\$1,400 - 2,000





94

94 W

A LATE 19TH CENTURY OAK, WALNUT AND BEECH SOFA

In the early 18th century style
The undulating shaped top above a gross and petit point needlework upholstered back and seat on front cabriole legs and pointed pad feet united by block turned stretchers , 198cm wide, 66cm deep, 125cm high (77 1/2in wide, 25 1/2in deep, 49in high).

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100



95

95 W

A KINGWOOD, PARQUETRY AND GILT METAL MOUNTED BOMBÉ COMMODE

In the Louis XV style
The serpentine green marble top above two short and two long drawers on splayed bracket feet and sabots , 124cm wide, 54cm deep, 90cm in diameter, (48 1/2in wide, 21in deep, (35in in diameter,

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100

96 W

A PAIR OF ITALIAN EARLY 20TH CENTURY WALNUT ARMCHAIRS

In the early 18th century style
The arched shaped upholstered backs above scrolled and moulded arms on cabriole legs , 72cm wide, 63cm deep, 122cm high (28in wide, 24 1/2in deep, 48in high). (2)

£600 - 1,000
€760 - 1,300
US\$1,000 - 1,700



96





97



99



98



100

97 W
A PAIR OF VENETIAN LATE 19TH CENTURY POLYCHROME DECORATED BLACKAMOORS

With an arm raised, standing on a Rocaille base, probably previously holding a candelabra, 40cm wide, 38cm deep, 135cm high (15 1/2in wide, 14 1/2in deep, 53in high). (2)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

98 W
A PAIR OF ITALIAN LATE 19TH CENTURY WALNUT ARMCHAIRS
 The gross and petit point needlework back and seats including some 18th century panels with scrolled arms, uprights and legs 66cm wide. (2)

£1,200 - 1,800
 €1,500 - 2,300
 US\$2,000 - 3,100

99 W
A PAIR OF FRENCH EARLY 20TH CENTURY GREY PAINTED FAUTEUILS

in the Louis XVI style
 With needlework upholstered backs and seats on fluted tapering legs, 70cm wide. (2)

£500 - 800
 €630 - 1,000
 US\$850 - 1,400

100 W Y
A FRENCH LATE 19TH CENTURY ROSEWOOD, TULIPWOOD, PARQUETRY AND GILT METAL MOUNTED CARD TABLE
 In the Louis XV style
 the serpentine fold over top on cabriole legs, 82cm wide, 40cm deep, 75cm high (32in wide, 15 1/2in deep, 29 1/2in high).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600







101

GEORG DESMARÉES (STOCKHOLM 1697-1776 MUNICH)

Portrait of a lady, said to be Countess Vitzthum, half-length, in a blue

dress, holding flowers

traces of signature (lower right)

oil on canvas

83.8 x 63.5cm (33 x 25in).

£4,000 - 6,000

€5,100 - 7,600

US\$6,800 - 10,000

Provenance

Edouard R. Bossange, Kentfield, by whom gifted to
M.H. de Young Memorial Museum, San Francisco
Sale, Butterfields, San Francisco, 9 June 1983, lot 2357

The present painting shows a very strong Venetian influence and was
most likely painted shortly after the artist's return from Venice in 1727.





102 W

GEORG CHRISTOPH GROOTH (STUTTGART 1716-1749 ST. PETERSBURG)

Portrait of a lady, half-length, in a white and gold dress, holding a garland of flowers

signed and dated 'G.C.Grooth. pinxit/1742' (on the reverse)

oil on canvas, unlined

104.5 x 81.6cm (41 1/8 x 32 1/8in).

£8,000 - 12,000

€10,000 - 15,000

US\$14,000 - 20,000

Georg Christoph Grooth became a prominent portraitist at the Imperial Russian Court during the years 1741-49. There he quickly became a favourite of the Tsaritsa Elisabeth Petrovna, for whom he executed the designs for her coronation in 1741. He was one of many German artists whose reputations were established in Russia during the 1740s. Known as 'Little Grooth' due to his diminutive stature, he painted more than 30 portraits of members of the Imperial family, which can now be found in various State and private collections in Russia.





103

103 W

GERMAN SCHOOL, EARLY 19TH CENTURY

Vestal Virgins in a temple before a *capriccio* landscape

oil on canvas

172.5 x 226.5cm (67 15/16 x 89 3/16in).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

104

**CIRCLE OF JACQUES-FRANÇOIS COURTIN
(SENS 1672-1752 PARIS)**

Portrait of a lady, bust-length, in a black dress with gold piping and a plumed hat

oil on canvas

59.5 x 48.2cm (23 7/16 x 19in).

£1,500 - 2,000

€1,900 - 2,500

US\$2,600 - 3,400

105

CIRCLE OF GIOVANNI BELLINI (VENICE CIRCA 1430-1516)

Portrait of a gentleman, bust-length, in a black coat and cap

oil on panel

32.2 x 26.5cm (12 11/16 x 10 7/16in).

£500 - 800

€630 - 1,000

US\$850 - 1,400

Provenance

Edouard R. Bossange, Kentfield, by whom gifted to M.H. de Young Memorial Museum, San Francisco

106

CIRCLE OF DAVIDE LORETI (ACTIVE FABRIANO CIRCA 1760)

Portrait of a bishop, half-length, standing in an interior and holding a letter

oil on canvas

97.4 x 74.2cm (38 3/8 x 29 3/16in).

£1,000 - 2,000

€1,300 - 2,500

US\$1,700 - 3,400

107

GENOESE SCHOOL, 18TH CENTURY

A terrier

oil on canvas

46.8 x 36.7cm (18 7/16 x 14 7/16in).

£300 - 500

€380 - 630

US\$510 - 850

108

NEAPOLITAN SCHOOL, 17TH CENTURY

The Christ Child

oil on canvas, oval

64.2 x 50.3cm (25 1/4 x 19 13/16in).

£500 - 800

€630 - 1,000

US\$850 - 1,400





104



105



106



107





109 (one from a set of six)



110

109 W

A SET OF SIX ITALIAN GILT METAL THREE BRANCH WALL APPLIQUES TOGETHER WITH A SIMILAR TWELVE BRANCH CHANDELIER

The shaped back plates mounted with scrolled candle arms, all fitted for electricity, 36cm wide, 21cm deep, 56cm high (14in wide, 8in deep, 22in high). The chandelier 153cm high. (7)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

110

A FRENCH MID 19TH CENTURY GILT AND SILVERED BRONZE CLOCK IN THE LOUIS XVI STYLE

The case of urn form with bacchic and serpent handles, the enamel dial with Roman numerals, the twin train movement with outside countwheel striking on a bell, 27cm wide, 16cm deep, 43cm high (10 1/2in wide, 6in deep, 16 1/2in high).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

111

ITALIAN SCHOOL, 18TH CENTURY

Scenes from the New Testament

a pair, oil on glass

9.8 x 19cm (3 7/8 x 7 1/2in). (2)

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400



109



112



112

ITALIAN SCHOOL, 18TH CENTURY

Diana and a nymph; and A nymph and a satyr
a pair, oil on copper, ovals
each 20.2 x 28.5cm (7 15/16 x 11 1/4in). (2)

£1,200 - 1,800
€1,500 - 2,300
US\$2,000 - 3,100

113

AFTER ORAZIO BORGIANNI, 17TH CENTURY

The Pietà
oil on canvas
61.6 x 75.8cm (24 1/4 x 29 13/16in).

£1,500 - 2,000
€1,900 - 2,500
US\$2,600 - 3,400

The present painting follows Orazio Borgianni's *Pieta'* now in the Fondazione Longhi, Florence. A further copy is in the Galleria Spada, Rome.

114

MANNER OF SIR PETER PAUL RUBENS, 18TH CENTURY

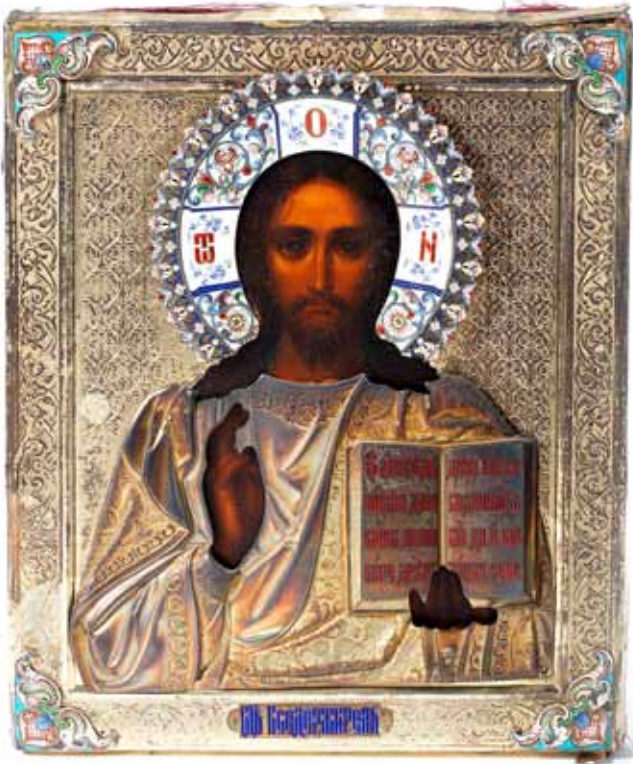
The Presentation in the Temple
oil on canvas
59 x 47.8cm (23 1/4 x 18 13/16in).

£400 - 600
€510 - 760
US\$680 - 1,000



113





115



115A

115
CHRIST PANTOCRATOR

Maker's Cyrillic initials RMA, Moscow 1899-1908
Realistically painted in strong colours, tempera on prepared panel, in silver-gilt repousse chased and engraved oklad, with applied cloisonne shaded enamel halo, and cornerpieces with champleve enamel biblical text and cartouche,
31.5cm high, 26.8cm wide.

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500

115A
MOTHER OF GOD OF KAZAN

Maker's initials indistinct, Moscow 1891
Traditionally painted in strong colours, tempera on prepared panel, in repousse chased and engraved silver-gilt oklad, with seed pearl veil applied with translucent stones, and with applied halo with translucent stones,
53.5cm high, 45cm wide.

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500

116
THE SAVIOUR 'NOT PAINTED BY HAND'

By Khlebnikov with Imperial warrant, Moscow, 1894
Traditionally painted in sombre colours, tempera on prepared panel, in repousse chased and engraved silver-gilt oklad, applied with champleve haloes and cornerpieces,
30.2cm high, 25.6cm wide.

£4,000 - 6,000
€5,100 - 7,600
US\$6,800 - 10,000



116







117

**117
CHRIST PANTOCRATOR**

Maker's mark EK, Moscow 1894
Realistically painted in strong colours, tempera on prepared panel, in chased and engraved silver oklad,
26.7cm high, 21.8cm wide.

£500 - 700
€630 - 890
US\$850 - 1,200

**118
A NINE PART FINIFT ICON OF THE MOTHER OF GOD AND
SELECTED SAINTS**

Russia, early 19th century
The enamel oval plaques representing Christ crucified, seven wonder working images of the Mother of God, and one of nine selected monastic saints, set into gilt metal beaded oklad with stippled inscriptions,
22.5cm high, 18.4cm wide.

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600

**119
THE OLD TESTAMENT TRINITY**

Maker's initials indistinct, Moscow 1891
Realistically painted in strong colours, tempera on prepared panel, in repousse chased and engraved parcel-gilt oklad,
27cm high, 22.8cm wide.

£1,200 - 1,800
€1,500 - 2,300
US\$2,000 - 3,100



118

**120
THE MOTHER OF GOD OF KAZAN**

Russia, 19th century
Traditionally painted in sombre colours, in tempera on prepared panel, in silver-gilt chased and engraved oklad with applied pierced haloes with semi-precious stones and with embroidered vestments, set with seed pearls and other semi-precious stones, marks indistinct,
32.3cm high, 27.5cm wide.

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100

**121
MOTHER OF GOD OF KORSUN**

Maker's initials C.B., St. Petersburg, 1876 bearing Faberge mark
Traditionally painted in sombre colours, tempera on prepared panel, in silver-gilt repousse chased and engraved oklad, with filigree vestments, with applied halo embellished with translucent white green and red semi-precious stones,
35.5cm high, 31cm wide .

£1,200 - 1,800
€1,500 - 2,300
US\$2,000 - 3,100

**122
MOTHER OF GOD JOY TO ALL WHO GRIEVE**

Maker's mark EK, St. Petersburg, 1880? bearing Faberge marks
Realistically painted in sombre colours, oil on copper on prepared panel, in silver-gilt repousse chased and engraved oklad, applied with cloisonne enamel haloes and cornerpieces, with champléve enamel caption,
31.5cm high, x 27cm wide.

£1,500 - 2,500
€1,900 - 3,200
US\$2,600 - 4,300





119



120



121



122





123

A PAIR OF FRENCH LATE 19TH CENTURY PORPHYRY AND GILT BRONZE MOUNTED VASES

One with a cover surmounted with a conch shell, foliate and S-scroll finial (the other lacking cover) on baluster shaped bodies with acanthus, S-scroll handles surmounted by bull rushes on a turned wasted circular socle and re-entrant square plinth base, 15cm wide, (5 1/2in wide). (2)

£5,000 - 8,000

€6,300 - 10,000

US\$8,500 - 14,000





XLII MOSTRA INTERNAZIONALE DEL CINEMA



Attending the 42nd Venice Film Festival, 1985



124

124 W
A SAROUK CARPET
West Persia,
 453cm x 259cm

£1,000 - 2,000
 €1,300 - 2,500
 US\$1,700 - 3,400

125 W
AN ISFAHAN CARPET
Central Persia, circa 1900,
 579cm x 340cm

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,600 - 4,300

126
TWO CHINESE CLOISSONÉ HORSES
 20th century

The first, standing four-square and looking straight ahead, with detachable saddle, covered in archaic designs on a deep blue ground, the second shaped as a prancing horse with sectional saddle and mane, decorated with stylised designs on the turquoise ground.
The tallest 45.5cm (17 7/8in) high (5).

£500 - 800
 €630 - 1,000
 US\$850 - 1,400



125





SALA DEGLI ARGENTI



127

A GEORGE IV SILVER-GILT PRESENTATION CUP AND COVER

by Rebecca Emes and Edward Barnard, London 1822

The lower body part-fluted and above a band of applied acorns and oak leaves, with two branch handles, the domed and fluted cover with acanthus and floral finial, the unmarked stand engraved with Prince of Wales feathers, further engraved with inscription "*Won by Mr Thompsons brown horse Dominichino on Wednesday 23rd April 1823 beating Mr Villebois's bay horse Shuttlecock Honourable W. Gages chestnut mare Olivia and Captain Shireff's brown gelding Contract*", length handle to handle 39cm, weight of vase 110oz.

£4,000 - 6,000

€5,100 - 7,600

US\$6,800 - 10,000







128

TWO GEORGE III SILVER ENTRÉE DISHES AND COVERS

by John Edwards, London 1800 and 1807

Oblong with canted corners and gadrooned borders, the detachable covers with heraldic handles, and engraved with a coat-of-arms to cover and crest to inside of base. (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100

The shield of BOROUGH of Chetwynd Park, Newport, Shropshire quartering possibly BURTON and with another quartered shield in pretence.

128

129

A FRENCH SIX-PIECE SILVER RÉGENCE-STYLE TEA SERVICE,

by Puiforcat, Paris, 20th century, with cancelled Minerva's head marks

Consisting of a tea pot, coffee pot, tea kettle on stand, a covered sugar bowl, slop bowl and milk jug, each of octagonal section with bands of chased strapwork on a matted ground separated by applied reeded girdles, with gadrooned edges, with wooden handles and pad feet to the kettle stand, together with a plated shaped-oval twin-handled tray also by Puiforcat, height of tea kettle 39cm, weight 232oz. (7)

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500



129



130

130

A GROUP OF SIX ANTIQUE SILVER MUGS AND TANKARDS

Comprising: a William & Mary tankard, London 1690, maker's mark script IA, of tapering form with later domed cover, and later engraved with coat of arms and crest, a George III mug of plain baluster form, possibly by John Payne London 1773, a George IV mug, by J King, London 1784, plain tapering form with leaf-capped handle, a George II mug, possibly by John King, London 1759, a George III provincial silver tankard, by Langlands & Robertson, Newcastle, date letter rubbed, with later Victorian straps, by SC, London 1853, together with a George I tankard, by Charles Jackson London 1717 (?), later embossed with classical figures standing in niches, weight 130ounces approx. (6)

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100



131

A PAIR OF GEORGE III SILVER ENTRÉE DISHES AND COVERS

by William Stroud, London 1804

Each oblong with gentle incurved sides and having slanted gadrooned rims, the domed cover with detachable foliage-capped handles and embossed with straight fluted narrow band, engraved on one side with a coat-of-arms within drapery mantling, the other side engraved with a crest within similar mantling, length 28cm, weight 129oz. (2)

£2,500 - 3,000
€3,200 - 3,800
US\$4,300 - 5,100

HEPBURN quartering RUTHERFORD impaling
BUCHAN HEPBURN of SMEATON



131



132

132 Y Φ

AN EARLY 20TH CENTURY FOUR-PIECE FRENCH SILVER COFFEE SERVICE

mark of Tetard, Paris

Each piece fluted and applied with husk swags, the pots and sugar bowl each with foliage finial, with ivory insulators, weight total 140oz.

£1,200 - 1,500
€1,500 - 1,900
US\$2,000 - 2,600

133

EIGHT GEORGE II OR GEORGE III SILVER MUGS

various dates and makers

Comprising: a George III baluster mug, *by W. Williams (?), Exeter 1760,*

a George II plain baluster mug, *by WS over IM Newcastle, 1755 initialled "APS",*

a George II mug with plain tapering sides, *maker's mark distorted, London 1732,*

a George II plain tapering mug, *by Priest & Shaw, London 1755 by William Grundy, London 1744,*

a George II plain baluster mug, *by Fuller White, London 1747*

a George III plain baluster mug engraved with a coat of arms, *by Benjamin Mordecai, London 1780,*

a George II plain baluster mug *by Thomas Devonshire and William Watkins, London 1759,*

and an electroplated mug. (9)

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500



133





HANAU'S "ANTIQUE" SILVER INDUSTRY

By Dorothea Burstyn

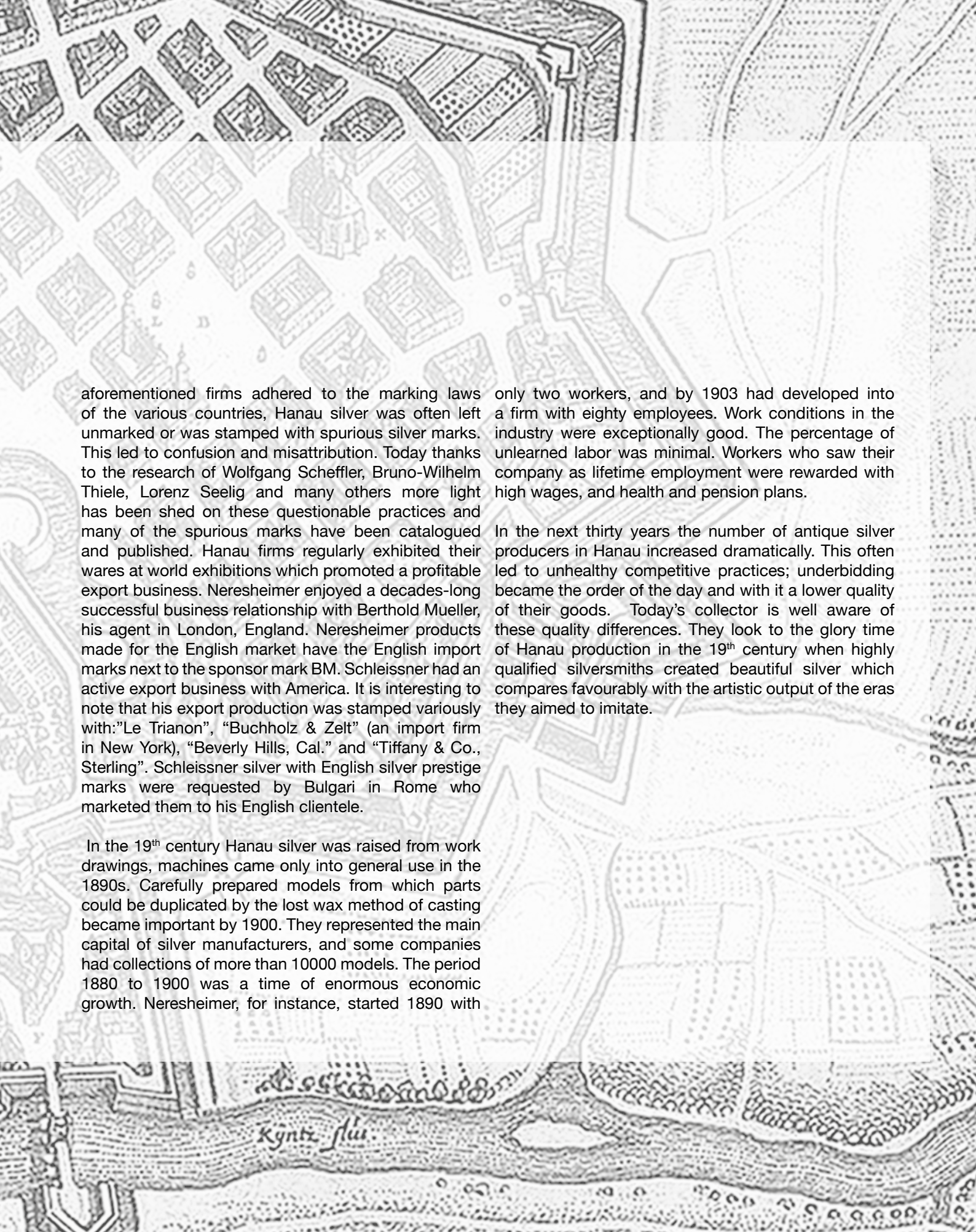
Ever since Landgrave Wilhelm III of Hesse-Cassel had guaranteed in his letters of patent of 1736 freedom of religion and trade combined with substantial tax advantages Hanau had become a magnet for able tradesmen from foreign and German lands; and it attracted a large number of silver-, and goldsmiths. From the middle to the end of the 19th century the decorative arts looked for inspiration to the Gothic, Renaissance and Mannerism eras. Newly founded museums dedicated to the decorative arts like the South Kensington Museum (today the V&A, London) thought that historic styles would improve common taste and an emerging bourgeoisie was ready to buy into this idea. To cater to this demand wide-spread production of silver in historic styles had begun; and Hanau had found its market niche which brought its silver manufacturers enormous prosperity and worldwide reputation.

The "father" of the 'antique silver' industry in Hanau was August Schleissner, an enormously accomplished artist silversmith and chaser who had learned his craft not only in his father's firm but also as journeyman for Antoine Vechte in Paris. After a short immigration to America he returned to Hanau. He immediately introduced a line of antique reproduction silver in the Gothic, Renaissance and Mannerist style. But it was the important commission to furnish the silver for Bebenhausen, a newly built hunting castle for King Karl of Württemberg in 1869, which determined the production palette of Schleissner and other Hanau silversmithing firms for decades to come.

Next to elaborate centerpieces and opulent buffet silver like plates, tazzas and ewers, there were also items related to the hunt like the 'Diana Trinkspiel'(drinking game), a beautiful centerpiece that featured Diana, the hunting goddess, riding on a stag; next to double cups, wager cups and "Willkomm" (welcome) cups. The variety of depictions of domestic as well as exotic animals for these cups and ewers is absolutely amazing. Neresheimer, the other important Hanau silversmithing firm, specialized in such animal models either as vessels or as table ornaments.

Hanau also produced a number of exact and/or inspired reproductions of important historic silver pieces: the 12th century eagle vase of Abbé Suger of Saint Denis, the Goslauer Bergkanne , the Hanau council cup and the Lüneburg lion ewer are just a few examples to be named here. An almost endless variety of silver nefs (ships), nautilus cups and cup and covers satisfied the demand for princely silver suited for a "Wunderkammer".

By the end of the 19th century many famous firms like Posen in Frankfurt, Friedlaender and Sy Wagner in Berlin, J. Puiforcat in France, Studio Bossard in Switzerland, H. Ratzerdorfer and H. Boehm in Austria, R.S. Garrard, Charles F. Hancock, Charles Stuart Harris in England and even Gorham in America had jumped on the bandwagon and produced silver in historic styles thus participating in this lucrative market. The main difference between these firms and the Hanau producers was their marking practices. While the



aforementioned firms adhered to the marking laws of the various countries, Hanau silver was often left unmarked or was stamped with spurious silver marks. This led to confusion and misattribution. Today thanks to the research of Wolfgang Scheffler, Bruno-Wilhelm Thiele, Lorenz Seelig and many others more light has been shed on these questionable practices and many of the spurious marks have been catalogued and published. Hanau firms regularly exhibited their wares at world exhibitions which promoted a profitable export business. Neresheimer enjoyed a decades-long successful business relationship with Berthold Mueller, his agent in London, England. Neresheimer products made for the English market have the English import marks next to the sponsor mark BM. Schleissner had an active export business with America. It is interesting to note that his export production was stamped variously with: "Le Trianon", "Buchholz & Zelt" (an import firm in New York), "Beverly Hills, Cal." and "Tiffany & Co., Sterling". Schleissner silver with English silver prestige marks were requested by Bulgari in Rome who marketed them to his English clientele.

In the 19th century Hanau silver was raised from work drawings, machines came only into general use in the 1890s. Carefully prepared models from which parts could be duplicated by the lost wax method of casting became important by 1900. They represented the main capital of silver manufacturers, and some companies had collections of more than 10000 models. The period 1880 to 1900 was a time of enormous economic growth. Neresheimer, for instance, started 1890 with

only two workers, and by 1903 had developed into a firm with eighty employees. Work conditions in the industry were exceptionally good. The percentage of unlearned labor was minimal. Workers who saw their company as lifetime employment were rewarded with high wages, and health and pension plans.

In the next thirty years the number of antique silver producers in Hanau increased dramatically. This often led to unhealthy competitive practices; underbidding became the order of the day and with it a lower quality of their goods. Today's collector is well aware of these quality differences. They look to the glory time of Hanau production in the 19th century when highly qualified silversmiths created beautiful silver which compares favourably with the artistic output of the eras they aimed to imitate.



134



136



135



137

134

A GERMAN SILVER MODEL OF A GENTLEMAN

Import marks for London 1927, Sponsor's mark of TC and Sons Ltd., Realistically modelled in 16th century attire and standing on a grassy circular base with floral embossed sides, height 25cm.

£800 - 1,000

€1,000 - 1,300

US\$1,400 - 1,700

135

A GERMAN SILVER DRINKING CUP OR TABLE ORNAMENT

with cancelled marks to cover, body apparently unmarked Realistically modelled and having a bushy tail, with its right paw raised and the left paw grasping a walnut, with detachable head set glass eyes, height 16cm.

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

136

A GERMAN SILVER TWO-HANDLED FRUIT DISH

stamped with French pseudo marks Circular with a foliate-tied reeded border, the sides pierced with foliage and drapery swags, centre embossed with two figural medallions above the Royal arms of France, raised on four feet, diameter 38.5cm.

£1,000 - 1,200

€1,300 - 1,500

US\$1,700 - 2,000

137

TWO GERMAN SILVER NOVELTY DRINKING CUPS

probably Hanau, late 19th century One modelled with a chicken's body and crowned nodding head, holding a sceptre and orb, the other with a barrel body, nodding head with a crown of vine leaves and holding a cup and ewer, height 28cm and 25cm. (2)

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300





138



140



139



141



138
A MID 19TH CENTURY GERMAN SILVER ENTRÉE DISH AND COVER
by Johann Wagner & Sohns, Berlin 1870
 Of trefoil outline, the sides chased with foliage and on three openwork lattice feet, fitted with conforming liner, separate cover with rocaille cast finial, *diameter 22cm, weight 2017gms.*

£1,200 - 1,800
 €1,500 - 2,300
 US\$2,000 - 3,100

139
A GERMAN SILVER WAGER-CUP
by Neresheimer, with English import marks for Chester 1907
 Modelled as a female figure with exaggerated lace collar, her arms raised up and supporting a swivel-mounted cup over her head, *length 36cm, weight 18oz.*

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

140
A GERMAN UNMARKED SILVER AND GEM-SET JUG,
possibly late 19th early 20th century,
 Modelled as a bust of a medieval female figure with gem-set to head-dress and dress brocade on dress edges, with traces of silver-gilt to her dress, embossed with an integral chain with a pendant set with purple stone, the scroll handle is formed from the plaited ponytail, *height 23cm.*

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

141
A GERMAN SILVER TABLE ORNAMENT OR DRINKING CUP,
stamped with German crown and crescent mark and 800,
 realistically formed in attacking position showing its teeth, with separate pull-off top, the other modelled in a more alert stance with ears raised, with pull-off top, *length respectively 31 and 18cm, weight 20oz. (2)*

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700





142

142

A LATE 19TH/EARLY 20TH CENTURY GERMAN MODEL OF A ROOSTER

by Neresheimer, Hanau,

With detachable head, *height 24cm*, together with two plated fighting cocks, *height 28cm*, two further Continental cocks with Dutch tax marks, and four Continental silver chicks, with hinged bases, *height 6cm*. (9)

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500



143

143

A GERMAN METALWARE ASSEMBLED PART DINNER SERVICE

with various pseudo marks

Comprising: a double-lipped sauceboat with cover and on integral stand, a two-handled serving dish and cover, the cover with a rose finial, four finger bowls, a set of six side plates, *18cm diameter*, four dessert plates, *20.5cm diameter*. (17)

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100



144

144

A GROUP OF ORNITHOLOGICAL TABLE ORNAMENTS, SILVER DISPLAY OR DRINKING CUPS AND OTHER ITEMS

various dates and makers,

Comprising: a pair of Geese with hinged wings, a German silver large sugar caster modelled as an owl with hinged wings, perched on a tree stump, *stamped with pseudo marks* to pull-off head, a model of a parrot perched on a "T" shaped tree stump, the base and collar set with various coloured paste stones, *with English import marks for London 1897, sponsors mark of E.T Byrant,* a model of a quail, *import marks for London 1936,* a set of six silver menu card holders formed as an owl perched on a domed base, *by Crissford & norris, Birmingham 1921,* a pair of casters or large pepper pots modelled as a parrot with pull-off head, *apparently unmarked, stamped with French "swan" tax mark,* and a pair of table ornaments modelled as chicks, *incuse stamps FARO., weight 96oz*. (14)

£4,000 - 6,000

€5,100 - 7,600

US\$6,800 - 10,000



145

A GERMAN SILVER MODEL OF A YEOM OF THE GUARD

import marks for London 1929,

Realistically modelled with outstretched wings, *height 15cm*, two modern Spanish metalware fight cocks, *height 18cm*, two further continental metalware cockerels stamped 800, *heights 27cm and 23cm*, two models of cranes, one by *Neresheimer*, the other *unmarked, height 15cm*, and two German silver models of chicks stamped 800, *height 3cm*. (9)



145

£2,500 - 3,000

€3,200 - 3,800

US\$4,300 - 5,100

146

TWO PAIRS OF EARLY 20TH CENTURY GERMAN SILVER FIGURAL BUSTS

with pseudo marks

Modelled as kings and queens, one labelled Henry IV, the other pair with gem set socles, *height 13cm and 14cm*. (4)



146

£1,500 - 2,000

€1,900 - 2,500

US\$2,600 - 3,400

147

A GERMAN SILVER MODEL OF A COCKEREL

by Neresheimer, Hanau, with import mark for London 1925

Realistically modelled in a fighting stance, *height 8.5cm*, together with a silver model of a German chicken, *with import mark for John George Piddington, London 1902, height 18cm*, a pair of modern Italian cock and hen pheasants, *by Miracolli, Milan, height 22cm and 29cm, weight 60oz*. (4)



147

£2,500 - 3,000

€3,200 - 3,800

US\$4,300 - 5,100





148

148

A GERMAN SILVER MODEL OF A PARTRIDGE,

English import marks for London 1936

Realistically modelled, height 19cm, together with eight further various models of birds including a German silver peacock with gem set tail, height 26cm, two owls with detachable heads, one with pseudo 18th century Augsburg marks, height 20cm, a model of a song bird with articulated wings and hinged cover, the floral base with pseudo Russian marks, height 18cm, another model of perched bird with pseudo 18th century marks, height 20cm, and two rose water sprinklers modelled as birds, height 13cm. (9)

£4,000 - 6,000
 €5,100 - 7,600
 US\$6,800 - 10,000

149

A GERMAN SILVER MODEL OF A DUCK

Hanau, imported by Elly Isaac Miller, London 1902

Realistically modelled with pull-off head, height 17.5cm, together with a model of a dove, imported by J G Piddington London 1902, height 10cm, a near pair of silver grouse with detachable heads and articulated wings, one imported by Berthold Muller, Chester 1899, the other unmarked, height 24cm, a modern silver model of grouse, by Richard Comyns, London 1967, height 13.5cm, a model of a partridge with detachable head, with Dutch tax mark, height 23cm, a Continental model of a capercaillie, height 23cm, a German metalware model of a pheasant, height 16cm, and a model of a quail, height 12cm, weight 132oz. (9)

£5,500 - 6,500
 €7,000 - 8,200
 US\$9,400 - 11,000

150 Y Φ

FIVE GERMAN SILVER AND IVORY-MOUNTED MODELS OF KNIGHTS

by Neresheimer, Hanau, import marks for Berthold Muller, two London 1908, one London 1920 and two Chester 1904

Each realistically modelled with heraldic shield and various weapons and hinged visors, with ivory faces, on square openwork base, height 21cm to 28cm. (5)

£4,000 - 5,000
 €5,100 - 6,300
 US\$6,800 - 8,500





149



150





151



153



152



154

151

A CONTINENTAL SILVER JARDINIERE, STAND AND COVER

incuse stamped Sterling, Germany 930

Oval, the base and rim pierced with latticework and chased with panels of figures in a landscape and embossed with flowers between leaf straps, the detachable grille with pinecone finial, *length 30cm.*

£500 - 800

€630 - 1,000

US\$850 - 1,400

152

A ITALIAN SILVER OIL AND VINEGAR SET,

bearing 18th century marks and also stamped 800, incuse stamped C. Balbino over TORINO,

The rectangular frame embossed with a straight gadroon border and the receivers with "chain-work straps and gadroon edges, fixed central handle with loop grip, fitted with two clear glass bottles, *height 32.5cm.*, together with a George III silver salver, *maker's mark (?)C, London, 1775*, centre flat chased with foliage and applied with a foliate border, centre engraved with a coat of arms, raised on three hairy paw feet, *diameter 29.5cm.* (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

The arms of TIPPETT originally of Truro and Falmouth impaling 1.

SCORY/SKORY of Llanivery, Cornwall, and 2. WICKHAM/WYKEHAM

153

A LOUIS XV FRENCH PROVINCIAL SILVER TWO BOTTLE CRUET STAND

mark of Claude-Francois Ricourt, Lille 1746

Oval form on four openwork feet, the two openwork supports decorated with trailing flowers, the two later gilded glass bottles with associated silver covers with stylised bud finials, *length 29cm.*

£700 - 1,000

€890 - 1,300

US\$1,200 - 1,700

154

A PAIR OF LATE 18TH CENTURY ITALIAN SILVER CANDLESTICKS

Genoa, 1788, further struck with the crowned cross mark, the recognition mark, maker's mark apparently lacking.

The domed bases chased with foliage, the tapering stems terminating in a foliage-wrapped spoon socket, *height 26.5cm, weight 20oz.* (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100





155



157



156



158

155
A PAIR OF LATE 19TH/EARLY 20TH CENTURY GERMAN SILVER-MOUNTED AMBER-GLASS FLAGONS IN THE RENAISSANCE MANNER

mark of Bruckman & Sohne, Heilbronn post 1884
 Compressed circular, the mounts chased with basket-weave decoration, hinged cover with lion rampant holding a shield finial, height 41cm. (2)

£2,500 - 3,000
 €3,200 - 3,800
 US\$4,300 - 5,100

156
A PAIR OF 18TH ITALIAN SILVER CANDLESTICKS

Genoa circa 1770, no maker's mark
 Each on domed based with ovolo border and a foliage chased rising stem, height 28cm, weight 19oz. (2)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

157
AN ITALIAN TWO-HANDLED SILVER SOUP-TUREEN AND COVER

stamped "800" and maker's mark CC with stemmed flower between
 Fluted oval bombé form on spreading foot, the detachable cover with reeded and foliage border and cabbage finial, height 25cm, diameter handle to handle 34 cm, weight 78oz.

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

158
A LATE 18TH CENTURY ITALIAN SILVER TWO-BOTTLE CRUET STAND

maker's mark absent Genoa 1782
 The two receivers with openwork frames, the central scroll handle with two salts with scalloped rims, spread on six fluted feet, later glass bottles, height 25cm, weight 12oz.

£500 - 800
 €630 - 1,000
 US\$850 - 1,400





159

159

LOMBARD SCHOOL, 18TH CENTURY

Portrait of a gentleman, half-length, in a crimson robe, holding a letter inscribed 'Al Sigr.Sigr.Prone**/il Sigr. Giovanni de Mic*/Noul' (on letter, centre right)

oil on canvas, oval

95.5 x 73.5cm (37 5/8 x 28 15/16in).

£1,200 - 1,500

€1,500 - 1,900

US\$2,000 - 2,600

160

FOLLOWER OF PIERRE MIGNARD (TROYES 1612-1695 PARIS)

Portrait of a lady, bust length, in a blue dress and ermine-trimmed robe oil on canvas, oval

73.5 x 59cm (28 15/16 x 23 1/4in).

£400 - 600

€510 - 760

US\$680 - 1,000



160

161 W

ATTRIBUTED TO DOMENICO MAGGIOTTO (VENICE 1713-1794)

A man restraining a card player from attacking his opponent oil on canvas

80.8 x 109.5cm (31 13/16 x 43 1/8in).

£5,000 - 7,000

€6,300 - 8,900

US\$8,500 - 12,000

A second version also attributed to Maggiotto was offered at Sotheby's, New York, 10 January 1991, lot 76.

162 W

ATTRIBUTED TO SEBASTIANO CECCARINI (FANO 1703-1783)

Portrait of a lady and her daughter drinking hot chocolate oil on canvas

84.1 x 105.2cm (33 1/8 x 41 7/16in).

£2,500 - 3,000

€3,200 - 3,800

US\$4,300 - 5,100

Provenance

The Collection of Lord Sandys, Ombersley Court, Worcestershire (according to a label on the reverse)





161



162





163

163
AN EARLY 20TH CENTURY FIVE-PIECE ITALIAN SILVER TEA AND COFFEE SERVICE, WITH TRAY EN SUITE

by *Miracoli, Milan*

Each piece of baluster form with ribbon-tied reeded borders, the coffee service engraved with a coat-of-arms below a coronet, the oval two-handled tray engraved with initial M, *height coffee pot 27cm, length tray 72cm, weight total 206oz.* (6)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

164
A GEORGE III SILVER COFFEE POT

by *James Young, London 1780*

Pear-shaped on spreading foot, the hinged cover with beaded baluster finial, later chased overall with flowers and foliage and engraved with a crest, with carved wood handle, engraved underneath with initials M over H * M, *height 31cm, weight 844gms.*

£700 - 900
 €890 - 1,100
 US\$1,200 - 1,500

165 Y Φ
A GEORGE III SILVER HOT WATER JUG,

by *John Robbins, London 1786.*

Plain baluster form on spreading foot, domed cover applied with cone finial, wood handle, later engraved with coat of arms, *height 30cm*, a George III ewer, by *James Young, London 1776*, of vase form and applied with drapes, bead border and domed cover, wicker-bound handle, *height 29cm*, together with a Danish silver ovoid baluster coffee pot, by *D. Anderson, Copenhagen 1935*, engraved with flowers and handle having ivory insulators, *weight 2300gms.* (3)

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,600 - 4,300

166
A SILVER-GILT EMPIRE STYLE COFFEE POT

bearing spurious French marks and later French post 1838

Vase shaped, the lower body chased with palmettes, the border with fruiting grape-vines, the hinged cover with swan finial; together with another silver-gilt coffee pot, bearing pseudo Russian marks, of baluster form and embossed with Chinoiserie figures within foliate scrolls, *weight 2076gms.* (2)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

167
A GEORGE III SILVER TWO-HANDLED CUP AND COVER

by *Magdalen Feline, London 1762*

Inverted bell shape with central reeded girdle, handles capped with stiff leaf motifs, separate cover with baluster finial, engraved on one side with a coat-of-arms and on the other with the inscription 'The Worshipful Richard Prideaux Esquire Portreeve of Tavistock 1762', *height 29cm.*

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

The shield of PRIDEAUX of Netherton, Devon.

168
A GEORGE II SILVER COFFEE POT

by *Thomas Cooke (II) & Richard Gurney London 1758*

Pear-shaped on spreading foot, the hinged cover with wythen finial with turned-wood handle, *height 25cm, weight total 20oz.*

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

169 Y Φ
A GEORGE III SILVER COFFEE POT

maker's mark lost London 1765

Baluster form, the body later chased and embossed with ornate foliate c-scrolls and rocaille decoration, shell embellished spout, the double-domed cover later chased in a similar manner, with gadrooned rim and baluster knopped finials, the later unmarked leaf-capped scroll handle with ivory insulators, raised on a spreading gadrooned circular foot, *height 28cm*, together with two further examples including; a George III example, by *John King, London 1770*, baluster form, the body embossed with trailing floral sprays among c-scrolls, the double-domed cover with stylised bird finial, shell embellished spout, the wooden scroll handle with shell-embellished junctions, raised on a spreading circular foot, *height 24cm* and a Victorian example, by *Martin, Hall & Co, Sheffield 1854*, baluster form, the body embossed with trailing flowers among c-scrolls, the double-domed cover with stylised foliate finial, the leaf-capped scroll handle with ivory insulators, on a spreading circular base, *height 28cm, weight total 88oz.* (3)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400





164



165



166



167



168



169





170



172



171



173

170
A LATE 19TH CENTURY GERMAN SILVER MODEL OF A COCKEREL

by B. Neresheimer & Söhne of Hanau with English import marks, London 1890, sponsors mark Berthold Müller
Realistically modelled with detachable head and gem-set eyes and traces of gilding, *height 36cm, weight 44oz.*

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100

171
A GERMAN SILVER JUG IN THE FORM OF AN OWL
stamped with pseudo marks and also incuse stamped "Sterling Silver"
Realistically modelled and decorated with textured feathers, hinged head set with opal eyes with gilt surrounds, the branch scroll handle capped with acorns and oak-leaves, *height 24cm, weight 23oz.*

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

172
AN EDWARDIAN SILVER-GILT TWO-HANDLED CUP AND COVER

by Sydney Bellamy Harman, London 1909
Tapering cylindrical form with two leaf and shell-capped handles applied with a band of trailing foliage and a further band of Greek key decoration, the detachable cover with cast finial of acanthus leaves and berries, *height 36cm.*

£2,000 - 2,500
€2,500 - 3,200
US\$3,400 - 4,300

173
AN EDWARDIAN CAST SILVER MODEL OF A HORSE
by Herbert Lambert, London 1901
Realistically modelled and standing on a "grassy" rectangular base of plain outline, *height 26cm, length 22cm.*

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500



174



176



175



177

174

A GEORGE III IRISH SILVER COFFEE POT

by Matthew West, Dublin 1774.

Baluster body chased with drapery swags, the lower body part-fluted, further decorated on each side with a cartouche supported by figures, the hinged cover with acanthus and pine cone finial, wooden scroll handle, engraved with a crest, *height 31cm, weight total 32oz.*

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100

175

A GERMAN SILVER MODEL OF A STAG

possibly by Georg Rüttlinger of Hanau

Realistically modelled as a rutting stag, with detachable head, *height 36cm, weight 60oz.*

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

176

A LATE 19TH/ EARLY 20TH CENTURY GERMAN SILVER MODEL OF DIANA RIDING A STAG

with pseudo marks, circa 1900

Realistically modelled as a rearing stag with Daina astride, the oblong base with further figures and animals, and the sides with openwork scroll-work panels, *height 37cm, weight 66oz.*

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

Based on the 17th century model by Joachim Friess, Augsburg circa 1600. Formerly in the collection of J. Pierpoint Morgan and now at the Metropolitan Museum of Art, New York.

177

AN IMPRESSIVE GERMAN SILVER MODEL OF A COCKEREL,

English import marks for London 1897, Sponsors mark of E. T Bryant, Realistically modelled with detachable head set with red glass eyes, supported on a waisted and domed base decorated with simulated grass and high relief leaves, height 38.3cm, weight 52oz.

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

178 W

**FRANZ WERNER VON TAMM, CALLED DAPPER (HAMBURG
1658-1724 VIENNA)**

Roses, carnations, tulips and other flowers in a carved stone vase with putti on a stone ledge with split melons, grapes, peaches and other fruit

signed, inscribed and dated 'DAPPER HEIT/ROMA 1694' (on column, lower right)

oil on canvas

172.4 x 124.8cm (67 7/8 x 49 1/8in).

£25,000 - 35,000

€32,000 - 44,000

US\$43,000 - 60,000

Franz Werner von Tamm often had other artists to assist him in painting the figures. In this instance it is possible that Peter van Strudel (1660-1714) assisted him, and on other occasions Carlo Maratta and Calandrucci were also known to help out. He used the same composition of figures in a painting sold at Sotheby's, London, 22 April 2004, lot 106.

Von Tamm, after training in Hamburg under Johann Joachim Pfeiffer, was resident in Rome between 1685 and 1695, during which time the present work was executed. Working with Karel van Vogelaer, he adopted Italian stylistic elements, adding them to the Flemish influences of Frans Snyders and Jan Fyt. His somewhat dark heavy colours and thick application of paint from this period are reminiscent of pictures by Giovanni Battista Ruoppolo.







179

179

A GROUP OF ASSORTED SILVER HOT WATER POTS OR JUGS

various dates and makers

Comprising: a late Victorian slender baluster jug, *maker's mark WS, Birmingham 1897, height 20.5cm*, a late Victorian jug with swirled part-fluting, *maker's mark worn, London 1898, height 18.5cm*, another hot water jug of similar design with part fluting and ribbon-tied swags, *London 1898, height 18cm*, both with wood handles, a French metalware hot milk jug, baluster form with part-fluted and ribbon-tied swag decoration, *height 22.2cm*, an early 19th century Belgian silver hot milk pot of plain baluster form with wood handle, *maker's mark a head over M*, and a 19th century Italian silver small coffee pot, amphora form with stiff leaf border, and raised on three female mask capped feet, *height 24.5. (6)*

£1,500 - 2,000

€1,900 - 2,500

US\$2,600 - 3,400

180

A CONTINENTAL SILVER CASTER MODELLED AS A KINGFISHER

imported by Berthold Muller, London 1923

Realistically modelled with green glass eyes and detachable head, *height 11cm*, a model of a pheasant, *imported by Elly Isaac Miller, London 1902, height 15.5cm*, another model of a pheasant, *imported by Berthold Muller, Chester 1905, height 19cm*, two Continental models of peacocks, *stamped 800*, one with gilt finish, *height 23cm and 17cm* and a Continental model of a crested crane, *stamped 800, height 28.5cm. (6)*



180

£2,500 - 3,000

€3,200 - 3,800

US\$4,300 - 5,100

181 YΦ

A GEORGE IV SILVER PART TEA AND COFFEE SERVICE,

coffee pot and sugar bowl by William Eley (II) teapot by George Burrows (II) & Richard Pearce, London 1828

Of ovoid and compressed fluted bellied forms, waisted hinged covers applied with cast floral and foliage finials, leaf embellished handles with ivory insulators, all on spread circular bases, engraved with coat of arms, a German silver teapot, incuse stamped with crown and crescent standard mark and also *incuse stamped 800*, of lobed oval outline, with domed side-hinged cover with cast finial, the die-stamped panels depicting two love birds eating various berries within a heart-shaped cartouche amidst scrolling foliage on a matted ground, the scroll handle with ivory insulators, raised on four squat feet, together with a French silver coffee pot in the Turkish manner, *maker's mark mis-struck and part visible*, of slender baluster form with engine and poker-dot decoration, plain scroll handle with ivory insulators, and raised on spread foot, initialled beneath a coronet, *weight total 108oz. (5)*

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300



181



182

A QUANTITY OF CONTINENTAL NOVELTY SILVER SHOES

various dates and makers

Comprising: three, embossed with flowers and openwork lace ties, three, with hinged covers, profusely embossed with putto among foliate scrolls, two, embossed in a similar manner and decorated with bows, a Dutch style clogs, decorated in a similar manner and a small shoe, with *English import marks for London 1901*, together with five 19th century single South American silver stirrups, some bearing assay scrapes, either engraved or embossed with flowers and birds and an American electroplated shoe with integral bow. (Qty)

£1,500 - 2,500
€1,900 - 3,200
US\$2,600 - 4,300



182



183

183

A PAIR OF MODERN ITALIAN METALWARE GROUSE

by Miracoli, Milan,

Realistically modelled, *height 24cm*, together with a German metalware model of a hen pheasant, *stamped 800*, with detachable head and articulated wings, *height 20cm*, a modern Spanish metalware pair of partridges, *height 17cm*, a Continental model of song bird with Dutch tax marks, *height 9cm*, and a Continental model of a partridge, *height 20cm*. (7)

£3,500 - 4,000
€4,400 - 5,100
US\$6,000 - 6,800

184

A ITALIAN METALWARE FIVE-PIECE TEA AND COFFEE SERVICE

stamped 800

Comprising: two coffee pots, a kettle on stand, covered sugar bowl and creamer, of oval baluster form with oversized gadrooned lower body and spiral-fluted neck, handles of barley twist form, pots with mythical beast spouts, *height of kettle 35cm*, *weight 180oz*.

£1,500 - 2,500
€1,900 - 3,200
US\$2,600 - 4,300



184





185

185

A GEORGE II SILVER ÉPERGNE

by Thomas Gilpin, London 1756 with later arms and dishes

The oval basket with pierced fretwork and rising handles with Chinese mask heads, on oval base with cast floral and fruit garlands raised on four double-scroll legs with rocaille openwork feet, the later unmarked circular dishes with scroll arms, *weighable silver 96oz.*

£5,000 - 7,000

€6,300 - 8,900

US\$8,500 - 12,000

186

A GEORGE III SILVER SOUP-TUREEN AND COVER FROM THE DUKE OF BUCCLEUCH SERVICE

by Andrew Fogelberg & Stephen Gilbert London 1785

Oval bombé form, raised on four rocaille-capped scroll feet with gadrooned rim and two leaf-capped scroll handles, the detachable cover with fruiting branch loop handle, engraved on each side with an initial B within drapery swags and below a dukes coronet, the cover engraved on each side with crest below a dukes coronet, engraved underneath with scratch weight "143=3", *length 46.3cm.*

£6,000 - 8,000

€7,600 - 10,000

US\$10,000 - 14,000

187

A LATE VICTORIAN SILVER JARDINIÈRE

by J. B. Carrington, London 1896

Oval bellied form, on four mask-capped scroll feet linked with baroque scrolls centred with stylised leaf and fluted motifs above a gadroon band, undulating flared rim with applied foliate border, handles formed as caryatid wearing a diadem and issuing from tapering pilasters with diamond cross-hatching, *height 29.5cm, length 53.5cm, weight 166oz.*

£4,000 - 5,000

€5,100 - 6,300

US\$6,800 - 8,500





186



187



188

AN ITALIAN SILVER-GILT SUGAR BOWL AND COVER

maker's mark distorted possibly by Pampaloni Ermino di Pampaloni Franco, Florence, post 1945

In the early 19th century-style on trefoil base with scrolling legs, the domed cover with pinecone finial, *height 19cm, weight 14oz.*

£100 - 150
€130 - 190
US\$170 - 260

189

AN ITALIAN SILVER CUP AND ASSOCIATED COVER

stamped with recognition mark a crowned cross mark, probably 19th century,

Vase-shaped with fluted sides, the scroll handles incorporating a rosette, and the detachable cover with foliage cast loop finial, *height 24cm, weight 10oz.*

£100 - 150
€130 - 190
US\$170 - 260

190

A SILVER MUSTARD POT IN THE FORM OF AN OWL

by Richard Comyns, London 1958

Realistically modelled with hinged cover and glass eyes, the finial of the spoon cast as a mouse, *height 11cm, weight 10oz.*

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700

191

A 19TH-CENTURY RUSSIAN SILVER THRONE SALT

maker's mark E, Moscow 1865

Realistically modelled, the back pierced with vertical slats and engraved with zig-zag bands and floral sprays, the reeded body engraved with foliate panels, the flat-hinged cover pierced with beads, on four bracket feet, *height 6cm, weight 3.2oz.*

£300 - 500
€380 - 630
US\$510 - 850

192 Y Φ

A 19TH CENTURY PORTUGUESE SILVER COFFEE POT

Porto, maker's mark JBA

Oblong baluster form, the lower body chased with foliage and riased on a confirming foot with similar decoration, the ivory-insulated handle with foliate caps, hinged cover with lion passant finial, *height 26cm, weight 40oz.*

£300 - 500
€380 - 630
US\$510 - 850

193

A FRENCH SILVER HOT MILK JUG

maker's mark indistinct, Paris post 1838, stamped with Minerva standard mark
Pear shaped, the hinged cover with gadrooned rim and fluted finial, with part-turned wood side screw off handle, *height 15cm, weight 9oz.*

£100 - 200
€130 - 250
US\$170 - 340

194

A LARGE QUANTITY OF ASSORTED ITEMS

various dates and makers

Comprising: a pair of Italian fluted vases, *mark of Miracoli,*

a Continental fruit basket, *stamped STERLING,* with fixed handle and pierced sides, on four ball feet,

an unmarked metalware two handle souptureen and cover, *incused stamped Italy Sterling,* of lobed oval form, cover with bird finial,

a pair of candlesticks, possibly American, double baluster forms, (loaded),

a silver salver of square form, *Sheffield 1919,*

a French silver ecuell cover and stand, with engine-turned decoration,

a pair of Italian three-teared cake stands, *mark of Miracoli,* with three graduated moulded glas dishes,

a set of twelve German silver individual side-handle brandy remerquin dishes,

a circular entree dish and cover with lobed sides, bearing French pseudo marks,

a late Victorian silver dice-stamped fruit bowl, *Sheffield 1893,*

two George II card trays, *London 1759 and 1751,* both with later chased decoration,

a Continental possibly Hungarian fruit dish lobed form with fixed central handle,

a French silver flowerpot holder, *with import marks for London 1911, incused stamped*

Bucheran Paris and London,

a South-American metalware mate cup and straw, hightned with yellowmetal,

an Austrian metalware sandwich tray,

a German silver two-handle dish, embossed with fruits,

a 19th century Italian christening mug, of reversed baluster form embossed with flowers,

an unmarked vase,

an unmarked silver dish,

an electroplated warming dish with associated silver top and associated handle,

the following plated items:

three domed meatdish covers,

two-handle sandwich plate,

a plain jug,

a small two-handle urn,

a burner,

and a bell (damaged). (Qty)

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500

195 Y Φ

A QUANTITY OF SILVER TABLE WARE

various dates and makers

Comprising: A Edwardian crumb scoop with ivory handle, *Sheffield 1908,*

a pair of Victorian grape-scissors with naturalistically cast branch handles, *London 1888,*

a Dutch soup-ladle, *mark of van Kempen, 1916*

a German silver fish-knife and fork,

a silver meat-fork,

a late 18th century French silver cake-slice,

a toddy-ladle with twisted whale-bone handle, two further spoons

a spoon and fork with mother-of-pearl attachments, one damaged,

two ladles, one with ebonised handle,

an Italian pastry slice,

an Italian soup-ladle,

a late 18th century French serving spoon,

an English 'Kings pattern' table spoon,

and a Continental sugar spoon. (Qty)

£300 - 400
€380 - 510
US\$510 - 680

196

A LATE 18TH CENTURY FRENCH SILVER COFFEE POT

makers mark 'crowned C over D L & G', Paris 1785

Pear-shaped on three foliage capped scroll feet, the hinged cover with beaded bands and fruiting finial with part turned wood side screw off handle, *height 24cm, weight 20oz.*

£200 - 300
€250 - 380
US\$340 - 510

197

A PAIR OF EARLY 20TH CENTURY AMERICAN ELECTROPLATED TWO-HANDLED WINE COOLERS

by Sheridan

Campana form with flaring foliate embellished rims, foliate embellished junctions, raised on a spreading circular form embellished with a foliate band, height 26cm, together with three further various examples, all of campana form and decorated in a similar manner, *height of tallest 25cm.* (5)

£200 - 300
€250 - 380
US\$340 - 510







198

198 W

A PAIR OF VENETIAN 18TH CENTURY AND LATER CARVED WALNUT CONSOLE TABLES

The demi-lune tops with moulded edges above a shaped shield and acanthus leaf decorated frieze hung with flower heads on scrolled bellflower decorated cabriole legs with cloven hoof feet united by an X-stretcher, 138cm wide, 59cm deep, 83cm in diameter, (54in wide, 23in deep, (32 1/2in in diameter), (2)

£3,000 - 5,000
 €3,800 - 6,300
 US\$5,100 - 8,500

199 W

A SET OF SEVEN ITALIAN GILT METAL, PAINTED, CUT AND MOULDED GLASS WALL APPLIQUES

With three foliate scrolled candle arms, fitted for electricity, 36cm deep, 24cm in diameter, 71cm high 14in deep, (9in in diameter, 27 1/2in high). (7)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

200 W

AN ITALIAN GILTMETAL, PAINTED AND CUT GLASS TEN LIGHT CHANDELIER

The foliate scrolling central stem supporting conforming branches hung with a baluster and pear shaped drops, 76cm wide, 112cm high (29 1/2in wide, 44in high).

£300 - 500
 €380 - 630
 US\$510 - 850



201 W

A PAIR OF ITALIAN LATE 19TH CENTURY CARVED WALNUT WALL BRACKETS

In the 17th century style
 Of canted tapering form, with hinged tops, 64cm wide, 53cm deep, 64cm high (25in wide, 20 1/2in deep, 25in high). (2)

£400 - 600
 €510 - 760
 US\$680 - 1,000

202

AN ASSORTED SELECTION OF TABLE OR COLLECTORS' ITEMS

various dates and makers

Comprising: A French silver shell-shaped dish, a modern ornament in the form of a male water-carrier, standing on a plinth with sunken well in front, a pair of silver brandy-bowls with fluted sides, with *English import marks for London 1895*, a late 19th century Continental stag drawn carriage bonbon dish, *incuse stamped 930*, a French silver spice boxe with separate cover having leaf and fruiting finial, *by Tribour, stamped with cancelled French marks, and French import mark and "swan" tax*, and another of similar design, a pair of small metalware vases with glass liners, of ovoid urn form in the 18th century style, each decorated with floral swags and applied with mask grips, supported on twin dolphin feet resting on oval bases. (10)

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400





204

203

A MODERN ITALIAN FOUR-PIECE SILVER-GILT TEA AND COFFEE SERVICE AND TRAY

incuse stamped with maker's/retailers mark Miracoli and "800"
 In the Empire style and each piece with palmette borders the and coffee pots with bird head to spouts and the and all with rams and mask head junctions, the rounded oblong tray engraved with a coat of arms, dimensions; the tray 46cm long; the coffee pot 33cm high. (5)

£300 - 500
 €380 - 630
 US\$510 - 850

204 W

A PART SILK SOUF TABRIZ CARPET

*North West Persia,
 383cm x 308cm*

£3,000 - 5,000
 €3,800 - 6,300
 US\$5,100 - 8,500





205

205

A LATE 19TH/EARLY 20TH CENTURY FRENCH SILVER-GILT PART DESSERT SERVICE

by Puiforcat, Paris, circa 1900

Comprising: six dessert plates and six dessert bowls, circular form, in the Regence style; each piece with ovolo borders, engraved with foliate scrolls on a matted ground, engraved with a coat-of-arms below a coronet, *diameter plates 23cm, weight 154oz. (12)*

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100

206

A SET OF TWELVE ITALIAN METALWARE DINNER PLATES

probably Bologna, maker's mark a standing lion facing left in an oval punch, Shaped circular outline, the broad rim embossed with panels of slanted flutes, moulded edges, diameter 25.2cm. (12)

£1,800 - 2,200

€2,300 - 2,800

US\$3,100 - 3,800



206

207

A PAIR OF VICTORIAN SILVER-GILT STANDS

by James Garrard, London 1892

Circular shaped form with gadrooned rims, raised on three leaf-capped scrolled hoof legs, engraved with the arms of the Duke of Marlborough, impaling another, the feet added later, *diameter 25cm, weight 45oz. (2)*

£600 - 800

€760 - 1,000

US\$1,000 - 1,400



207



208

A SET OF TWELVE EARLY 20TH CENTURY FRENCH SILVER-GILT DINNER PLATES

by Tetard Freres, Paris, stamped '950'

Circular shaped form, the rims cast with intermittent foliage, engraved with a coat-of-arms, diameter 24.5cm, weight 215oz. (12)

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500



208

209 Y Φ

A COMPREHENSIVE 20TH CENTURY ITALIAN THIRTEEN-PIECE TABLE SERVICE SUITE

by Miricoli, Milan

All with ribbon and reed borders, comprising: a pair of oval meat platters, a pair of rounded oblong serving trays, a narrow rectangular serving tray, a rectangular serving tray and a circular serving tray, together with a small oval vegetable dish, and two smaller examples, a double sauceboat and cover, on four feet, a circular entree dish and cover, a two-handled double warming stand fitted with twin entree dishes and covers, with ivory handles, a circular two-handled soup tureen and cover, with stylised foliate finial, and a circular fruit bowl, with green glass liner, all engraved with a coat-of-arms. (15)

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500



209

210

AN IMPRESSIVE SUITE OF THREE VICTORIAN/EDWARDIAN SILVER-GILT COMPORTS

by Goldsmith's & Silversmith's Co Ltd, London 1900-05

The circular fluted bowls with welled centres, the borders embossed with an alternating band of Bacchanalian masks with fruiting vines, the inverted baluster triangular stems embellished with Bacchanalian masks and blossoming flowers above foliate swags, the fluted shaped circular bases embellished with a band of fruiting vines before a scrolling base embellished with lion masks badge of The Royal East Kent Regiment (known as the Buffs), height tallest 27cm, weight 136oz. (3)

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100



210





211



213



212



214 (one from a pair)

211
A PAIR OF LATE 19TH/EARLY 20TH CENTURY ELECTROPLATE AND GLASS FIGURAL DESSERT STANDS

probably Italian, signed 'Couguacca'
 Each modelled as a seated male and female Satyr supporting a cast roccaille support with a shaped circular cut glass bowl, resting on a spreading ornate open and scroll work base, *height including dishes 27cm, diameter of dishes 22.5cm. (2)*

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

212
A PAIR OF MID 18TH CENTURY ITALIAN SILVER CANDLESTICKS

maker's mark perhaps MB conjoined below a crown, other marks indistinct, perhaps Genoa
 Each on shaped circular stepped base, the triangular stems terminating in six-sided sockets and with detachable nozzles, the bases engraved with a coat-of-arms, *height 28cm, weight 36oz. (2)*

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

213
A LARGE 18TH CENTURY ITALIAN SILVER COFFEE POT

Genoa, 1788, maker's mark apparently lacking, Baluster outline, the lower body chased with foliage, and the hinged cover similarly chased having an applied ball and foliage finial, with carved wood handle, height 30cm, weight total 39oz.

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

214
A PAIR OF EARLY 20TH CENTURY AMERICAN SILVER TWO-HANDLED BOWLS

by Gorham, Rhode Island
 Compressed bellied oval form, the flaring rims embellished with foliate scrolls and the sides embossed with Art Nouveau style flowers around central scroll cartouches, initialed, *length handle-to-handle 32cm, weight 50oz.*

£1,000 - 1,200
 €1,300 - 1,500
 US\$1,700 - 2,000





215



217



216



218

215

AN ITALIAN SILVER COFFEE POT

probably Turin, stamped with 19th century recognition mark, stamped twice with the French Swan mark
Baluster on three palmette-capped paw feet with seahorse spout, the hinged cover with bird finial, *height 32cm, weight total 32oz.*

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

216

A LATE 19TH/EARLY 20TH CENTURY FRENCH GOTHIC-STYLE SILVER INKSTAND

by Keller, Paris
Quatrefoil shaped base engraved with lattice and with raised edge applied with arched windows, the two vase-shaped ink bottles with applied gothic tracery and bell husk finials, *length 36cm, weight total 112oz.*

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600

217

A PAIR OF 20TH CENTURY METALWARE FIGURAL TWO-LIGHT CANDELABRA

bearing single psuedo mark to each
Each cast as a putto caryatid supporting two reeded branches, each terminating a spool-shaped socket and on square base, *height 21.5cm. (2)*

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700

218

A PAIR OF 19TH CENTURY FRENCH SILVER CANDLESTICKS

marker's mark PA over T with lion rampant between and star above,
Each on part-fluted domed base, the tapering stem chased with foliage and swags, with detachable nozzles, *height 31.5cm, weight 34oz.*

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600





219 (four from a lot of six)

219

A SET FOUR 20TH CENTURY ITALIAN SILVER WINE COOLERS AND COVERS

mark of Miracoli of Milan, also incused 800 to base

Each campagna shaped and with part-fluted lower body and with two leaf-capped scroll handles, each engraved with a coat-of-arms together with two small ice pails similar form and embellishment as wine coolers, *weight 308oz. (6)*

£5,000 - 8,000
 €6,300 - 10,000
 US\$8,500 - 14,000

220

A GEORGE III SILVER TANKARD

by Peter and Ann Bateman, London 1791

Baluster form on spreading foot and with central reeded rib, with scroll handle initialled "P" over "WH," the hinged cover with openwork thumbpiece, *height 23cm, weight 22oz.*

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,600 - 4,300

221

A MID 18TH CENTURY CONTINENTAL SILVER COFFEE JUG

possibly Italian, stamped with maker's mark only BR or RR below a crown

Spiral fluted pear shape on three pad feet capped with rocaille and scrolls, the hinged cover with fruiting finial and with carved wood handle, *height 26cm, weight total 28oz.*

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

222

A SILVER THREE AND A HALF PINT COFFEE POT

possibly American, incuse pictoral maker's mark of a Ram's head and Sterling

Plain baluster form on spreading foot, the hinged cover with pineapple finial, and leaf-capped scroll handle, with composition insulated handle, *height 33cm, weight total 30oz.*

£200 - 300
 €250 - 380
 US\$340 - 510

223

A GEORGE II SILVER MUG

by Richard Gurney and Thomas Cooke, London 1750

Baluster with leaf-capped scroll handle on spreading foot, engraved with scratch weight 14=17 under base, *height 13.5cm.*

£500 - 700
 €630 - 890
 US\$850 - 1,200

224

A GEORGE III SILVER TANKARD

by John Kentemper, London 1773

Baluster form on spreading foot, the hinged cover with openwork thumbpiece with scroll handle, *height 21cm, weight 748gms.*

£1,200 - 1,500
 €1,500 - 1,900
 US\$2,000 - 2,600

225

AN 18TH CENTURY FRENCH PROVINCIAL SILVER COFFEE POT

maker's mark RD, Lille 1776, also re-marked with 19th century French Minerva's standard mark

Of gentle lobed baluster shape and on three rocaille-capped scroll feet, the hinged cover with flower and foliage finial, carved wood handle bhaving silver buttons, *height 26cm, weight total 22oz.*

£1,000 - 1,200
 €1,300 - 1,500
 US\$1,700 - 2,000





220



221



222



223



224



225





226

226 Y Φ

A VICTORIAN SILVER HOT WATER JUG

by F. Sibray & J. Hall, London 1889

Bellied form with bell husk garlands above part fluting, height 23cm, together with a William IV Irish silver coffee pot, *by William Nowlan, Dublin 1829*, melon form with chased with alternate acanthus leaves and flowers, height 21.5cm, and a French silver sugar bowl and cover, *maker's mark PA over T* chased with foliage and flowers, length handle to handle 18cm, weight total 94oz.

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

227

A MID-19TH CENTURY ITALIAN SILVER-GILT TWO-HANDLED SUGAR BOWL AND COVER

maker's mark absent, Milan 1812-72

Baluster panelled form with lobed sides, the flaring shaped circular rim embellished with intermittent floral sprays, the handles embellished in a similar manner, the lightly domed cover with ornate foliate finial, the cover and body engraved with panels of stylised scroll and strapwork, on a domed and loed shaped circular base, height 15cm, together with a pair of 20th century Italian silver shell dishes, *Florence 1944-68, 800 standard*, typical scalloped form, each raised on three shell feet, length 13.5cm and a 20th century Italian silver two-handed dish and cover, *Florence 1944-68, 800 standard*, circular form with plain scroll handles, the incurved domed cover with acorn finial on an embellished leafy calyx, the body pierced with arches within Venetian style panels, raised on four openwork feet, with blue-glass liner, length handle-to-handle 20.5cm, weight of silver 56oz. (4)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

228

AN ASSORTED GROUP OF SILVER, METALWARE AND PLATED ANIMALS

various dates and makers

Comprising: two silver cream jug modelled as standing cow, *London 1896 by D & J Wellby*, the other *with English imports marks for London 1897*, a model of a standing stag with pull-off head, *imports marks for London 1891*, two standing llamas, one with panniers laden with turquoise chips, two horses, a miniature Roman Chariot and warrior, *incuse stamped 800, maker's mark SR crowned*, a plated model of a duck, a quartz model of a pug dog seated on a plated base (A.F.), and a pair of candle extinguisher. (11)

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300

229

A PAIR OF LATE 19TH/EARLY 20TH CENTURY GERMAN SILVER-MOUNTED SHELL AND GEM-SET MODELS OF MUSICIANS

stamped with pseudo German hallmarks, probably Hanau, circa 1900

Each humorously modelled; the first, playing a frying pan as a converted violin, the second, playing a funnel as a French horn, the bodies formed of natural conch shells, with gem set mounts, on spreading circular gem-set bases, height of tallest 5.5cm, weight total 13oz.

£400 - 600

€510 - 760

US\$680 - 1,000



227



228



230 Y Φ

A GROUP OF ASSORTED COFFEE POTS

various dates and makers

Comprising; A French silver coffee pot circa 1900, of baluster form and applied with trailing foliage, raised on four simulated branch feet, a German silver coffee pot of baluster form embossed with putto in a rural setting, a pair of Edwardian silver cafe au lait pots, by Charles Boyton & Sons, London 1920, a small French silver hot milk jug with wood handle, and a small German silver coffee pot with spiral fluting and ivory handle, raised on four feet, total weight 80oz. (6)

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100



230

231

A SET OF FOUR GERMAN SILVER CASTERS AND A PAIR SALTS,

incuse stamped "Sterling Germany", and ANSTEAD
Casters of inverted pear form and the salts with shallow bowls, each die-stamped decoration of putti within landscapes enclosed by "C" scroll cartouches, raised on a standing putto stem holding a laurel leaf wreath, terminating in a rocaille base, together with another pair of salts dishes, maker's mark script BZ, probably of Hanau manufacture, weight 55oz. (8)

£500 - 600
€630 - 760
US\$850 - 1,000



231 (four from a lot of eight)

232

A PAIR OF CONTINENTAL SILVER MODELS OF HERONS

imported by George Beddingham, London 1905
Modelled with eels in their beaks and raised on circular bases, height 13.5cm, together with a pair of modern silver pheasants EB within a shield, London 1966, height 18cm, pair of Continental partridges stamped Ancoma 925, height 9cm, two modern Continental metalware pheasants, with 800 badge, height 16cm, a pair of German metalware models of wading birds, one stamped 800, height 17cm, a pair of metalware peacock rosewater sprinklers, length 14cm and a hardstone and metalware model of a toucan, height 3.5cm. (13)

£2,500 - 3,000
€3,200 - 3,800
US\$4,300 - 5,100

233

A SET OF FOUR 17TH CENTURY STYLE VICTORIAN SILVER SALT CELLARS

by Frederick Elkington, Birmingham 1883
Each of domed circular form with welled centres, the sides chased with flowers and foliage on a matted ground, each raised on four part-fluted spherical feet, each engraved underneath with the remains of a cypher below a coronet and within Garter motto, now obliterated, height 6cm, diameter 11cm, weight 38oz. (4)

£500 - 800
€630 - 1,000
US\$850 - 1,400



232





234



236



235



237

234

A PAIR OF 18TH CENTURY ITALIAN SILVER CANDLESTICKS

Genoa, circa 1770, maker's mark apparently lacking
Each mounted on domed foliate-chased foot, the stem similarly chased, *height 25.5cm, weight 22oz.*

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100

235

A SET OF SEVEN EARLY 20TH CENTURY ITALIAN SILVER-GILT SIDE PLATES

by Miracoli, Milan
Each of plain circular form with palmette rims, *diameter 19cm, weight 55oz. (7)*

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700

236 Y Φ

AN ITALIAN SILVER HOT WATER JUG

Genoa, 1788, maker's mark apparently lacking.
Fluted pear-shape on spreading foot with carved ivory handle, the hinged cover with fluting foliage finial, scratch engraved to base "DF", *height 29cm, weight total 29oz.*

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700

237

A CONTINENTAL SILVER OIL AND VINEGAR STAND

bearing psuedo Dutch or Belgian, and stamped with Dutch tax mark
The double frame with bobbin supports and having a flying scroll handle, fitted with two clear glass baluster bottles with silver tops, together with a 20th century Italian silver-gilt double salt, *Milan*, the central coloum terminating in square base embellished with foliate scrolls and surmounted with a fixed ring handle, the shallow bowls either side having blue glas lines, *weight 10oz. (2)*

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700





238



240



239



241

238

A 19TH CENTURY ITALIAN SILVER COFFEE POT

maker's mark S25S within a lozenge, Rome first half of the 19th century

Vase shaped on square pedestal foot, the lower body chased with foliage, the hinged cover with bacchic putto finial, with part-turned wood handle, *height 35cm, weight total 25oz.*

£1,500 - 2,000

€1,900 - 2,500

US\$2,600 - 3,400

239

TWO ITALIAN METALWARE MODELS OF 18TH CENTURY FLORAL VASES

one stamped Crippa, Milan, the other unmarked, both 20th century.

Each modelled as a vase with outswept handles supporting wirework flowers and foliage, on brass base, *height 34cm and 30cm.* (2)

£700 - 1,000

€890 - 1,300

US\$1,200 - 1,700

240

A PAIR OF 18TH CENTURY ITALIAN SILVER CANDLESTICKS

maker's mark rubbed, Palermo

The spiral fluted baluster knopped stems chased with scale-work, on stepped reeded shaped triangular bases, *height 16cm, weight 15.5oz.* (2)

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300

241

A VICTORIAN IRISH SILVER-GILT AND GEM-SET MUG

by Samuel le Bas, Dublin, date letter rubbed, possibly 1856

Tapering cylindrical with reeded bands and applied with various gemstones, wear to gilding, engraved with initials over 1862 and another set of initials below a coronet, *height 10cm.*

£400 - 500

€510 - 630

US\$680 - 850





242

242

A ITALIAN SILVER TRAY

stamped "800", with indistinct maker's mark
 Shaped oval and with foliage and reeded border engraved with foliage and with twisted handles, length handle to handle 83cm, weight 144oz.

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,600 - 4,300



243

243

AN ASSORTED GROUP OF ENGLISH AND CONTINENTAL ITEMS OF SILVER AND ELECTROPLATE

various dates and makers

Comprising: a pair of 19th century Italian silver two-light candelabra, with palmette decorated borders, and applied with a central two-handled urn (loaded), a late 19th century German silver two-handled fruit dish, the die-stamped embossed decoration depicting playful putto, an Edwardian silver bowl with crimped rim and floral embossed sides, *Sheffield 1901*, two German silver cream jugs embossed with putto and the other with a courting couple, the following toothpick holders: one modelled as a bird perched on bowl of fruit, one a bird perched on an orange, and the third modelled as peacock, together with three modern Italian table decorations formed as fruits. (Qty)

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,600 - 4,300

244

A PAIR OF GERMANY SILVER COMPORTS

incuse stamped "800" and with crown and crescent mark,

Shaped oval bowl with pierced and die-stamped "C" scroll and floral decoration, to each side a cartouche depicting a scene of domestic life, urn-shaped stem supported on a pierced and domed oval base, (one with clear glass liner), height 22cm, together with two late 19th century German silver oval dishes, with pierced and die-stamped sides depicting putti and floral scrolls, height 10.5cm, weight 47oz. (4)

£500 - 600
 €630 - 760
 US\$850 - 1,000



244

245

A SET OF THREE ITALIAN METALWARE BONBON DISHES

incuse stamped TV 925 M1

Circular with alternate spiral lobes and floral motifs to body shell handle and gilt interiors, together with another bonbon dish of similar outline with floral motifs in heart-shaped surrounds, height handle to handle 19cm. (4)

£400 - 600
 €510 - 760
 US\$680 - 1,000



246



246

A FRENCH SILVER PLATE THREE-SECTION MIRROR PLATEAU

by Boin-Taburet, Paris

The border of each piece with foliage heightened rim, with wooden base
115cm wide, length 115cm.

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600

247

TWO LATE 19TH CENTURY SILVER MODELS OF OSTRICHES

one imported by Samuel Boyce Landeck, London 1892, the second imported by E T Bryant, London 1892

Stylised form with articulated back and glass eyes, heights 29cm and 30cm, together with a Continental model of an ostrich with a horseshoe in its beak on a naturalistic base, height 33cm, and a German model of an ostrich, with detachable head and articulated wings, diameter 24.5cm, weight 67oz. (4)

£1,500 - 2,000
€1,900 - 2,500
US\$2,600 - 3,400



247

248

TWO AMERICAN SILVER BASKETS

by Gorham, Rhode Island, early 20th century.

Each with applied rocaille border, the sides variously pierced and embossed with scrolls and latticework, length 36cm and 36.5cm, weight 50oz. (2)

£600 - 800
€760 - 1,000
US\$1,000 - 1,400



248

249

A SET OF SIX ITALIAN GILT-PLATED DISHES AND SPOONS

20th century

The bowls of shell-shaped with geometric scrolls and masks, the stems cast as a mermaid and on a base with alternating panels of dolphins and fluting, together with six spoons with figural handle, height 17cm. (12)

£400 - 600
€510 - 760
US\$680 - 1,000





250

250
A PAIR OF MODERN ITALIAN METALWARE CHICKENS
stamped 800

Realistically modelled, with detachable heads and glass eyes, *height 22cm*, a pair of pheasants, *stamped 915*, a cock and a hen with wings outstretched, *height 11cm*, a pair of Continental metalware stylised storks, *height 17cm*, two unmarked models of golden pheasants, *lengths 47cm and 22cm*, another unmarked bird and two plated models of parrots. (11)

£4,000 - 6,000
 €5,100 - 7,600
 US\$6,800 - 10,000

251
A SILVER MODEL OF A PARROT

maker's mark script HB, London 1965
 Realistically cast, *height 16cm, weight 33oz.*

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

252
A SILVER COFFEE POT IN THE 18H CENTURY MANNER

stamped "800" and indistinct maker's mark, also stamped with Portuguese 2nd standard mark
 Vase-shaped, the body chased with drapery swags on a fluted foot, the hinged cover chased with foliage with beaded spout and carved wood handle, *height 36cm, weight total 35oz.*

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400

253
A SILVER CHOCOLATE POT

maker's mark 'CRS', bearing the marks for Barcelona, 19th century
 Of baluster form, the hinged cover with fruiting finial, with part turned wood handle and on three scroll feet, engraved with two coats-of-arms accolé, *height 22cm, weight 20oz.*

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

254
A 20TH CENTURY ITALIAN METALWARE MODEL OF A DUCK WITH TWO SMALL CHICKS

stamped '800'
 In the manner of Buccellatti, realistically modelled with coarse wirework bodies, *height tallest 21cm.* (3)

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

255
AN EARLY 20TH CENTURY SILVERED METAL MODEL OF A PHEASANT

signed 'A. BUREAU'
 Standing to attention, realistically modelled on rocky outcrop applied with fruit and foliage, *height 42cm.*

£300 - 500
 €380 - 630
 US\$510 - 850

256
A LATE 18TH CENTURY ITALIAN SILVER COFFEE POT

Genoa, maker's mark apparently lacking.
 Amphora form on three palmette-capped paw feet, the spout terminating in Classical mask, hinged cover with cone finial above a calyx, ebonised wood handle, engraved with conjoined script initials, *height 32cm, weight total 28oz.*

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700





251



252



253



254



255



256





257

257
A PAIR OF GEORGE III SILVER ENTRÉE DISHES AND COVERS
by T.J. Creswick, Sheffield 1819
 Shaped oblong with applied borders of slanted gadrooning and interspersed with foliate and shell motifs, the detachable covers with loop handles, engraved with a crest, *length 32cm, weight 130oz. (2)*

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,600 - 4,300

The coat of arms is for HEPBURN-RUTHERFORD.

258
A CONTINENTAL METALWARE TUREEN AND COVER IN THE LATE 18TH CENTURY STYLE
bearing pseudo French marks for Martin-Guillaume Biennais,
 The oval bowl with a band of stiff foliage supported on a stem formed as cast seated winged female figures connected by swags and terminating on hooves, the detachable cover applied with a cast finial moulded as an eagle finial resting a palmettes, *height 37cm, length 35cm.*

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

259
AN ITALIAN SILVER HOT WATER JUG
Grasse 1769, no apparent maker's mark
 The fluted pear shaped body on similar domed and spreading foot, hinged cover with squat and fluted finial with part-ebonised wood handle, *height 24cm, weight total 26oz.*

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400



260
A GEORGE III SILVER COFFEE POT
maker's mark I.C, possibly for John Carter, London 1773
 Baluster body chased with ribbon-tied foliage and flower swags, on conforming spreading foot, the hinged cover with pineapple finial, with a later associated leaf-capped silver handle, later engraved with a crest, *height 33cm.*

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

261
AN 18TH CENTURY ITALIAN SILVER SUGAR BOX AND COVER
maker's mark absent, Genoa 1777
 Oval inverted baluster form, the fluted sides applied with rocaille decoration, the detachable cover decorated in a similar manner with rocaille embellished knob finial, *length 13cm, weight 6oz.*

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

262
AN 18TH CENTURY FRENCH PROVINCIAL SILVER COFFEE POT
marks indistinct stamped twice, possibly J. Baptiste Nepreu, Nancy circa 1730
 Pear-shaped on three fluted capped scroll feet with part-turned wood side screw off handle, the hinged cover with gadrooned rim and baluster finial (present but not fixed), later engraved with initial G, *height 21cm, weight 22oz.*

£400 - 600
 €510 - 760
 US\$680 - 1,000

263
A GEORGE II SILVER MUG
by Thomas Whitham, London 1747
 Baluster on spreading foot and with leaf-capped scroll handle, *height 12cm.*

£500 - 700
 €630 - 890
 US\$850 - 1,200





258



259



260



261



262



263





264

264

AN UNUSUAL VICTORIAN SILVER PLAYING CARD CASE, IN THE FORM OF A SEDAN CHAIR

by Samuel Jacobs, London 1899

Typical form, the sides embossed with scrolled cartouches among scroll and latticework borders, scroll handles, *height 9cm*, together with a miniature silver and glass bureau, *bearing pseudo Dutch marks, circa 1900*, profusely decorated with putto among foliate scroll-work, a miniature silver drop-leaf table, bearing pseudo marks, embossed with ornate foliate scroll and putto decoration, a miniature Dutch silver baby within crib, *1st standard, 1908*, a miniature French silver model of a sedan chair and a Portuguese example of similar form. (7)

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400

265

A LATE 19TH CENTURY SILVER MODEL OF AN OSTRICH

bearing pseudo marks

Realistically modelled standing with pull-off head and hinged wings, supported on an oval base with crimped rim chased with insects and reptiles, *height 45cm, weight 22oz.*

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

266

AN 18TH CENTURY GERMAN SILVER CHOCOLATE POT

by Johann Christian Girschner, Augsburg 1745-1747

Spiral fluted baluster, the side opening hinged cover with detachable leaf and flower finial, short spout with hinged cover, and having an ebonised wood handle, *height 31cm, weight total weight 23oz.*

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

267

A SET OF SIX AMERICAN SILVER DISHES AND COVERS

incuse stamped Mauser manufacturing Company, New York

Each circular, the spreading rims chased with foliage and with a scroll border with integral shell handles, the detachable covers with part-fluted finials, *length handle to handle 15cm, weight 24oz.*

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400

268

A GEORGE II SILVER TEA-KETTLE, STAND AND LAMP

by William Shaw & William Priest London 1756

The kettle with spiral-fluted pear-shaped chased with flowers and foliage, swing-handle with raffia and the hinged cover with foliage finial, separate tripod stand with pierced gallery and applied with floral garlands, the three scroll feet with shell pads, fixed lamp cover lacking, *height 40cm, weight 58oz.*

£1,800 - 2,200
 €2,300 - 2,800
 US\$3,100 - 3,800

269 Y Φ

A GEORGE III SILVER HOT WATER JUG

by Emick Romer, London, 1767

Pear-shaped and on spreading foot with gadrooned rim, the body chased with agricultural views in the Chinoiserie manner the hinged cover with cast finial modelled as a figure parasol holding aloft a parasol, the later unmarked silver handle with ivory insulators, later engraved with a coat of arms, *height 27.5cm.*

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400

270

A SILVER-GILT AND PORCELAIN MOUNTED DRINKING CUP MODELLED AS AN OSTRICH

apparently unmarked

Realistically modelled standing eating an insect, with ostrich egg body, with pull-off head and hinged wings (the neck cracked, *height 39cm.*

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400





265



266



267 (three from a set of six)



268



269



270



CAMERA DA LETTO



271

271 W

AN IMPRESSIVE NAPOLEON III SILVERED AND GILT BRONZE AND ROUGE GRIOTTE MARBLE FIGURAL GARNITURE DE CHEMINÉE

The bronzes by Jean-Louis Gregoire (French, 1840-1890)
The marble clock raised on gilt scrolling and toupie feet, the gilt dial with Roman numerals, surmounted by a bronze depicting Perseus and Andromeda, the twin train movement striking on a bell, the candelabra on matching bases and feet, modelled as bronze figures of Venus, one standing a contra posto on a shell beside a dolphin, the other standing beside reeds, both holding aloft torches issuing five branches centred by a further nozzle, all the bronze figures signed *L. Gregoire*, 51cm wide, 27cm deep, 74cm high (20in wide, 10 1/2in deep, 29in high). the candelabra 89cm high. (2)

£4,000 - 6,000
€5,100 - 7,600
US\$6,800 - 10,000

272 W

A FLORENTINE CARVED GILTWOOD AND SILVERED HEADBOARD

In the Rococo style
Profusely carved with S scrolls, acanthus leaves, floral swags and a scallop shell crest above an upholstered panel, together with a set of three Rococo style gilt metal five light wall appliques

174cm wide, 151cm high, the wall lights, 63cm high. (4)

£500 - 700
€630 - 890
US\$850 - 1,200







273



275



274



276

273 W

A TWO VENETIAN POLYCHROME DECORATED CONSOLE TABLES

One part 18th century, the other 20th century, the serpentine Patricia Green marble top above a floral painted frieze on slender cabriole legs, 80cm wide, 41cm deep, 83cm high (31in wide, 16in deep, 32 1/2in high). (2)

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

274 W Y

AN ITALIAN LATE 19TH/ EARLY 20TH CENTURY ROSEWOOD, KINGWOOD, MARQUETRY AND GILT METAL MOUNTED BOMBÉ COMMODE

In the Louis XV style
 The Trets serpentine marble top with moulded edge above two deep drawers on cabriole legs, 124cm wide, 51cm deep, 87cm high (48 1/2in wide, 20in deep, 34in high).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

275 W

A TRANSITIONAL KINGWOOD, HAREWOOD AND MARQUETRY COMMODE

The Belgian Grey Saint-Anne marble top above three drawers on square tapering legs, the drawer fronts and sides inlaid with musical trophies, the top applied with various paper labels, including a hand written address:..Rue La boetie, Paris, 102cm wide, 53cm deep, 90cm high (40in wide, 20 1/2in deep, 35in high).

£2,500 - 3,500
 €3,200 - 4,400
 US\$4,300 - 6,000

276 W

A NORTH ITALIAN LATE 19TH/ EARLY 20TH CENTURY FIGURED WALNUT AND TULIPWOOD BANDED BOMBÉ COMMODE

The serpentine top above four long drawers on splayed bracket feet, 130cm wide, 57cm deep, 88cm high (51in wide, 22in deep, 34 1/2in high).

£600 - 900
 €760 - 1,100
 US\$1,000 - 1,500





277



279



278



280

277 W Y

A FRENCH LATE 19TH CENTURY ROSEWOOD, KINGWOOD, TULIPWOOD BANDED AND GILT METAL MOUNTED PETIT COMMODE

In the Transitional style

The Violet Jura Brocatelle marble top above two drawers on cabriole legs and lion paw sabots, 77cm wide, 43cm deep, 89cm high (30in wide, 16 1/2in deep, 35in high).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

278 W

A NEAPOLITAN LATE 18TH CENTURY AND LATER WALNUT, TULIPWOOD BANDED AND MARQUETRY COMMODE

The serpentine top above three long drawers on splayed bracket feet and sabots, 141cm wide, 65cm deep, 99cm high (55 1/2in wide, 25 1/2in deep, 38 1/2in high).

£2,500 - 4,000
 €3,200 - 5,100
 US\$4,300 - 6,800

279 W

A PAIR OF ITALIAN LATE 19TH/ EARLY 20TH CENTURY BURR ELM AND WALNUT BANDED BOMBÉ BEDSIDE COMMODINI

The frieze drawer above a dummy drawer, a further drawer and a hinged drawer on splayed bracket feet and cloven hoof feet, 76cm wide, 37cm deep, 80cm high (29 1/2in wide, 14 1/2in deep, 31in high). (2)

£600 - 900
 €760 - 1,100
 US\$1,000 - 1,500

280 W Y

A RÉGENCE ROSEWOOD, PARQUETRY AND LATER GILT METAL MOUNTED BOMBÉ COMMODE

The serpentine Basque Breccia marble top above two short and three long drawers, the mounts probably late 19th century, 120cm wide, 64cm deep, 86cm high (47in wide, 25in deep, 33 1/2in high).

£2,500 - 3,500
 €3,200 - 4,400
 US\$4,300 - 6,000





281 W

ATTRIBUTED TO VICENTE GINER (ACTIVE ROME, CIRCA 1660-1670)

An architectural *capriccio* with figures before palace steps; and An architectural *capriccio* with soldiers amongst ruins in the foreground a pair, oil on canvas

137.7 x 190.2cm (54 3/16 x 74 7/8in). (2)

£20,000 - 30,000

€25,000 - 38,000

US\$34,000 - 51,000

Born near Valencia in Spain around 1636, Vicente Giner was originally a priest and then moved to Rome while still a young man. He is thought to have collaborated with Viviano Codazzi on occasions during the 1660s and his work was certainly inspired by the latter. Like Codazzi he specialised in large scale architectural compositions which are populated by slightly attenuated colourful figures. The present works reveal a good understanding of perspective which, coupled with their silvery tonality, make them typical works by Giner.







282

282

SPANISH SCHOOL, 17TH CENTURY

Saint Anthony abbot contemplating the crucifix
inscribed 'DEUS MEUS ET OMNIA' (upper centre)
oil on panel
44.7 x 32.6cm (17 5/8 x 12 13/16in).

£500 - 800
€630 - 1,000
US\$850 - 1,400

283

**CIRCLE OF GUGLIELMO CACCIA, CALLED IL MONCALVO
(MONTABONE D'ASTI 1565-1625 MONCALVO)**

The Penitent Magdalen
oil on canvas
72.5 x 55.7cm (28 9/16 x 21 15/16in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600

284

PRAGUE SCHOOL, CIRCA 1610

Charity
inscribed 'CHARITAS' (upper left)
oil on canvas
55.2 x 44.3cm (21 3/4 x 17 7/16in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600



283

The present painting reflects the influence of Matthaeus Gundelach
(1566-1653).

285

ITALIAN SCHOOL, CIRCA 1700

The Holy Family
oil on canvas, oval
55.2 x 42.3cm (21 3/4 x 16 5/8in).

£500 - 800
€630 - 1,000
US\$850 - 1,400

286

CIRCLE OF PAUL TROGER (ZELL 1698-1762 VIENNA)

The Madonna and Child before a green curtain
oil on copper
42.5 x 30.9cm (16 3/4 x 12 3/16in).

£1,500 - 2,000
€1,900 - 2,500
US\$2,600 - 3,400

287

CIRCLE OF PASQUALE DE' ROSSI (VICENZA 1641-1725)

The Holy Family
oil on canvas
67.4 x 55.5cm (26 9/16 x 21 7/8in).

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100





284



285



286



287





288



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291

288 W

TWO LARGE FRENCH LATE 19TH CENTURY VASES

With bleu celeste ground and decorated with oval cartouches painted with polychrome scenes after Hogarth mounted with gilt metal lion mask handles to the side, 34cm wide, 27cm deep, 69cm high (13in wide, 10 1/2in deep, 27in high). (2)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

290 W

A PAIR OF ITALIAN KINGWOOD, TULIPWOOD AND MARQUETRY COMMODINI

In the style of Maggiolini, with two drawers on square tapering legs, 43cm wide, 31cm deep, 70cm high (16 1/2in wide, 12in deep, 27 1/2in high). (2)

£500 - 700
 €630 - 890
 US\$850 - 1,200

289 W

AN ITALIAN LATE 19TH CENTURY CARVED GILTWOOD AND SILVERED PUTTO

Later fitted as a standard lamp mounted on a later fluted pedestal, 47cm wide, 43cm deep, 177cm high (18 1/2in wide, 16 1/2in deep, 69 1/2in high).

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

291 W

A NORTH ITALIAN LATE 19TH/ EARLY 20TH CENTURY WALNUT BOMBÉ KNEEHOLE DRESSING TABLE

Possibly Venetian, the kneehole enclosed by seven drawers on splayed feet, 121cm wide, 66cm deep, 86cm high (47 1/2in wide, 25 1/2in deep, 33 1/2in high).

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700





At Cortina d'Ampezzo in the Dolomites



292

292
CIRCLE OF LUIGI GARZI (PISTOIA 1638-1721 ROME)

The Finding of Moses
 oil on canvas
 61.5 x 72.2cm (24 3/16 x 28 7/16in).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

Provenance

'James E. John Alpine, Northampton, Mass. and Edwin * Jordan, Dorchester Avenue, Chicago' (according to a label on the reverse)

293 W
AFTER GIOVANNI BATTISTA CRESPI, CALLED IL CERANO, 17TH CENTURY

Saint Francis in Ecstasy
 oil on canvas
 99.4 x 67.5cm (39 1/8 x 26 9/16in).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

The present painting follows Cerano's *Saint Francis in Ecstasy* now in the Pinacoteca di Brera, Milan, of which at least three copies are known.

294
FOLLOWER OF ANTOINE COYPEL (PARIS 1661-1722)

An Allegory of Vanity
 oil on canvas
 72.8 x 57.6cm (28 11/16 x 22 11/16in).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

295
NORTH ITALIAN SCHOOL, 18TH CENTURY

Portrait of an officer, bust-length, in a blue coat, within a painted oval
 oil on canvas
 63.2 x 48.2cm (24 7/8 x 19in).

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

296
ITALIAN SCHOOL, 19TH CENTURY

Portrait of a lady, half-length, in a green dress and coral necklace
 oil on canvas
 76.2 x 62.8cm (30 x 24 3/4in).

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700





293



294



295



296





297

297 W

A CUT AND MOULDED GLASS EIGHT LIGHT CHANDELIER

The moulded stem issuing twisted reeded scrolled arms hung with lustres and with chains hung with faceted drops, 20th century, 75cm wide .

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

298 W

A TWENTY FOUR LIGHT CUT GLASS AND MOULDED CHANDELIER

probably Venetian, with scrolled arms and hung with chains of faceted drops together with a pair of three light wall appliques, 20th century, 155cm high, the wall lights 43cm wide, 45cm high . (3)

£1,200 - 1,800
 €1,500 - 2,300
 US\$2,000 - 3,100



298 (together with a pair of wall lights)



299 (together with a similar wall light)

299 W

A CUT GLASS FIFTEEN LIGHT CHANDELIER

Of open cartouche form with upswept branches supporting nozzels, hung with lustres, together with a similar seven branch wall light, 100cm wide, 130cm high (39in wide, 51in high). (2)

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



300

300 W
WORKSHOP OF FRANCESCO HERRARA THE YOUNGER
(SEVILLE 1612-1685 MADRID)

The Annunciation
oil on canvas
104.1 x 79.2cm (41 x 31 3/16in).

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

301
ITALIAN SCHOOL, 19TH CENTURY

Flora
oil on board
30.6 x 25.6cm (12 1/16 x 10 1/16in).

£400 - 600
€510 - 760
US\$680 - 1,000





302

302 W

FOLLOWER OF THE BASSANO FAMILY, 17TH CENTURY

The Adoration of the Shepherds

oil on canvas

188 x 136.8cm (74 x 53 7/8in).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

303 W

ITALIAN SCHOOL, CIRCA 1570

The Judgment of Solomon

oil on canvas

73.3 x 98cm (28 7/8 x 38 9/16in).

£500 - 800

€630 - 1,000

US\$850 - 1,400

304

AFTER SIR PETER PAUL RUBENS, 19TH CENTURY

The Assumption of the Virgin

oil on canvas

84.1 x 54.9cm (33 1/8 x 21 5/8in).

£500 - 800

€630 - 1,000

US\$850 - 1,400

The present composition is after Rubens's original now in the Staatliche Kunsthalle, Düsseldorf.





305

305 W

CIRCLE OF CARLO BONONI (FERARRA 1569-1632)

Saint Sebastian

oil on canvas

136.3 x 96.8cm (53 11/16 x 38 1/8in).

£4,000 - 6,000

€5,100 - 7,600

US\$6,800 - 10,000

A version of the present painting was offered for sale at Christie's, South Kensington on 5 July 2013, lot 92.

306 W

NEAPOLITAN SCHOOL, 17TH CENTURY

Christ Healing the Sick

oil on canvas

98.5 x 73.2cm (38 3/4 x 28 13/16in).

£500 - 800

€630 - 1,000

US\$850 - 1,400

307 W

A SOUTH CAUCASIAN RUNNER

532cm x 100cm reduced in size

£600 - 900

€760 - 1,100

US\$1,000 - 1,500

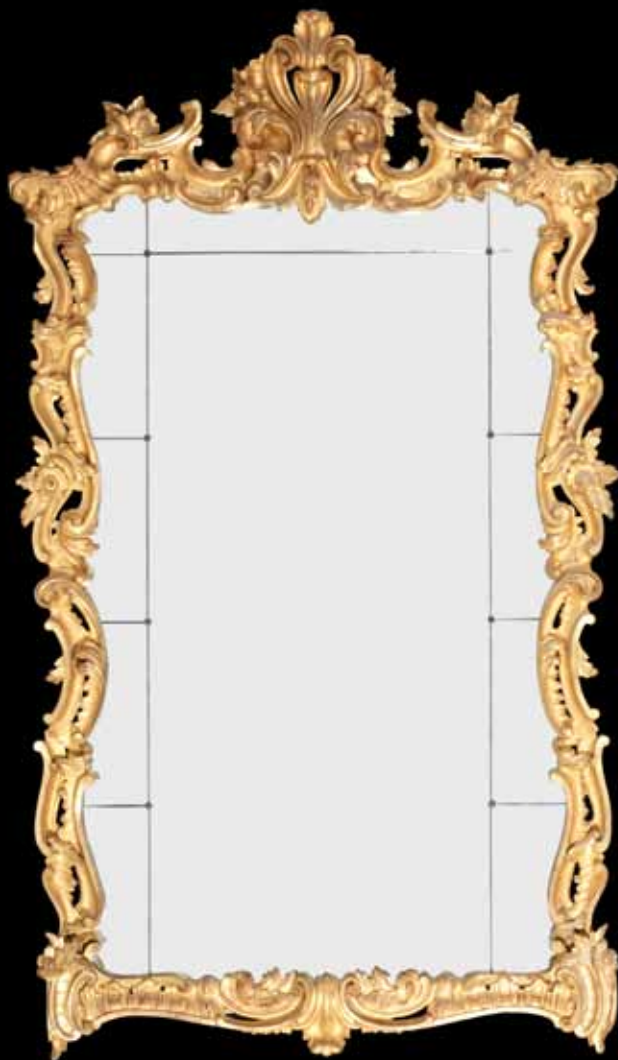


PIEVE LIGURE





INGRESSO



308



309 (one from a pair)

308 W

A VERY LARGE FLORENTINE GILTWOOD MIRROR

The divided rectangular plate within a S-scroll, floral and foliate carved frame surmounted by a scrolled acanthus leaf crest, 161cm wide, 272cm high (63in wide, 107in high).

£3,000 - 5,000
€3,800 - 6,300
US\$5,100 - 8,500

309 W

A PAIR OF FLORENTINE LATE 19TH/ EARLY 20TH CENTURY GILTWOOD PELMETS

Adapted as console tables with later green marble tops, 192cm wide, 42cm deep, 68cm high (75 1/2in wide, 16 1/2in deep, 26 1/2in high). 194cm wide.

£600 - 1,000
€760 - 1,300
US\$1,000 - 1,700





310

310 W

A PAIR OF ITALIAN 18TH CENTURY BUSTS OF APOLLO AND DIANA

Apollo looking slightly to sinister and Diana looking slightly to dexter clad in Classical drapery on later socles and associated green marble pedestals, extensively restored 80cm and 77cm high. (2)

£500 - 700
 €630 - 890
 US\$850 - 1,200

311

A PAIR OF MURANO RED GLASS TRUMPET SHAPED VASES

With gilt lobed stem on circular bases, 22.5cm wide, 22.5cm deep, 43cm high (8 1/2in wide, 8 1/2in deep, 16 1/2in high). (2)

£200 - 300
 €250 - 380
 US\$340 - 510

312 W

TWO 16TH / 17TH CENTURY ITALIAN CARVED MARBLE GROUPS OF THE VIRGIN AND CHILD

the smaller supporting the Christ Child in Her left hand, His right arm reaching around her neck, both figures with drapery swept up along the body to the left hand, on integral bases, weathered and repaired, 43cm and 40cm high. (2)

£300 - 500
 €380 - 630
 US\$510 - 850

313 W

A 20TH CENTURY BRONZED RESIN FIGURE OF A FEMALE BATHER

Signed P. Mayer Fantisco

Green / brown patination, on a rectangular integral base, 23cm wide, 13cm deep, 73cm high (9in wide, 5in deep, 28 1/2in high).

£400 - 600
 €510 - 760
 US\$680 - 1,000



314

314

GERMAN SCHOOL, 18TH CENTURY

Portrait of a lady, half-length, in a gold-embroidered red dress and a blue wrap, a crown on a draped ledge at her side; and Portrait of a lady, half-length, in a gold-embroidered red dress and a blue wrap with a red ribbon in her hair
a pair, oil on canvas, oval
49 x 41cm (19 5/16 x 16 1/8in). (2)

£700 - 1,000

€890 - 1,300

US\$1,200 - 1,700

315

NORTH ITALIAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, half-length, in a gold-embroidered coat and a pink cloak
oil on canvas, oval
83.5 x 72.2cm (32 7/8 x 28 7/16in).
together with two other portraits by different hands (3)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600



315 (one from a lot of three)





316

316 W
CIRCLE OF ANTONIO CALZA (VERONA 1653-1725)

A cavalry skirmish between Turks and Christians
 oil on canvas
 89.7 x 123.2cm (35 5/16 x 48 1/2in).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

317 W
CIRCLE OF ANTONIO CALZA (VERONA 1653-1725)

A cavalry battle; and A siege
 a pair, oil on canvas
 152.3 x 206cm (59 15/16 x 81 1/8in). (2)

£4,000 - 6,000
 €5,100 - 7,600
 US\$6,800 - 10,000

318 W
MANNER OF GIOVANNI PAOLO PANINI, 20TH CENTURY

Figures amongst classical ruins
 oil on canvas
 100 x 199.4cm (39 3/8 x 78 1/2in).
 together with two other works (3)

£500 - 800
 €630 - 1,000
 US\$850 - 1,400





319

319 W

CARLO CERESA (SAN GIOVANNI BIANCO 1609-1679 BERGAMO)

Portrait of a lady and her son, half-length, in black costume
oil on canvas
107.8 x 97.8cm (42 7/16 x 38 1/2in).

£1,200 - 1,800
€1,500 - 2,300
US\$2,000 - 3,100

320

FOLLOWER OF JAKOB FERDINAND VOET (ANTWERP 1639-CIRCA 1700)

Portrait of a lady, half-length, in a red and gold-embroidered dress with lace trim, and red bows in her hair
oil on canvas
73.3 x 58.2cm (28 7/8 x 22 15/16in).
together with a work by a different hand (2)

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600

321

CIRCLE OF GIUSEPPE BOSSI (BUSTO ARSIZIO 1777-1815 MILAN)

Portrait of a gentleman, half-length, in a dark blue coat with fur-trimmed collar and cuffs, holding a pen, paper and book
oil on canvas
73.5 x 57.2cm (28 15/16 x 22 1/2in).

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100



320

322

CIRCLE OF PIERRE MIGNARD (TROYES 1612-1695 PARIS)

Portrait of a lady, half-length, in a pale blue dress with a wrap
oil on canvas
73 x 58.2cm (28 3/4 x 22 15/16in).

£500 - 800
€630 - 1,000
US\$850 - 1,400

323

FOLLOWER OF JONATHAN RICHARDSON (LONDON 1665-1745)

Portrait of a lady, half-length, in a white dress with red trim, within a painted oval
oil on canvas
78.5 x 64cm (30 7/8 x 25 3/16in).

£500 - 700
€630 - 890
US\$850 - 1,200

324

FOLLOWER OF JAKOB FERDINAND VOET (ANTWERP 1639-CIRCA 1700)

Portrait of a lady, half-length, in a brown dress with a pearl necklace
oil on canvas
73 x 58.1cm (28 3/4 x 22 7/8in).
together with a work by a different hand (2)

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





321



322



323



324



SALOTTINO



325 W

**A MONUMENTAL LATE 19TH CENTURY FRENCH
ELECTROPLATED TABLE CENTREPIECE/JARDINIERE**

by Christofle

The waisted and openwork base applied separate acanthus leaves and cartouches, supporting the central section applied with two cast foxes chasing their parry of a lamb, goat and ram among a woodland setting, the central oval fluted bowl flaring openwork and latticework rim, *height 78cm*.

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500





326



328



327



329

326 W

A PAIR OF ITALIAN GILTWOOD AND PAINTED CONSOLES

In the Baroque style

The serpentine simulated marble tops above C scroll, S scroll and acanthus leaf supports, 61cm wide, 42cm deep, 84cm high (24in wide, 16 1/2in deep, 33in high). (2)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

327 W

A LOMBARDY 18TH CENTURY AND LATER ITALIAN WALNUT AND FRUITWOOD BANDED SERPENTINE BUREAU

The fall enclosing a fitted interior above three long drawers, 122cm wide, 53cm deep, 110cm high (48in wide, 20 1/2in deep, 43in high).

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

328 W

AN ITALIAN 18TH CENTURY AND LATER WALNUT, CROSSBANDED AND BOXWOOD STRUNG SERPENTINE BUREAU

The fall enclosing a fitted interior above three long drawers, 100cm wide, 53cm deep, 102cm high (39in wide, 20 1/2in deep, 40in high).

£600 - 900
 €760 - 1,100
 US\$1,000 - 1,500

329 W

AN ITALIAN WALNUT AND FRUITWOOD PARQUETRY CENTRE TABLE

The serpentine top above an undulated apron, elements 18th century, 132cm wide, 83cm deep, 76cm high (51 1/2in wide, 32 1/2in deep, 29 1/2in high).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600





330



332



331



333

**330 W
TWO FRENCH LATE 19TH CENTURY BLEU DE ROI GILT AND POLYCHROMED DECORATED VASES**

One fitted for electricity and painted with a panel depicting Europa and the bull, the other painted with a continuous scene of The Birth of Venus, the largest 68cm high 26 1/2in high). (2)

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

**331
A FRENCH GREEN GROUND JACOB PETIT STYLE VASE TOGETHER WITH TWO ASSOCIATED FRENCH FIGURAL CANDELABRA**

The vase decorated with bouquets of flowers highlighted with gilt scrolled acanthus leaves on a plinth base, the vase, 24cm wide, 15cm deep, 41.5cm high (9in wide, 5 1/2in deep, 16in high). (3)

£600 - 800
€760 - 1,000
US\$1,000 - 1,400

**332 W
TWO SIMILAR LARGE BERLIN STYLE EARLY 20TH CENTURY POLYCHROME AND GILT DEOCRATED ORNAMENTAL VASES**

One with a pierced cover and goat mask handles, the other with classical female term handles, both decorated with scenes of figures and flowers, 31cm wide, 25cm deep, 56cm high (12in wide, 9 1/2in deep, 22in high). (2)

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

**333
A PAIR OF LATE 19TH OR EARLY 20TH CENTURY FRENCH PORCELAIN AND GILT METAL MOUNTED VASES AND COVERS IN THE SÈVRES-STYLE**

With bleu de roi ground enriched with gilding, the body decorated with scenes of Napoleon, signed H.Desprez 13cm in diameter, 35cm high (5in in diameter, 13 1/2in high). (2)

£500 - 700
€630 - 890
US\$850 - 1,200





334

334
A GROUP OF THIRTEEN GERMAN AND FRENCH 19TH AND 20TH CENTURY PORCELAIN FIGURES
 including three Berlin figures of children as craftsmen painted in polychrome colouring, the largest 27cm high 10 1/2in high). (13)

£1,000 - 2,000
 €1,300 - 2,500
 US\$1,700 - 3,400



335

335
A DRESDEN 19TH CENTURY POLYCHROME DECORATED AND FLORAL ENCRUSTED PORCELAIN CLOCK GARNITURE
 With enamel Arabic dial, the twin train brass movement striking on a bell (3)

£500 - 700
 €630 - 890
 US\$850 - 1,200



336

336
A COLLECTION OF THREE MEISSEN FIGURES AND FIGURAL GROUPS
 including two allegorical groups of winter and summer and a single figure of a gentleman holding a tricolore with flowers, the largest 20cm high 7 1/2in high). (3)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

337
AN MEISSEN 18TH CENTURY FIGURAL SALT
 modelled by Reinicke, seated on a low plinth holding a basket on his lap, 10cm wide, 9cm deep, 16cm high (3 1/2in wide, 3 1/2in deep, 6in high).

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400



338



338
A COLLECTION OF EIGHTEEN DRESDEN AND FRENCH 19TH AND 20TH CENTURY FIGURES AND FIGURAL GROUPS

Including a pair of spill vases and four other pairs of figures in 18th century dress, with polychrome colouring 30cm high 11 1/2in high). (18)

£1,000 - 2,000
 €1,300 - 2,500
 US\$1,700 - 3,400

339
A PAIR OF DRESDEN POLYCHROME DECORATED AND FLORAL ENCRUSTED 19TH CENTURY FIGURAL CANDELABRA TOGETHER WITH A CENTREPIECE EN SUITE

The centerpiece decorated with children in 18th century dress picking fruit and flowers, the four branch candelabra decorated with couples at rest and play, together with modern velvet clad cases, the centerpiece 25cm in diameter, 43cm high (9 1/2in in diameter, 16 1/2in high). (3)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600



339

340
A GROUP OF 'CAPODIMONTE' STYLE FIGURES TOGETHER WITH A LARGE RELIEF MOULDED VASE AND COVER, AN INKSTAND AND A FIGURAL GROUP OF VENUS

The large group after the Doccia original, all with polychrome colouring, the large figural group, 34cm wide, 20cm deep, 38cm high (13in wide, 7 1/2in deep, 14 1/2in high). (4)

341
A COLLECTION OF NINE DRESDEN 19TH AND 20TH CENTURY PORCELAIN FIGURES AND FIGURAL GROUPS IN THE MEISSEN STYLE

Including three monkey band figures and a French copy of a Ludwigstourg group all with polychrome colouring, the largest 24cm high 9in high). (9)

£500 - 600
 €630 - 760
 US\$850 - 1,000



340





342

342
CIRCLE OF OTTAVIO MARIA LEONI (ROME 1587-1630)

Portrait of a cardinal, bust-length, in red robes
 oil on canvas
 63.7 x 53.5cm (25 1/16 x 21 1/16in).
 in an ornate carved and gilded Florentine frame surmounted with a
 putto holding corn and flowers

£3,000 - 5,000
 €3,800 - 6,300
 US\$5,100 - 8,500

343
**FOLLOWER OF FRANCESCO HAYEZ (VENICE 1791-1882
 MILAN)**

Portrait of a young woman, bust-length, in a grey dress with a red
 shawl
 oil on canvas
 67 x 54.5cm (26 3/8 x 21 7/16in).
 In an ornate carved and gilded overmantel frame

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

344
NORTH ITALIAN SCHOOL, EARLY 18TH CENTURY

Portrait of a young lady, bust-length, in a pale lilac dress
 oil on canvas
 62 x 51cm (24 7/16 x 20 1/16in).
 in an ornate carved and gilded overmantel frame

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400



343



344



345

345 W
ITALIAN SCHOOL, 17TH CENTURY

The Adoration of the Shepherds
 oil on canvas
 82.5 x 115.2cm (32 1/2 x 45 3/8in).

£1,200 - 1,800
 €1,500 - 2,300
 US\$2,000 - 3,100

346
CIRCLE OF LUKAS KONRAD PFANZELT (ULM 1716-1786 SAINT PETERSBURG)

A young girl with a cat and a basket of fruit; and A young boy with a dog
 a pair, oil on canvas
 66.5 x 51.1cm (26 3/16 x 20 1/8in). (2)

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

347
CIRCLE OF GEORGE HENRY HARLOW (LONDON 1787-1819)

Portrait of a lady, half-length, in a white dress with an embroidered red shawl, seated before a pillar, a landscape beyond
 oil on canvas
 91.8 x 72cm (36 1/8 x 28 3/8in).

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

348
FOLLOWER OF SIR WILLIAM BEECHEY (BURFORD 1753-1839 HAMPSTEAD)

Portrait of a lady, half-length, seated in a blue dress with a lace collar and a white bonnet, before a pillar, a landscape beyond
 oil on canvas
 76 x 63.5cm (29 15/16 x 25in).

£500 - 800
 €630 - 1,000
 US\$850 - 1,400





346



346



347



348



SALOTTO DI RICEVIMENTO



349 W

A GILT CAST IRON CHIMNEYPIECE

Probably late 19th century, the later Verde Alpi marble shelf above a scrolled acanthus leaf frieze centred by a Classical female mask, the jambs formed as Classical terms, later mounted with a late 17th Century painting of a Mediterranean port, *183cm wide, 47cm deep, 108cm high (72in wide, 18 1/2in deep, 42 1/2in high)*.

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600







350

350 W

A FRENCH LATE 19TH CENTURY GILT METAL AND BRASS CLOCK GARNITURE

The clock surmounted by a figure of a reclining putto playing with a lizard, the oval pierced base cast with C-scrolls, rocaille and foliage. The white enamel dial with Roman numerals, the twin train movement with outside countwheel striking on a bell, together with gilt brass six light figural candelabra on conforming pierced bases, *57cm wide, 21cm deep, 41cm high (22in wide, 8in deep, 16in high)*. (3)

£1,800 - 2,500
 €2,300 - 3,200
 US\$3,100 - 4,300

351 W

A PAIR OF FRENCH BRASS AND CUT CLEAR AND AMETHYST GLASS LUSTRE FOUR LIGHT CANDELABRA

Late 19th century and adapted, converted to electricity, *41cm wide, 27cm deep, 80cm high (16in wide, 10 1/2in deep, 31in high)*. (2)

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400

352 W

TWO PAIRS OF ITALIAN EARLY 20TH CENTURY MARBLE AND BRONZE OBELISKS

After the Minerva obelisk
 One gilded with Red Griotte and Sienna marble the other with Portor and Sienna marble, *16cm wide, 10cm deep, 54cm high (6in wide, 3 1/2in deep, 21in high)*. (4)

£500 - 700
 €630 - 890
 US\$850 - 1,200

The Egyptian obelisk which dates back to the 6th century BC, was originally a pair from Sais. It was later found buried in a Roman garden in 1655 owned by the Dominican Convent and was erected by Pope Alexander VII (whose heraldic symbols decorate the monument) in the Piazza della Minerva, Rome. The elephant base was designed by Gian Lorenzo Bernini.

353

A RESTORATION GILT BRONZE MANTLE TIMEPIECE

The arched rectangular case cast with a Classical scene on stepped base, the three inch engine turned dial with Roman numerals, *15cm wide, 9cm deep, 29.5cm high (5 1/2in wide, 3 1/2in deep, 11 1/2in high)*.

£400 - 600
 €510 - 760
 US\$680 - 1,000

354 W

A PAIR OF FRENCH LATE 19TH/ EARLY 20TH CENTURY SIX LIGHT CUT GLASS AND GILT METAL CANDELABRA

Hung with lustres, drip pans replaced, *40cm wide, 40cm deep, 89cm high (15 1/2in wide, 15 1/2in deep, 35in high)* (2)

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





351



352 (one from two pairs)



353



354





355 (two from a set of ten)

355 W
A SUITE OF TEN ITALIAN LATE 19TH CENTURY CARVED GILTWOOD CHAIRS

In the Rococo style
 Including three armchairs and seven side chairs, upholstered in green velvet, 66cm wide, 54cm deep, 109cm high (25 1/2in wide, 21in deep, 42 1/2in high). (10)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

356 W
FRENCH SCHOOL, LATE 19TH CENTURY

Heron in a river landscape; Pheasants in a landscape with flowers and humming birds; A crane, ducks and other birds in a landscape; An ornamental pheasant and other birds in a landscape
 a set of four, tempera and oil on panel, each 159 x 71cm (62 5/8 x 27 15/16in). (4)

£1,200 - 1,800
 €1,500 - 2,300
 US\$2,000 - 3,100

357
A PAIR OF FRENCH LATE 19TH CENTURY BLEU CELESTE AND GILT DECORATED VASES TOGETHER WITH A PAIR OF GILT METAL MOUNTED FIGURAL CANDELABRA AND A PAIR OF PEDESTALS

The vases decorated with bouquets of flowers, each candelabra mounted with a figure in 18th century dress, the pedestals originally made for a pair of perfume flasks, the vases, 9.5cm wide, 9.5cm deep, 31cm high (3 1/2in wide, 3 1/2in deep, 12in high). (6)

£700 - 900
 €890 - 1,100
 US\$1,200 - 1,500

358
A GROUP OF DECORATIVE CERAMICS

Comprising a Chinese famille rose model of a recumbent Peking dog; a small European famille rose model of a seated dog on stand; a pair of green glazed ingot-shaped boxes and covers, with gilt-metal hinges and finials; and a Chinese famille rose lobed box and cover, Tongzhi impressed six-character seal mark.
 The Chinese famille rose bowl: 15.5cm (6 1/8in) (5).

£500 - 700
 €630 - 890
 US\$850 - 1,200







359

359 W

FOLLOWER OF ALESSANDRO GORI (ACTIVE ITALY, 17TH CENTURY)

A goat, sheep, ducks and a scarlet macaw in a river landscape; and A stag, hawk and ducks in a river landscape with mountains beyond a pair, oil on canvas

170.5 x 223.5cm (67 1/8 x 88in). (2)

£10,000 - 15,000

€13,000 - 19,000

US\$17,000 - 26,000





359





360 W
**A TWENTY FOUR LIGHT CUT GLASS
 CHANDELIER**

Of cartouche form with two tiers of S-scroll branches, each supporting pear shaped drops, together with four matching wall lights, 129cm wide, (50 1/2in wide, 110cm wide . (5)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

360

361
**A GILT METAL AND SEVRES STYLE
 PORCELAIN CLOCK GARNITURE**

The arched case surmounted by a twin handled urn, the dial with Roman numerals, the twin train movement striking on a bell, with a pair of matching candelabra, 23cm wide, 11cm deep, 42cm high (9in wide, 4in deep, 16 1/2in high). (3)

£400 - 600
 €510 - 760
 US\$680 - 1,000



360 (two of four wall lights in the lot)

362 W

**AN ITALIAN LATE 19TH CENTURY CARVED
GILTWOOD OVERMANTEL MIRROR**

The shaped plate within a S-scroll, foliate and floral decorated frame mounted with playful putti, re-gilded, 114cm wide, 176cm high (44 1/2in wide, 69in high).

£600 - 1,000

€760 - 1,300

US\$1,000 - 1,700



362



363

363 W

**A VENETIAN POLYCHROME AND PARCEL GILT
DECORATED MIRROR**

The shaped plate within a carved floral, foliate and C-scrolled frame, 79cm wide, 111cm high (31in wide, 43 1/2in high).

£600 - 800

€760 - 1,000

US\$1,000 - 1,400



364

364 W

A PAIR OF CONSOLE TABLES

The Patricia Green bowfront marble tops above silvered and gilt carved figures of Angels on velvet lined plinth bases and backs, the Angels 18th century, 48cm wide, 38.5cm deep, 92cm high (18 1/2in wide, 15in deep, 36in high). (2)

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300

365 W

A SET OF FOUR CONSOLE TABLES

The shaped bowfront Patricia Green marble tops supported by winged figures on velvet lined plinth bases and backs, 49cm wide, 35.5cm deep, 79cm high (19in wide, 13 1/2in deep, 31in high). (4)

£1,500 - 2,000

€1,900 - 2,500

US\$2,600 - 3,400

366 W

A KIRMAN CARPET

South East Persia,
513cm x 342cm

£1,200 - 1,800

€1,500 - 2,300

US\$2,000 - 3,100



365 (two from a set of four)







367

367 W

A FRENCH LATE 19TH CENTURY WALNUT SALON SUITE

In the early Louis XV style comprising, a pair of fauteuils, a sofa and a pair of salon chairs all upholstered in dark green velvet, *the sofa 162cm wide, 62cm deep, 112cm high.* (5)

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

368

A GROUP OF HARDSTONE CARVINGS

Comprising: a large mottled green and white jade carving of a prancing horse; a deep red hardstone carving of a reclining Maitreya; a spinach and russet jade carving of a turtle-dragon; a lapis lazuli carving of toads; and a pink and green quartz pumpkin-shaped box and cover. *The horse 23.5cm high (9¼in)* (6).

£100 - 200
 €130 - 250
 US\$170 - 340

369

TWO PAIRS OF ROUEN STYLE CACHE POTS

All decorated with floral filled cornucopia, birds and butterflies with scalloped shell shaped handles *31cm in diameter, 28cm high (12in in diameter, 11in high).* (4)

£400 - 600
 €510 - 760
 US\$680 - 1,000

370

A GARNITURE OF FOUR DUTCH DELFT HEXAGONAL POLYCHROME DECORATED BALUSTER VASES AND COVERS

In two sizes decorated with flowers and birds on a fluted molded ground, the finials shaped as temple dogs *The largest, 26cm wide, 46cm high (10in wide, 18in high).* (4)

£500 - 700
 €630 - 890
 US\$850 - 1,200





371

371 W

**A VENETIAN 18TH CENTURY AND LATER
GREEN PAINTED, ARTE POVERA AND GILDED
BUREAU CABINET**

The broken pediment above a pair of mirrored panelled doors enclosing an interior of compartments and drawers, the fall enclosing a fitted interior and well above two long deep drawers on cabriole legs, 117cm wide, 45cm deep, 246cm high (46in wide, 17 1/2in deep, 96 1/2in high).

£4,000 - 6,000

€5,100 - 7,600

US\$6,800 - 10,000





372



373



374 (one from a pair)

372 W

A KASHAN CARPET

*Central Persia, circa 1940,
416cm x 295cm*

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

373 W

A TABRIZ RUG

*North West Persia,
204cm x 152cm*

£500 - 700
€630 - 890
US\$850 - 1,200

374 W

A PAIR OF TABRIZ RUGS

*North West Persia,
209cm x 155cm (2)*

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700

375 W

A LARGE PAIR OF PART SILK NAIN CARPETS

*Central Persia, circa 1950,
820cm x 514cm, other slightly smaller 800cm x 500cm (2)*

£6,000 - 10,000
€7,600 - 13,000
US\$10,000 - 17,000





375 (one from a pair)





376

376 W

A FLORENTINE STYLE MARBLE AND PIETRA DURA CENTRE TABLE

The top with black slate ground inlaid with various marbles and stone including Lapis and Malachite on a Portor marble support and octagonal plinth base, 120cm in diameter, 79cm high (47in in diameter, 31in high).

£1,000 - 2,000

€1,300 - 2,500

US\$1,700 - 3,400



377

377 W

A NORTH ITALIAN 18TH CENTURY WALNUT CREDENZA

With five small frieze drawers above two panelled doors on bracket feet, elements possibly later, 181cm wide, 48cm deep, 102cm high (71in wide, 18 1/2in deep, 40in high).

£1,200 - 1,800

€1,500 - 2,300

US\$2,000 - 3,100



378

378 W

A PAIR OF ITALIAN GREEN PAINTED AND GILDED DEMI-LUNE CONSOLE TABLES

The Greek Antique Green marble tops on scrolled supports and cloven hoof feet, 115cm wide, 59cm deep, 83cm high (45in wide, 23in deep, 32 1/2in high). (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

379 W

AN ITALIAN GREY PAINTED AND GILDED DINING TABLE

The green marble top on acanthus leaf and fluted legs, second half 20th century, 264cm wide, 99.5cm deep, 76cm high (103 1/2in wide, 39in deep, 29 1/2in high).

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

380 W

**AFTER ANTONIO CANOVA (1757-1822), A
LARGE WHITE MARBLE FIGURE OF THE
VENUS ITALICA,**

20th century, 23cm wide, 44cm deep, 181cm high
(9in wide, 17in deep, 71in high).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

Antonio Canova's Italian Venus (Venus Italica) was commissioned as a replacement for the famous Medici Venus, itself a 1st century BC copy of a work by Cleomenes of Athens which was seized by Napoleon in 1802 and removed to the Louvre.

Canova altered his interpretation of the goddess so that rather than making a strict copy, she appeared more intimate and human. The subsequent success of the statue was so great that shortly after it was first exhibited a number of replicas overseen by the sculptor were produced, although the exact numbers of copies made is now unclear. All these editions of the original work were formed from a single clay model from which plaster casts was made. Canova's assistants then copied the form accurately in marble with the aid of a pointing compass and the sculptor then oversaw the finishing and polishing which gave the surface of the figure a 'diaphanous luminosity'.

381 W

**A SET OF TEN GILT METAL FIVE LIGHT WALL
APPLIQUES**

The back plates surmounted by a floral filled basket with scrolled acanthus leaf arms, 20th Century, 26cm wide, 28cm deep, 69cm high (10in wide, 11in deep, 27in high). (10)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600



380



382 W

**CIRCLE OF GIOVANNI FRANCESCO CASSANA (CASSANA CIRCA
1611-1690 MIRANDOLA)**

Portrait of a Turk, standing full-length, in a dark blue embroidered coat
with a fur stole and a feathered cap, a hound at his side, in a landscape
oil on canvas

218.3 x 147cm (85 15/16 x 57 7/8in).

£7,000 - 10,000

€8,900 - 13,000

US\$12,000 - 17,000



383 W

**CIRCLE OF GIOVANNI FRANCESCO CASSANA (CASSANA
CIRCA 1611-1690 MIRANDOLA)**

Portrait of a Turk, standing full-length, in a pale red coat and red cap,
holding a bow, a hound at his side, in a landscape
oil on canvas

218.3 x 147cm (85 15/16 x 57 7/8in).

£7,000 - 10,000

€8,900 - 13,000

US\$12,000 - 17,000



STUDIOLO



384 W

AN EARLY 18TH CENTURY AUBUSSON TAPESTRY

France, depicting Venus and Adonis

458cm x 299cm

£10,000 - 15,000

€13,000 - 19,000

US\$17,000 - 26,000





385

385 W

A SPANISH WALNUT REFECTORY TABLE

In the 17th century style

The plank top above scrolled supports united by iron stretchers, incorporating earlier elements, 329cm wide, 78cm deep, 75cm high (129 1/2in wide, 30 1/2in deep, 29 1/2in high).

£1,200 - 1,800

€1,500 - 2,300

US\$2,000 - 3,100

386 W

AN ITALIAN LATE 17TH CENTURY AND LATER WALNUT CASSONE

The panelled front flanked by carved caryatids, 160cm wide, 53cm deep, 60cm high (62 1/2in wide, 20 1/2in deep, 23 1/2in high).

£1,200 - 1,800

€1,500 - 2,300

US\$2,000 - 3,100

387 W

AN ITALIAN CARVED WALNUT AND BOXWOOD STRUNG PRIE DIEU TOGETHER WITH AN ITALIAN WALNUT AND MARQUETRY PRIE DIEU

With three frieze drawers above a panelled door, some elements early 18th century, 71cm wide, 48cm deep, 82cm high (27 1/2in wide, 18 1/2in deep, 32in high). (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600



386



387





388

388 W

AN IBERIAN WALNUT SIDE TABLE

The rectangular top above a frieze drawer on turned legs united by an iron cross stretcher, 17th century and later, 114cm wide, 71cm deep, 77cm high (44 1/2in wide, 27 1/2in deep, 30in high).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600



389

389 W

AN ITALIAN LATE 17TH CENTURY AND LATER WALNUT CASSONE

With panelled front and sides on carved leopard mask front feet, 172cm wide, 61cm deep, 60cm high (67 1/2in wide, 24in deep, 23 1/2in high).

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

390 W

A LOMBARDY LATE 17TH CENTURY AND LATER WALNUT, BOXWOOD STRUNG AND FRUITWOOD MARQUETRY CANTERANO

Of inverse breakfront form with three long drawers inlaid with figures amongst landscapes flanked by cupboard doors to the sides on front scrolled bracket feet, 158cm wide, 73cm deep, 99cm high (62in wide, 28 1/2in deep, 38 1/2in high).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100



390





391 W

**A LARGE FLORENTINE EARLY 20TH CENTURY CARVED
GILTWOOD MIRROR**

The later plate within a scrolled acanthus leaf decorated frame
surmounted by a floral crest, 136cm wide, 191cm high (53 1/2in wide,
75in high).

£800 - 1,200

€1,000 - 1,500

US\$1,400 - 2,000





392

392 W

A FLORENTINE STYLE PIETRA-DURA TABLE TOP

The black slate ground inlaid with coloured marbles and stones including lapis lazula on a carved walnut base in the Baroque style, 148cm wide, 90cm deep, 50cm high (58in wide, 35in deep, 19 1/2in high).

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400

393 W

THREE LARGE NEAPOLITAN 19TH CENTURY MAIOLICA DOUBLE-HANDLED VASES

Two with emblems of 'charitas', all decorated with landscapes, 41cm wide, 33cm deep, 50cm high (16in wide, 12 1/2in deep, 19 1/2in high). (3)

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400

394 W

AN ITALIAN CARVED WALNUT FIGURE OF A STANDING FEMALE SAINT

Standing in Conta Posto in a draped robe, 57cm wide, 48cm deep, 125cm high (22in wide, 18 1/2in deep, 49in high).

£600 - 900
 €760 - 1,100
 US\$1,000 - 1,500

395 W

A FRENCH LATE 19TH CENTURY GILT METAL AND CUT GLASS TWELVE LIGHT CANDELABRUM

on fluted support and a stepped marble base, 19.5cm wide, 19.5cm deep, 88cm high (7 1/2in wide, 7 1/2in deep, 34 1/2in high).

£500 - 700
 €630 - 890
 US\$850 - 1,200

396

A PAIR OF FRENCH LATE 19TH OR EARLY 20TH CENTURY FAIENCE PLAQUES

painted with landscape scenes within elaborate rocaille frames together with two wooden stands, 31cm wide, 3cm deep, 38cm high (12in wide, 1in deep, 14 1/2in high). (2)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

397

A PAIR OF DRESDEN LATE 19TH CENTURY PORCELAIN COCKATOOS

with gilt highlighted feathers and encrusted with 'schneeballen', flowers to the base, 10cm wide, 22cm deep, 30cm high (3 1/2in wide, 8 1/2in deep, 11 1/2in high). (2)

£500 - 700
 €630 - 890
 US\$850 - 1,200

398

A LARGE ITALIAN LATE 19TH/EARLY 20TH CENTURY WHITE MARBLE MORTAR

In the 17th century style
 Of typical form, carved with a guilloche border, grotesque mask handles, mermaids and sea monsters, 71cm wide, 61cm deep, 36cm high (27 1/2in wide, 24in deep, 14in high).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600





393



394



395



396



397



398





399

399

AFTER SALVATOR ROSA, 17TH CENTURY

A rocky coastline with travellers resting
oil on canvas
49.7 x 93cm (19 9/16 x 36 5/8in).
together with another work by a later hand (2)

£1,200 - 1,800

€1,500 - 2,300

US\$2,000 - 3,100

The present composition is after Rosa's original, now in the Palazzo Pitti, Florence.

400 W

ITALIAN SCHOOL, 17TH CENTURY

A cavalry skirmish
oil on canvas
123.4 x 172.4cm (48 9/16 x 67 7/8in).

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100

401 W

NEAPOLITAN SCHOOL, 17TH CENTURY

The Adoration of the Shepherds
oil on canvas
98.4 x 134cm (38 3/4 x 52 3/4in).

£500 - 800

€630 - 1,000

US\$850 - 1,400



400

402 W

A SET OF THREE SILVERED COMPOSITION BUSTS

Of gentleman in 17th Century dress together with velvet covered plinth bases, 70cm wide, 38cm deep, 90cm high (27 1/2in wide, 14 1/2in deep, 35in high). (3)

£800 - 1,200

€1,000 - 1,500

US\$1,400 - 2,000



401





403 W

CIRCLE OF JOSEPH HIGHMORE (LONDON 1692-1780 CANTERBURY)

Portrait of Frederica, Countess FitzWalter, full-length, in a silver dress with a blue cloak, standing before a draped pillar, a landscape beyond inscribed and dated ** Countess Fitz Walter/ Countesse Dowager of/ Holderness and Daughter/ of Meynherndt Duke of/ Schomberg and Leinster./1727' (lower left) and bears same inscription and date (upper right)

oil on canvas

240 x 147.5cm (94 1/2 x 58 1/16in).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

Frederica Susanna Mildmay (née Schomberg), Countess FitzWalter, 3rd Countess of Mértola (Berlin, 1687 – 7 August 1751) was the eldest surviving daughter of William III's general, Meinhardt Schomberg, 3rd Duke of Schomberg, and his second wife, Karoline, a daughter of Charles I Louis, Elector Palatine. She first married the third Earl of Holderness in 1719; in 1724 she married secondly the Hon. Benjamin Mildmay, who was later created Earl FitzWalter in 1730.

403



404 W

AN IMPRESSIVE PAIR OF LARGE NORTH ITALIAN OR SOUTH GERMAN LATE 17TH OR EARLY 18TH CENTURY CARVED, GILDED AND PAINTED FIGURES OF ANGELS

Both looking to sinister, clad in draped robes mounted on a later walnut plinth bases, the wings later and extensively restored. *87cm wide, 53cm deep, 249cm high (34in wide, 20 1/2in deep, 98in high).*
(2)

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500





SCALE E CORRIDOI



405

405 W
AN ITALIAN LATE 19TH CENTURY WALNUT AND MARQUETRY CASSONE

In the 17th century style
 The hinged rectangular top above a paneled front on front flared moulded bracket feet, 163cm wide, 60cm deep, 70cm high (64in wide, 23 1/2in deep, 27 1/2in high).

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400



406

406 W
TWO ITALIAN WALNUT ARMCHAIRS

One 19th century with square back surmounted by giltwood finials, the other early 20th century with a turned front stretcher centered by a cartouche, 73cm wide, 58cm deep, 138cm high (28 1/2in wide, 22 1/2in deep, 54in high). (2)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

407 W
AN ITALIAN 18TH CENTURY AND LATER WALNUT CASSONE TOGETHER WITH A SMALL ITALIAN CARVED WALNUT CASSONE

With paneled front and sides on bracket feet, the other with a foliate and floral carved panel flanked by terms 94cm wide x 63cm deep x 62cm high, (37in wide x 24 1/2in deep x 24in high) (2)

£600 - 1,000
 €760 - 1,300
 US\$1,000 - 1,700



408 W
A FLORENTINE GILTWOOD AND GILT METAL SIX BRANCH TABLE CANDELABRA

In the 17th century style, in the form of a flowering vase, 19th century and later, 73cm wide, 41cm deep, 139cm high (28 1/2in wide, 16in deep, 54 1/2in high).

£500 - 800
 €630 - 1,000
 US\$850 - 1,400



407







409

409 W

A PAIR OF BRONZE MODELS OF THE HORSES OF ST MARKS

On Verona Red marble plinth bases, 64cm wide, 23cm deep, 65cm high (25in wide, 9in deep, 25 1/2in high). (2)

£2,000 - 4,000

€2,500 - 5,100

US\$3,400 - 6,800

The horses of St Mark or as also referred to as the Triumphal Quadriga are a set of four bronze (or strictly an impure copper) horses which are believed to date from the 4th century BC and have been possibly attributed to the Greek sculptor Lysippos. They were placed on the porch of St Mark's Basilica in Venice after the sack of Constantinople in 1204, where they stayed until looted by Napoleon in 1797 but were later returned in 1815 by Captain Dumaresq who had fought at the Battle of Waterloo, where they stayed until the 1980's when they were removed inside and replaced by replicas to avoid being damaged by pollution.

410 W

AFTER CRISTOFANO ALLORI, 17TH CENTURY

Judith with the head of Holofernes

oil on canvas

146.5 x 116.9cm (57 11/16 x 46in).

£1,500 - 2,000

€1,900 - 2,500

US\$2,600 - 3,400

The present composition is after Allori's original, now in the collection of Her Majesty the Queen.



411

AFTER SIR PETER PAUL RUBENS, 19TH CENTURY

Portrait of Isabelle Brandt, half-length, in a black dress

oil on canvas

64 x 46cm (25 3/16 x 18 1/8in).

together with another work by a different hand (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

The present composition is after Ruben's original, now in the Uffizi, Florence.

412

DUTCH SCHOOL, 17TH CENTURY

Portrait probably depicting John Maurice of Nassau, half-length, in armour with a lawn collar, orange sash and blue sash with the Order of the White Elephant

oil on canvas

69.8 x 56.2cm (27 1/2 x 22 1/8in).

£3,000 - 4,000

€3,800 - 5,100

US\$5,100 - 6,800

Traditionally described as a portrait of 'Prince Henry of Nassau' the sitter may be more plausibly identified as John Maurice, Prince of Nassau-Siegen (1604-1679). John Maurice was appointed governor of the Dutch possessions in Brazil by the Dutch West India Company on the recommendation of his cousin, the stadholder, Frederick Henry Prince of Orange in 1636. His entourage included the artist, Frans Post and his successful leadership in South America brought him many honours, including the Danish Order of the White Elephant, which he received in 1649. The residence he built in The Hague on his return to the Netherlands, now called the Mauritshuis, today houses the Dutch Royal Cabinet of Paintings.





410



411



412



413





414

413 W
ALESSANDRO VAROTARI, CALLED IL PADOVANINO (PADUA 1588-1648 VENICE)

Samson and Delilah
 oil on canvas
 150.5 x 117.5cm (59 1/4 x 46 1/4in).

£2,000 - 4,000
 €2,500 - 5,100
 US\$3,400 - 6,800

414 W
CIRCLE OF JOHANN CARL LOTH (MUNICH 1632-1698 VENICE)

David with the head of Goliath; and Samson with the jaw bone of an ass
 a pair, oil on canvas
 135.3 x 97.5cm (53 1/4 x 38 3/8in). (2)

£2,000 - 4,000
 €2,500 - 5,100
 US\$3,400 - 6,800

415 W
ITALIAN SCHOOL, 17TH CENTURY

The Death of Lucretia
 oil on canvas
 147.8 x 115.7cm (58 3/16 x 45 9/16in).

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



416
ITALIAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, half-length, in a lilac robe
 oil on canvas, oval
 92.6 x 73.7cm (36 7/16 x 29in).

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

417
CONTINENTAL SCHOOL, CIRCA 1900

Roses, carnations, narcissi and other flowers in a glass bowl with *fraises de bois* on a ledge
 oil on canvas, oval
 70.2 x 50.2cm (27 5/8 x 19 3/4in).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

418 W
FOLLOWER OF JEAN-BAPTISTE VAN LOO (AIX-EN-PROVENCE 1684-1745)

Portrait of Frederick Lewis, Prince of Wales, standing full-length, in peer's robes and the regalia of the Order of the Garter
 oil on canvas
 207.5 x 116.2cm (81 11/16 x 45 3/4in).
 unframed

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

The present portrait is loosely derived from van Loo's portrait of 1742 in the Royal Collection, Buckingham Palace.



BIBLIOTECA



419 (one of two bookcases in the lot)

419 W

A LARGE TUSCAN WALNUT CORNER LIBRARY BOOKCASE

The ogee moulded cornice above open adjustable shelves flanked by pilasters enclosing concealed shelves, the base fitted with twelve small drawers above panelled cupboard doors enclosing a shelf on a plinth base, together with a matching upright bookcase, elements 18th century, 332cm wide, 158cm deep, 298cm high (130 1/2in wide, 62in deep, 117in high). (2)

£6,000 - 9,000

€7,600 - 11,000

US\$10,000 - 15,000







420

420

AFTER GIAN LORENZO BERNINI (ITALIAN, 1598-1680): A 19TH CENTURY BROWN PATINATED BRONZE FIGURE OF DAVID TOGETHER WITH A COLLECTION OF 19TH CENTURY AND LATER BRONZE FIGURES AND DECORATIVE ITEMS

Some items cast after the antique or in the Renaissance taste. The items cast after the antique comprising a green patinated figure of the Discus Thrower, a dark brown patinated figure of Mercury with pipes, a dark brown patinated figure of The Dancing Faun with Cymbals, the Renaissance style items comprising a black patinated door knocker cast as wolf attacking lion, a dark brown patinated bronze figural inkwell of bellied form, the cover surmounted by a putto, a black patinated bronze figure of a sea god seated on a dolphin, on naturalistic base, and green patinated bronze figure of a Merman, the remaining bronzes comprising a green patinated figure of a seated infant, a light brown patinated figure of a seated classical maiden signed *Guichard*, a green and brown patinated figure of a young peasant boy holding a water urn, indistinctly signed to the rear, a brown patinated bust of William IV, on associated square socle base together with a black patinated cast iron model of a greyhound, the figure of David 40cm high, the other items, 5.5cm-34cm high. (11)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

421 W

AFTER THE ANTIQUE: AN ITALIAN 19TH CENTURY BRONZE FIGURE OF THE FARNESE HERCULES

Raised on rectangular plinth base, dark brown patination, 19cm wide, 14cm deep, 42cm high (7in wide, 5 1/2in deep, 16 1/2in high)

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

The ancient Roman statue of Hercules known as the Farnese Hercules was discovered in the Baths of Caracalla in Rome in 1546. Probably an enlarged copy of the original by Lysippos, the figure was cast in the early third century AD and signed Glykon. The figure was installed in a courtyard of the Farnese family's palace on the banks of the Tiber, where it was one of the highlights of the Roman tour for visiting scholars, connoisseurs, and artists.

422 W

VINCENZO GEMITO (ITALIAN, 1852-1929) AFTER THE ANTIQUE: A BRONZE FIGURE OF NARCISSUS

With Verdigris type patination, on a waisted cylindrical base, inscribed *Proprieta Artistica 145* and stamped *GEMITO NAPOLI*, 26cm wide, 62cm high (10in wide, 24in high)

£600 - 1,000
 €760 - 1,300
 US\$1,000 - 1,700

423 W

A 19TH CENTURY PATINATED BRONZE FIGURE OF APOLLO

The naked figure clad in a draped cloak holding a bow on square base raised on a later Portor marble base, 23cm wide, 23cm deep, 167cm high (9in wide, 9in deep, 66in high)

£500 - 700
 €630 - 890
 US\$850 - 1,200

424 W

GEORGES MORIN (GERMAN, 1874-1950): A BRONZE FIGURE OF A WARRIOR

The figure holding a shield on his left arm and a sword in his outstretched right arm, signed *MORIN*, dark brown patination, raised on a stepped, marble plinth 49cm high.

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400





421



422



423



424





425 W

AFTER BERNARDO STROZZI, 17TH CENTURY

Susanna and the Elders

oil on canvas

164.5 x 198cm (64 3/4 x 77 15/16in).

£7,000 - 10,000

€8,900 - 13,000

US\$12,000 - 17,000

The present painting is after Strozzi's original, now in the Morigi Collection, Genoa.







426

426 PAUL DUBOIS (FRENCH 1829-1905): A BRONZE FIGURE OF 'LE COURAGE MILITAIRE'

Cast by Ferdinand Barbedienne the seated Roman warrior holding a sword in his left hand, wearing a helmet surmounted by a winged chimera finial and clad in a lion pelt slung cloak, the whole raised on a bow-fronted rectangular plinth base, the rear signed within the cast ,P. DUBOIS, the side inscribed F. BARBEDIENNE, Fondateur, Paris, the rear with RÈDUCTION MÉCANIQUE A. COLLAS BREVETÉ pastille mark, the underside with inscribed number within the cast 121, dark brown patination, the underside with indistinct ink inscription numbered 71474, 39cm high.

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600

First shown by Dubois in 1876, the work was based on Michelangelo's figure of Lorenzo de Medici.



427

427 JEAN JULES SALMSON (FRENCH, 1823-1902): A BRONZE FIGURE OF A CLASSICAL MUSE

Cast by Georges Emile Henri Servant (French, 1828-c.1890) The standing female figure with arms raised, previously supporting either a small mirror or tazza, on a circular parcel gilt base, signed SALMSON, and stamped GS MEDAILLE D'OR 1867, 33cm high.

£600 - 800
€760 - 1,000
US\$1,000 - 1,400

Georges Emile Henri Servant was apprenticed to his father, and took over his Paris foundry on the Rue Vielle-du-Temple. He exhibited at many of the important exhibitions including the Paris Exhibition of 1855, the London Exhibition of 1862 and again in 1867 when he won the gold medal



428 W

MARIUS JEAN ANTONIN MERCIÉ (FRENCH, 1845-1916): A PATINATED AND PARCEL GILT BRONZE MODEL OF 'GLORIA VICTUS'

Cast by Barbedienne

the winged female Victory wearing an armoured breastplate and billowing robe and drapery, holding aloft a defeated naked male warrior holding a sword, standing on a circular base above a laurel branch, the integral circular base signed A. MERCIÉ, the base inscribed F. BARBEDIENNE Fondateur, 58cm deep, 92.5cm high 22 1/2in deep, 36in high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,400 - 5,100

Marius Jean Antonin Mercié won the Grand Prix de Rome at the age of 23 and established his reputation in 1872 with his figure of David and Goliath (the original of which is in the Luxembourg). Mercié was residing in Rome in 1870 when the Prussians invaded France and an initial work of a figure of Fame supporting a victorious soldier was altered to incorporate a defeated soldier when the news reached Mercié that the French had surrendered. Henri Regnault, a fellow sculptor of Mercié's who was killed on the last day of the conflict is said to represent the figure of the soldier. Mercié first exhibited his model of 'Gloria Victus' in plaster at the Salon of 1874 where it received great acclaim and won the Médaille d'Honneur. The model was then cast in bronze by Victor Thiébaud where it placed in a courtyard at the Hôtel de Ville. In 1878 the original plaster version was re-exhibited at the Exposition Universelle alongside bronze reductions by Barbedienne. The success of the group with critics and the public of the day and later generations has been attributed to the fact that its appeal not only rested on its artistic merit but on a deeper patriotic level in its representation of heroism in defeat.



428





429

429 W
A PAIR OF LATE 19TH CENTURY ITALIAN WALNUT SIDE TABLES

In the 17th century style
 The demi-lune tops on scrolled legs united by a shaped stretcher, 104cm wide, 51cm deep, 80cm high (40 1/2in wide, 20in deep, 31in high). (2)

£500 - 800
 €630 - 1,000
 US\$850 - 1,400



430 (three from a set of eight)

430 W
A SET OF SIX ITALIAN EARLY 20TH CENTURY CARVED WALNUT ARMCHAIRS TOGETHER WITH A MATCHING SOFA AND STOOL

In the Louis XIV style
 The upholstered high backs above stuff over seats with scrolled arms on conforming legs and stretchers, the sofa: 203cm wide, 61cm deep, 120cm high (79 1/2in wide, 24in deep, 47in high). (8)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,600 - 3,400



431

431 W
A LARGE ITALIAN EARLY 20TH CENTURY WALNUT REFECTORY TABLE

In the 17th century style
 The solid plank top on turned end supports, 240cm wide, 89cm deep, 79cm high (94in wide, 35in deep, 31in high).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

432 W
A PAIR OF ITALIAN LATE 19TH CENTURY WALNUT ARMCHAIRS

With profusely carved scroll and acanthus leaf backs centered by an embroidered coats of arms, 63cm wide, 57cm deep, 125cm high (24 1/2in wide, 22in deep, 49in high). (2)

£400 - 600
 €510 - 760
 US\$680 - 1,000



433 W

A PAIR OF ITALIAN WALNUT CONSOLE TABLES

The demi-lune tops above four scrolled supports united by a shaped stretcher, elements 17th century and later, 133cm wide, 66cm deep, 79cm high (52in wide, 25 1/2in deep, 31in high). (2)

£1,500 - 2,500
€1,900 - 3,200
US\$2,600 - 4,300



433

434 W

TWO FLORENTINE STYLE PIETRA DURA MARBLE TABLE TOPS

One with a black marble ground, the other with a Patricia Green marble ground inlaid with scrolling flowers and leaves issuing from a central flower with marbles and stones including Lapis lazuli, malachite and Sienna marble, one later mounted as low table, the other as a centre table, 89cm wide, 89cm deep, (35in wide, 35in deep, the other, 92cm wide, 92cm deep). (2)

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600



434

435 W

AN ITALIAN WALNUT, BEECH AND CHESTNUT BALUSTRADE

Of curved form, on nine turned baluster supports and a plinth base, elements 19th century, 224cm wide, 25cm deep, 82cm high (88in wide, 9 1/2in deep, 32in high).

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600



435





437

437 W
FOLLOWER OF PIER FRANCESCO MAZZUCHELLI, CALLED IL MORAZZONE (MORAZZONE 1573-1626 MILAN)

The Pietà
 oil on canvas
 123.8 x 164.1cm (48 3/4 x 64 5/8in).

£2,000 - 4,000
 €2,500 - 5,100
 US\$3,400 - 6,800

438
VENETIAN SCHOOL, 17TH CENTURY

Ecce Homo
 oil on canvas
 81.2 x 68.5cm (31 15/16 x 26 15/16in).

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

439 W
ITALIAN SCHOOL, 17TH CENTURY

Saint Jerome
 oil on canvas
 104.7 x 76.5cm (41 1/4 x 30 1/8in).

£500 - 800
 €630 - 1,000
 US\$850 - 1,400

440
ITALIAN SCHOOL, LATE 17TH CENTURY

The Madonna and Child with the Infant Saint John the Baptist
 oil on canvas
 68.3 x 55.2cm (26 7/8 x 21 3/4in).

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

441 W
NEAPOLITAN SCHOOL, 18TH CENTURY

Saint Sebastian
 oil on canvas
 173.5 x 127.4cm (68 5/16 x 50 3/16in).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100





438



439



440



441





442

442 W

A LARGE GROUP OF MARBLE OBELISKS AND SPHERES

Of various sizes, made from marbles including Alicante Red and four rock crystal spheres together with a lapis lazuli example, *the largest 51cm high.* (21)

£2,500 - 4,000
 €3,200 - 5,100
 US\$4,300 - 6,800

443 W

AN ITALIAN 19TH CENTURY WALNUT DOUBLE SIDED LECTERN OR MUSIC STAND

On tripartite base, *67cm wide, 66cm deep, 162cm high (26in wide, 25 1/2in deep, 63 1/2in high).*

£700 - 1,000
 €890 - 1,300
 US\$1,200 - 1,700

444 W

A PAIR OF LARGE ITALIAN LATE 19TH CENTURY WALNUT, GESSOED AND PATINATED TORCHÈRES

In the Baroque style
 Decorated with acanthus leaves and volute scrolls, together with a pair of carved walnut standard lamps, all fitted for electricity, *40cm wide, 40cm deep, 200cm high (15 1/2in wide, 15 1/2in deep, 78 1/2in high).* (4)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

445 W

A PAIR OF ITALIAN WALNUT AND GILT HIGHLIGHTED NICHES

With ogee moulded cornices above a winged putti mask and three shallow shelves, elements early 18th century, *102cm wide, 30cm deep, 218cm high (40in wide, 11 1/2in deep, 85 1/2in high).* (2)

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

446 W

A VENETIAN 19TH CENTURY WALNUT BUREAU CABINET

Of lobed bombe form, the mirrored panelled door enclosing a single shelf above a fall, two short drawers and three long drawers, with indistinct pencil signature to top of superstructure, *130cm wide, 82cm deep, 225cm high (51in wide, 32in deep, 88 1/2in high).*

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600





443



444



445



446





447

447 W

A LARGE PAIR OF ITALIAN CARVED GILTWOOD AND PAINTED FIFTEEN LIGHT WALL APPLIQUES

The scrolled acanthus leaf backs mounted with candle sconces, fitted for electricity, 108cm wide, 155cm high (42 1/2in wide, 61in high). (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

448 W

A MATCHED PAIR OF 19TH CENTURY CARVED WHITE MARBLE BUSTS OF NOBLEMAN

In early 18th century dress, their hair in long ringlets wearing fur trimmed robes on associated socles 71 and 74cm high. (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600



448

449 W

A PAIR OF ITALIAN GILTWOOD AND COMPOSITION FIVE BRANCH WALL LIGHTS

With scrolled acanthus leaf arms, 19th century and later, 91cm wide, 104cm high (35 1/2in wide, 40 1/2in high). (2)

£400 - 600

€510 - 760

US\$680 - 1,000



449

450 W

A PAIR OF ITALIAN 18TH CENTURY CARVED SILVERED WOOD PRICKET CANDLESTICKS TOGETHER WITH A PAIR OF 18TH CENTURY GILTWOOD PRICKET CANDLE STICKS AND A PAIR OF 19TH CENTURY EXAMPLES

In the Baroque style

All of triangular form, adapted for electricity *the tallest, 96cm high.* (6)

£600 - 800

€760 - 1,000

US\$1,000 - 1,400



450



451

451 W

A WOODEN MODEL OF THREE MAST BARQUENTINE

With planked decks detailed with anchor, anchor winch, ships wheel and other details, rigged with masts and full set of cotton sails on a mahogany stand, first half 20th century, *153cm wide, 62cm deep, 122cm high (60in wide, 24in deep, 48in high).*

£700 - 1,000

€890 - 1,300

US\$1,200 - 1,700

452 W

A LARGE PAIR OF CARVED WALNUT WALL BRACKETS

With oversized foliate acanthus leaf scrolled supports, 19th century and later, *59cm wide, 44cm deep, 96cm high (23in wide, 17in deep, 37 1/2in high).* (2)

£700 - 1,000

€890 - 1,300

US\$1,200 - 1,700



452





453



455



454



456

453 W

A PAIR OF ITALIAN WALNUT CONSOLE TABLES

The demi-lune tops above a dental moulded frieze on scrolled supports, elements late 17th century, 109cm wide x 53cm deep x 80cm high, (42 1/2in wide x 20 1/2in deep x 31in high) (2)

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

455 W

A SMALL ITALIAN WALNUT AND CROSSBANDED BUREAU

The fall enclosing drawers and pigeon holes above three long drawers on cabriole feet, 54cm wide, 37cm deep, 86cm high (21in wide, 14 1/2in deep, 33 1/2in high).

£500 - 800
 €630 - 1,000
 US\$850 - 1,400

454 W

A TUSCAN EARLY 18TH CENTURY WALNUT SECRETAIRE CHEST

The split hinged top above a secretaire drawer enclosing a fitted interior of four small drawers above two long drawers with panelled fronts on bracket feet, 154cm wide, 66cm deep, 105cm high (60 1/2in wide, 25 1/2in deep, 41in high).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

456 W

A PAIR OF ITALIAN 19TH CENTURY WALNUT ARMCHAIRS

In the 17th century style
 The upholstered high backs surmounted with gilded carved acanthus leaf finials, 78cm wide, 62cm deep, 129cm high (30 1/2in wide, 24in deep, 50 1/2in high). (2)

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





457



459



458



460

457 W

A TUSCAN WALNUT CREDENZA

With two frieze drawers above two panelled doors flanked by fluted pilasters, 17th century and later, 142cm wide, 59cm deep, 118cm high (55 1/2in wide, 23in deep, 46in high).

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100

458 W

A SET OF FOUR ITALIAN LATE 17TH CENTURY AND LATER WALNUT ARMCHAIRS

With turned and square section legs united by conforming stretchers, 60cm wide, 50cm deep, 125cm high (23 1/2in wide, 19 1/2in deep, 49in high). (4)

£1,500 - 2,000
€1,900 - 2,500
US\$2,600 - 3,400

459 W

AN ITALIAN WALNUT SCRITTOIO

The hinged split top and fall front enclosing six drawers, late 17th century and later, 127cm wide, 54cm deep, 83cm high (50in wide, 21in deep, 32 1/2in high).

£500 - 800
€630 - 1,000
US\$850 - 1,400

460 W

A NORTH ITALIAN EARLY 18TH CENTURY AND LATER WALNUT AND MARQUETRY CHEST

With three long drawers on bracket feet, 154cm wide, 59cm deep, 99cm high (60 1/2in wide, 23in deep, 38 1/2in high).

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100





461

461 W

A MASHED CARPET,

North East Persia, circa 1930,
704cm x 415cm

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600

462 W

AN ITALIAN LATE 19TH CENTURY CARVED WALNUT FIGURE OF CHRIST

Clad in a draped robe, 61cm wide x 32cm deep x 133cm high, (24in wide x 12 1/2in deep x 52in high)

£500 - 700
€630 - 890
US\$850 - 1,200

463

TWO BRONZE PESTLES AND MORTARS

Of typical form, one dated 1570 and cast with the inscription HECTOR CARACCIOLE, 15.5cm wide x 15.5cm deep x 10.5cm high, (6in wide x 6in deep x 4in high) (2)

£500 - 700
€630 - 890
US\$850 - 1,200

464

A FLEMISH 19TH CENTURY BRONZED COPPER JARDINIÈRE

of circular form with a lobed body, 31cm wide x 31cm deep x 19cm high, (12in wide x 12in deep x 7in high)

£500 - 700
€630 - 890
US\$850 - 1,200

465 W

A PAIR OF ITALIAN 19TH CENTURY TURNED WALNUT CANDLESTICKS

later fitted for electricity, 14cm in diameter, 67cm high (5 1/2in in diameter, 26in high). (2)

£300 - 400
€380 - 510
US\$510 - 680

466 W

A LARGE 19TH CENTURY SILVERED COPPER PRICKET STICK

In the Baroque style
With repoussé decoration together with a similar smaller example, fitted for electricity, 25cm wide, 25cm deep, 132cm high (9 1/2in wide, 9 1/2in deep, 51 1/2in high). (2)

£600 - 900
€760 - 1,100
US\$1,000 - 1,500





With Bella at the Villa

CAMERE DA LETTO



467

467 W

A PAIR OF VENETIAN FIRST HALF 20TH CENTURY CARVED GILTWOOD PIER MIRRORS

The divided, arched shaped and floral engraved plates within floral, foliate and C scrolled decorated frame, 95cm wide, 187cm high (37in wide, 73 1/2in high). (2)

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300

468 W

A PAIR OF ITALIAN LATE 19TH CENTURY/ EARLY 20TH CENTURY GILTWOOD GIRANDOLES

In the 18th century style

The cartouche shaped plates within scrolled acanthus leaf carved frames, one plate replaced 46cm wide 76cm high, (18in wide 29 1/2in high) (2)

£600 - 1,000

€760 - 1,300

US\$1,000 - 1,700

469 W

AN ITALIAN 18TH CENTURY CARVED GILTWOOD MIRROR

The later plate within a moulded cross shaped frame, 70cm wide, 69cm high (27 1/2in wide, 27in high).

£500 - 800

€630 - 1,000

US\$850 - 1,400

470 W

AN ITALIAN LATE 19TH CENTURY CARVED GILTWOOD MIRROR

In the Baroque style

The later rectangular plate within a scrolled acanthus leaf frame with protruding corners carved with putti masks surmounted by a putto, 66cm wide, 79cm high (25 1/2in wide, 31in high).

£800 - 1,200

€1,000 - 1,500

US\$1,400 - 2,000



468



468



469



470



471 (one from a pair)



472



473

471 W

ITALIAN SCHOOL, 20TH CENTURY

A still life of mixed flowers in an urn on a draped ledge, in a landscape; and A still life of mixed flowers in an urn on a draped ledge in a river landscape
a pair, oil on canvas, shaped, overdoors
53 x 133.5cm (20 7/8 x 52 9/16in). (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600

472

ITALIAN SCHOOL, EARLY 18TH CENTURY

Moses before the Pharaoh

oil on canvas

75.8 x 96.2cm (29 13/16 x 37 7/8in).

£800 - 1,200

€1,000 - 1,500

US\$1,400 - 2,000

473 W

**CIRCLE OF GIOVANNI PAOLO CERVETTO
(GENOA 1630-1657)**

An angel with putti making music

oil on canvas

72 x 98cm (28 3/8 x 38 9/16in).

£500 - 800

€630 - 1,000

US\$850 - 1,400

474 W

**CIRCLE OF ANDREA CELESTI (VENICE 1637-
1706)**

The Madonna holding the Holy Sacrament
surrounded by angels

oil on canvas

94 x 148.7cm (37 x 58 9/16in).

£500 - 800

€630 - 1,000

US\$850 - 1,400



475 W
**FOLLOWER OF GIAN LORENZO BERTOLOTTO
(GENOA 1640-1720)**
An Allegory of Justice
oil on canvas
115 x 149.2cm (45 1/4 x 58 3/4in).

£2,000 - 3,000
€2,500 - 3,800
US\$3,400 - 5,100

476 W
**CIRCLE OF FILIPPO ABBIATI (MILAN 1640-
1715)**
Christ and the Woman of Samaria
oil on canvas
119 x 149.1cm (46 7/8 x 58 11/16in).

£2,000 - 4,000
€2,500 - 5,100
US\$3,400 - 6,800

477
VENETIAN SCHOOL, 18TH CENTURY
Cavalrymen crossing a bridge in a rocky river
landscape, troops beyond
oil on canvas
70.5 x 90.3cm (27 3/4 x 35 9/16in).

£500 - 800
€630 - 1,000
US\$850 - 1,400

478
NEAPOLITAN SCHOOL, 17TH CENTURY
Mater Dolorosa, within a painted oval
oil on canvas
94.5 x 73.2cm (37 3/16 x 28 13/16in).

£400 - 600
€510 - 760
US\$680 - 1,000



475



476



477





479

479 W

A LARGE ITALIAN PROVINCIAL OLIVEWOOD WARDROBE

The dentilled cornice above two pairs of paneled doors flanked by pilasters on a plinth base, elements 18th century and later, 400cm wide, 240cm high (157in wide, 94in high).

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

480 W

AN ITALIAN WALNUT ARMADIO

The egg and dart moulded cornice above a pair of fielded paneled doors on bracket feet, 18th century and later, 187cm wide, 75cm deep, 221cm high (73 1/2in wide, 29 1/2in deep, 87in high).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

481 W

A NORTH ITALIAN WALNUT AND KINGWOOD BANDED SERPENTINE BUREAU

The fall enclosing a fitted interior above two long drawers, elements 18th century, 110cm wide, 53cm deep, 108cm high (43in wide, 20 1/2in deep, 42 1/2in high).

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400



480





484

482 W

A SET OF FOUR ITALIAN POLYCHROME DECORATED WALL PANELS

with a green ground depicting the four seasons with plain giltwood frames, 77cm wide, 197cm high (30in wide, 77 1/2in high). (4)

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400

483

A COLLECTION OF TWELVE TINNED COPPER JELLY MOULDS

One of melon form, the others with typical lobed and gadrooned decoration, the largest 27.5cm wide. (12)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,700 - 2,600

484 W

A PAIR OF NORTH ITALIAN EARLY 19TH CENTURY AND LATER WALNUT AND OLIVEWOOD COMMODES

The crossbanded rectangular top above three drawers on moulded square tapering legs, 130cm wide, 56cm deep, 89cm high (51in wide, 22in deep, 35in high). (2)

£2,000 - 3,000
 €2,500 - 3,800
 US\$3,400 - 5,100

485 W

AN ITALIAN CREAM PAINTED BOWFRONT CORNER CUPBOARD

The simulated marble top above a panelled door enclosing two shelves, 73cm wide, 52cm deep, 151cm high (28 1/2in wide, 20in deep, 59in high).

£500 - 700
 €630 - 890
 US\$850 - 1,200

486 W

A PAIR OF ITALIAN 19TH CENTURY GILTWOOD FIGURES WINGED PUTTI

Modelled after Verrocchio

Each holding a cornucopia later mounted with a three light gilt metal and cut glass lustre candelabra, fitted for electricity, 39cm wide, 27cm deep, 107cm high (15in wide, 10 1/2in deep, 42in high). (2)

£500 - 700
 €630 - 890
 US\$850 - 1,200

487 W

AN ITALIAN 18TH CENTURY CARVED BOXWOOD CORPUS CHRISTI

Mounted on an 18th century painted and gilded architectural frame together and another Italian carved pine Copus Christi mounted in a later frame, 45cm wide, 9cm deep, 53cm high (17 1/2in wide, 3 1/2in deep, 20 1/2in high). (2)

£500 - 700
 €630 - 890
 US\$850 - 1,200





489

488
CIRCLE OF JAN GABRIELSZ. SONJE (DELFT CIRCA 1625-1707 ROTTERDAM)

A wooded landscape with a traveller and shepherds on a track
 oil on panel
 50.5 x 39.7cm (19 7/8 x 15 5/8in).

£400 - 600
 €510 - 760
 US\$680 - 1,000

489 W
AN ITALIAN WALNUT FOUR POSTER BED

Probably Tuscan, with turned end posts, 19th century and later, 184cm wide, 213cm deep, 146cm high (72in wide, 83 1/2in deep, 57in high).

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400

490 W
AFTER ANNIBALE CARRACCI, 17TH CENTURY

Saint Margaret
 oil on canvas
 153.3 x 115.2cm (60 3/8 x 45 3/8in).

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

491
ITALIAN SCHOOL, 18TH CENTURY

Portrait of a man, half-length, in a red cap, holding a staff
 oil on canvas
 90.6 x 72.4cm (35 11/16 x 28 1/2in).

£600 - 800
 €760 - 1,000
 US\$1,000 - 1,400

492
ITALIAN SCHOOL, EARLY 19TH CENTURY

Portrait of a warrior, bust-length, in a helmet and red cape
 oil on canvas
 46.5 x 37cm (18 5/16 x 14 9/16in).

£500 - 700
 €630 - 890
 US\$850 - 1,200

493
ITALIAN SCHOOL, EARLY 19TH CENTURY

Portrait of a lady holding a dove
 oil on canvas
 72 x 49.5cm (28 3/8 x 19 1/2in).

£1,200 - 1,800
 €1,500 - 2,300
 US\$2,000 - 3,100

The present composition is after Carracci's original, now in the National Gallery, London.





490



491



492



493



494

494 W

A NORTH ITALIAN EARLY 19TH CENTURY WALNUT, PURPLEWOOD BANDED AND BOXWOOD STRUNG COMMODE

With three long drawers on turned legs, 132cm wide, 53cm deep, 93cm high (51 1/2in wide, 20 1/2in deep, 36 1/2in high).

£600 - 800

€760 - 1,000

US\$1,000 - 1,400



495

495 W

A PAIR OF ITALIAN LATE 19TH/ EARLY 20TH CENTURY KINGWOOD BOMBE COMMODINI

The serpentine Alicante Red marble tops above three drawers, 63cm wide, 37cm deep, 85cm high (24 1/2in wide, 14 1/2in deep, 33in high). (2)

£800 - 1,200

€1,000 - 1,500

US\$1,400 - 2,000

496 W Y

A LOMBARDY EARLY 19TH CENTURY ROSEWOOD AND PALISANDER CROSSBANDED COMMODE

The later Blue Turquin marble top above three long drawers on square tapering legs, 126cm wide, 62cm deep, 90cm high (49 1/2in wide, 24in deep, 35in high).

£800 - 1,200

€1,000 - 1,500

US\$1,400 - 2,000



496

497

FOLLOWER OF GUIDO RENI (CALVENZANO 1575-1642 BOLOGNA)

Ecce Homo

oil on canvas

75.6 x 64.2cm (29 3/4 x 25 1/4in).

£500 - 800

€630 - 1,000

US\$850 - 1,400



498 W

A LOMBARDY LATE 18TH/EARLY 19TH CENTURY AND LATER WALNUT, TULIPWOOD BANDED AND MARQUETRY COMMODE

With three long drawers, the top, drawers and sides all with Capriccio inlaid roundels on square tapering legs, 125cm wide, 55cm deep, 89cm high (49in wide, 21 1/2in deep, 35in high).

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



498

499 W

AN ITALIAN WALNUT AND BOXWOOD STRUNG COMMODO

With three long drawers on front scrolled bracket feet, 18th century and later, 141cm wide, 60cm deep, 90cm high (55 1/2in wide, 23 1/2in deep, 35in high).

£700 - 1,000
€890 - 1,300
US\$1,200 - 1,700



499

500 W

A NORTH ITALIAN 18TH CENTURY AND LATER WALNUT PALISANDER, AND FRUITWOOD MARQUETRY COMMODO

The rectangular top above three long drawers on square tapering legs, 112cm wide, 53cm deep, 93cm high (44in wide, 20 1/2in deep, 36 1/2in high).

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600



500

501

MANNER OF GIUSEPPE CANELLA I, 20TH CENTURY

The Teatro alla Scala, Milan

oil on panel

42 x 32cm (16 9/16 x 12 5/8in).

And seven other street scenes similar (8)

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600





502 (one from a pair)

502 W

MANNER OF ANTONIO MARINI, 20TH CENTURY

A naval engagement; and A sea battle off the coast
a pair, oil on canvas, unlined
128 x 181cm (50 3/8 x 71 1/4in). (2)

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600

For a comparable composition on this scale see: L. de Muti and D. de Sarno Prignano, *Antonio Marini pittore (1668-1725)*, Rimini, 1991, no. 110, ill. p. 286.

503

CIRCLE OF SEBASTIANO BOMBELLI (UDINE 1635-1719 VENICE)

Portrait of a gentleman, half-length, in a scarlet coat
oil on canvas, oval
84 x 72.2cm (33 1/16 x 28 7/16in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,700 - 2,600

504

ITALIAN SCHOOL, 19TH CENTURY

Portrait of a gentleman, half-length, in a black coat; and Portrait of a lady, half-length, in a black dress holding a posy of flowers
a pair, oil on canvas
61.6 x 52cm (24 1/4 x 20 1/2in). (2)

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

505

BOLOGNESE SCHOOL, 17TH CENTURY

The Madonna
oil on canvas
75.4 x 59.3cm (29 11/16 x 23 3/8in).

£500 - 800
€630 - 1,000
US\$850 - 1,400

506 W

ITALIAN SCHOOL, LATE 17TH CENTURY

The meeting of Rebecca and Eliezer at the well
oil on canvas, oval
122.5 x 98.7cm (48 1/4 x 38 7/8in).

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





503



504



505



506



I GIARDINI



507 W

A CARVED WHITE MARBLE FOUNTAIN

Comprising of a pair of rearing hippocampi with spouts issuing from their mouths, flanking a later carved figure of Venus seated on a ovolo moulded and stepped pedestal with a scallop shell at her feet, the pedestal carved with a coat of arms, the hippocampi possibly 18th century, *the hippocampi 107cm high.*

£5,000 - 8,000

€6,300 - 10,000

US\$8,500 - 14,000





508 (one from a lot of three)

508 W

A SET OF THREE CARVED WHITE MARBLE SCULPTURAL CARTOUCHES

In the Baroque style

With central blind cabochon mouldings flanked by trailing floral and fruit carved garlands, 96cm wide, 13cm deep, 78cm high (37 1/2in wide, 5in deep, 30 1/2in high). (3)

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300

509 W

A CARVED WHITE AND PINK MARBLE GARDEN SEAT

In the Renaissance style

The panelled back within a stiff leaf border flanked by gryphon supports, 187cm wide, 52cm deep, 110cm high (73 1/2in wide, 20in deep, 43in high).

£1,000 - 1,500

€1,300 - 1,900

US\$1,700 - 2,600



509



510

510 W

TWO ITALIAN 19TH CENTURY CARVED WHITE MARBLE BUSTS OF ROMAN EMPERORS

Draped al'antica, one titled Scipione Lfricano, both on turned circular socles, 65cm wide, 33cm deep, 76cm in diameter, (25 1/2in wide, 12 1/2in deep, (29 1/2in in diameter, and 57, 35, 74. (2)

£1,500 - 2,500

€1,900 - 3,200

US\$2,600 - 4,300





511

511 W

A CARVED WHITE MARBLE FIGURE OF VENUS

The figure of Venus depicted drying herself standing on a circular base, 53cm wide, 56cm deep, 173cm high (20 1/2in wide, 22in deep, 68in high).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500

512 W

A 19TH CENTURY CARVED WHITE MARBLE FIGURE OF VENUS HOLDING THE GOLDEN APPLE

After a model by Bertel Thorvaldsen
The standing Venus by a tree stump, holding an apple in her right hand and drapery in her left, on a circular integral base, 60cm wide, 52cm deep, 166cm high (23 1/2in wide, 20in deep, 65in high).

£3,000 - 5,000

€3,800 - 6,300

US\$5,100 - 8,500



512

Venus is shown holding the golden apple given to her by Paris for her beauty which started the Trojan War.

Bertel Thorvaldsen (Danish, 1770-1844) is widely considered to be one of the greatest Neo Classical sculptors. Venus was commissioned by the Russian Countess Irina Vorontsov as part of a series of gods and goddesses. The original sculpture of Venus by Thorvaldsen is held in the Louvre-Lens. A later example completed by students of Thorvaldsen was commissioned by William Spencer Cavendish, 6th Duke of Devonshire, and is now in Chatsworth House

See lot 162 sold in these rooms on 12 December 2013, Fine European Furniture, Sculpture & Works of Art

Literature:

Bertel Thorvaldsen, 1770-1844: Scultore danese a Roma, Galleria Nazionale d'Arte Moderna, Rome, 1989-1990.





513 W

**A PATINATED BRONZE FIGURE
REPRESENTING THE DIVINE COMEDY**

Signed to base Eugenio Bellotto and dated 1924,
97cm wide, 176cm deep, 168cm high (38in wide,
69in deep, 66in high).

£5,000 - 8,000
€6,300 - 10,000
US\$8,500 - 14,000



Index Entry

Lot Numbers

Abbiati, Filippo	476	Italian School	77, 111, 112, 285,
Allori, Cristofano	410		296, 301, 303, 345,
Bassano Family	302		400, 415, 416, 439,
Bassetti, Marcantonio	76		440, 471, 472, 491,
Beechey, Sir William	348		492, 504, 506
Bellini, Giovanni	105	Lazzarini, Gregorio	78
Bernini, Gian Lorenzo	420	Leoni, Ottavio Maria	342
Bertolotto, Gian Lorenzo	475	Lombard School	159
Bertucci, Giovanni Battista	49	Longhi, Alessandro	55
Bolognese School	505	Loo, Jean-Baptiste van	418
Bombelli, Sebastiano	503	Loreti, Davide	106
Bononi, Carlo	305	Loth, Johann Carl	414
Borgianni, Orazio	113	Maggiotto, Domenico	161
Bossi, Giuseppe	321	Marini, Antonio	502
Caccia, Guglielmo	283	Mazzuchelli, Pier Francesco	437
Calcar, Jan Stephen van	53	Metsu, Gabriel	44
Calza, Antonio	316, 317	Mignard, Pierre	160, 322
Canella I, Giuseppe	501	Moreelse, Paulus	39
Carracci, Annibale	490	Neapolitan School	108, 306, 401, 441, 478
Cassana, Giovanni Francesco	382, 383	North Italian School	24, 295, 315, 344
Castiglione, Giovanni Benedetto	28	Panini, Giovanni Paolo	318
Ceccarini, Sebastiano	162	Pedon, Bartolomeo	26
Celesti, Andrea	474	Pfanzelt, Lukas Konrad	346
Ceresa, Carlo	319	Piazza, Calisto	89
Cervetto, Giovanni Paolo	473	Pourbus the Younger, Frans	87
Cittadini, Pier Francesco	88	Prague School	284
Continental School	417	Raphael, Raffaello Sanzio, called	66
Courtin, Jacques-François	104	Reni, Guido	497
Courtois, Jacques	29	Reschi, Pandolfo	25
Coypel, Antoine	294	Richardson, Jonathan	323
Crespi, called il Cerano, Giovanni Battista	293	Rosa, Salvator	399
Deruet, Claude	54	Rossi, Pasquale de'	287
Desmarées, Georg	101	Rubens, Sir Peter Paul	38, 114, 304, 411
Dutch School	412	Schiavone, Andrea	90
Garzi, Luigi	292	Sequeira, Domingos Antonio de	56
Genoese School	107	Sonje, Jan Gabrielsz.	488
German School	103, 314	Spanish School	282
Giner, Vicente	281	Strozzi, Bernardo	425
Gori, Alessandro	359	Tamm, called Dapper, Franz Werner von	178
Grooth, Georg Christoph	102	Troger, Paul	286
Harlow, George Henry	347	Varotari, called Il Padovanino, Alessandro	413
Hayez, Francesco	343	Venetian School	438, 477
Herrera the Younger, Francesco	300	Voet, Jakob Ferdinand	64, 65, 320, 324
Highmore, Joseph	403		

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “*you*”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

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

1. OUR ROLE

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

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not 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 normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

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

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

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

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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

Bottling Details and Case Terms

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

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ 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

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the <i>Sale of Goods Act 1979</i> or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the <i>Misrepresentation Act 1967</i> , or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	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;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the <i>Occupiers Liability Act 1957</i> , or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of <i>Contracts (Rights of Third Parties) Act 1999</i> , which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS	11	GOVERNING LAW
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot</i> <i>Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *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 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

"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" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

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

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

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

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

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

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

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

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

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

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

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

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

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
 - (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
 - (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
 - (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
 - (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

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

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