



Fine European Furniture, Sculpture & Works of Art

Thursday 13 December 2012, at 2pm
New Bond Street, London



**Fine European Furniture,
Sculpture & Works of Art**
Thursday 13 December 2012 at 2pm
New Bond Street, London

Bonhams

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François Le Brun
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Camille Mestdagh
+44 (0) 8700 273 610
camille.mestdagh@bonhams.com

**Sculpture &
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Rachael Osborn-Howard
+44 (0) 8700 273 614
rachael.osborn@bonhams.com

Administrator

Jackie Brown
+44 (0) 8700 273 602
jackie.brown@bonhams.com

**Head of Furniture Department
UK & Europe**

Fergus Lyons
+44 (0) 207 468 8221
fergus.lyons@bonhams.com

finefurniture@bonhams.com

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Front cover: Lot 202
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Sale Number: 20320

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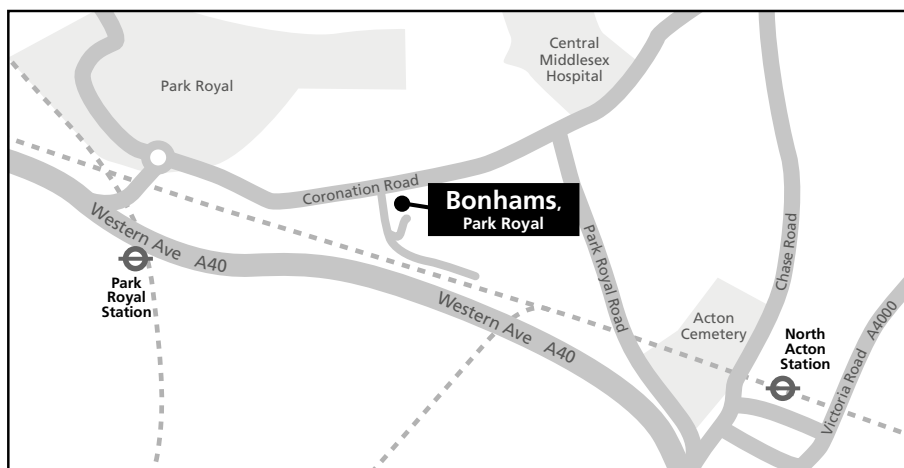
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Bonhams Warehouse there
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17 December 2012 and close
of business on Friday 11
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applicable for each working day.

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large objects

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(bottom)



(top)



(side views)



1

A 16th century Limoges enamel salt

Workshop of Pierre Reymond, French (1513-1584)

of hexagonal form and with shallow salerons to the top and bottom, the body decorated with six scenes of the Labours of Hercules, the top with a profile portrait of a woman, possibly Deianira, Hercules's wife, the base with a portrait of Hercules, inscribed *LE FORT ET HERDI CACVS*, 7cm high (2.5" high).

£5,000 - 7,000

€6,300 - 8,800

US\$8,000 - 11,000

Similar examples are in the Victoria and Albert Museum, London, and the Walters Art Gallery, Baltimore. Both are attributed to the workshop of Pierre Reymond.

Related Literature: A similar salt is illustrated in The Walters Art Gallery's Catalogue of *The Painted Enamels of The Renaissance*, pages 184-186.

From the private collection of the late
Anthony Radcliffe (lots 2 - 6)

Mr Radcliffe was a leading curator and art historian at the Victoria and Albert Museum in London for more than 30 years and one of the most gifted connoisseur of Italian bronzes and terracottas of his generation. He also served as Kress professor and consultant to the sculpture department of the National Gallery of Art, Washington.



3



2

2

A French or Italian late 16th/ early 17th century patinated bronze door-knocker or handle

depicting a siren, her articulated arms grasping a shell, the back with label for *The Adams Collection/ Bonhams*, the hollow cast filled with lead, 7.5cm wide, 12.5cm high (2.5" wide, 4.5" high).

£700 - 1,000

€880 - 1,300

US\$1,100 - 1,600

Provenance:

This lot was purchased in the Adams Collection, Important Renaissance and Baroque Bronzes, Bonhams, London, 23rd May 1996, lot 23.

3

A French late 17th century patinated bronze figure of Cupid firing an arrow

after Barthélemy Prieur (d.1611)

on a circular waisted wooden pedestal, 8cm wide, 18cm high (3" wide, 7" high).

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400



5



4



4

A North Italian 16th century patinated bronze figure of Venus on a dolphin together with a 19th century bronze medal after Andrea Riccio (c. 1470 – 1532)

Venus holding a cornucopia as an allegorical figure of abundance, possibly originally a seal; the patinated bronze self-portrait profile medal after Andrea Riccio, the figure of Venus: 5cm high, (1.5" high); the medal: 5cm in diameter, (1.5" in diameter). (2)

£500 - 800

€630 - 1,000

US\$800 - 1,300

5

A French early 18th century small bust of Ceres emblematic of the summer, on a circular spreading socle, 9cm wide, 18cm high (3.5" wide, 7" high).

£700 - 1,000

€880 - 1,300

US\$1,100 - 1,600

6

A French late 16th/ early 17th century patinated bronze figure of Aeneas

on a circular wooden base, 9.5cm wide, 19cm high (3.5" wide, 7" high).

£1,000 - 2,000

€1,300 - 2,500

US\$1,600 - 3,200



6



7

7

A Flemish late 15th century oak Madonna and Child

probably Antwerp

the crowned Virgin supporting the Christ Child on her left side, He leans across her body to playfully reach for the orb in her right hand, raised on a later circular base, *84cm high overall (33" high overall)*

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

8

A Spanish 17th century mother of pearl inlaid casket

the rectangular inlaid top opening to an interior with a side compartment, the front with one small drawer to the bottom right, each side panel with a handle, *79.5cm wide, 39.5cm deep, 39.5cm high (31" wide, 15.5" deep, 15.5" high).*

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800



8



9 (actual size)

9

A Nuremberg steel and gilt metal miniature casket circa 1600

Attributed to the Workshop of Michel Mann

of rectangular form, the sides with pierced scrolling quatre panels, the top with a pair of foliate scrolling quatrefoils, surmounted by a ringed swing handle, raised on four bun feet, the top with a sliding border concealing a key hole, with original key, 9cm wide, 5cm deep, 5cm high (3.5" wide, 1.5" deep, 1.5" high)

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600

This belongs to a group of caskets of closely similar design and decoration, many of which bear the signature of either Michel or Conrad Mann. Nothing appears to be recorded about the latter, but the similarity of his signed work to that of Michel's suggests that they worked together. Michel was born in Augsburg and trained in Nuremberg, where he died circa 1630.

For examples signed by Michel Mann, see lot 1132, 10 June 2010, Christie's, London and lot 300, 1 December 2011, Sotheby's, Paris.

10

A late 15th century Northern French carved limestone figure of Christ

standing a *contraposto*, with drapery falling across his body, looking slightly to sinister on a naturalistic integral base, *lacking lower arms, with traces of original polychrome decoration, 54cm high (21" high).*

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800



10



11

11

Three pairs of Spanish (Seville) *arista* glazed tiles, circa 1525-50

each pair of rectangular tiles forming a complete roundel, a stylised flower and leaf pattern glazed in green, blue, ochre and purple contained within a circular Renaissance-style scrollwork frieze, *each tile approximately: 23cm wide, 12cm high (9" wide, 4.5" high) (6)*

£800 - 1,000

€1,000 - 1,300

US\$1,300 - 1,600

Two similar pairs of *arista* ceiling tiles, made from the same moulds, are in the Victoria and Albert Museum, illustrated by Anthony Ray, *Spanish Pottery* (2000), fig. 889. These are likely to be the work of Niculoso Francisco.



12

12

A panel of sixteen Spanish (Seville) *arista* glazed tiles, circa 1525-50

comprising sixteen individual rectangular tiles joining to form a diaper pattern, the diagonal lines in purple and light blue enclosing a leafy floret within each panel, the leaves in green and ochre on a white glazed ground, *each tile approximately: 25cm wide, 14cm high (9.5" wide, 5.5" high) (16)*

£2,500 - 4,000

€3,100 - 5,000

US\$4,000 - 6,400

A variation of this design is attributed to Niculoso Francisco on the basis of a waster found in the *Calle Pureza* in Triana on what is believed to be the site of the pottery, see Anthony Ray, *Spanish Pottery* (2000), fig. 917. Niculoso was an Italian potter who may have been trained in the della Robbia workshop and came to Seville shortly before 1500.



13

13

A panel of twelve Spanish (Seville) *arista* glazed pottery tiles, circa 1525-50

each of the rectangular wall tiles moulded and brightly coloured with a flattened quatrefoil panel containing a formal flowerhead, *each tile approximately: 24cm wide, 12.5cm high (9" wide, 4.5" high) (12)*

£2,500 - 4,000

€3,100 - 5,000

US\$4,000 - 6,400

A panel of tiles of this design is still in situ in the *Casa de Pilatos* in Seville, dating from 1538-50. The same design used as a ceiling tile is in the V&A, illustrated by Anthony Ray, *Spanish Pottery* (2000), fig. 891.



14

14Y

A Spanish 17th century metal-mounted ivory, mother of pearl and tortoiseshell inlaid cabinet

the rectangular hinged top inlaid with panels of scrolling foliage and flower heads, the interior fitted with a lidded compartment and geometrical inlay, the front, sides and back with similar inlaid panels, on short bun feet, 62.5cm wide, 40.5cm deep, 34cm high (24.5" wide, 15.5" deep, 13" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600



15

15Y

A Spanish 17th century style ebonised, tortoiseshell and bone inlaid low table

the rectangular top inlaid with an elaborate arrangement of geometric panels with engraved trailing floral borders and knights heads to each corner, the shaped, open panel end-supports joined by gilded iron cross-brace stretchers and on scroll feet, with gilt-metal mounts to the top and supports, 63cm wide, 44cm deep, 55cm high (24.5" wide, 17" deep, 21.5" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600



16



17

16

A pair of Spanish 17th century carved wood, polychrome and al estofado decorated reliefs depicting Saints

the first depicting Saint Francis of Assisi holding a skull, his robe with fine al estofado decoration, with a cross in the background and a rocky landscape, within an integral carved frame with laurel leaves and strapwork, the second depicting Saint Anthony of Padua with the Infant Christ with a similar landscape behind, 83cm wide, 55cm high (32.5" wide, 21.5" high) (2)

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

17Y

An Indo-Portuguese 17th century carved ivory relief depicting the Christ Child steering a ship

the figure of Christ raised on a bank of cloud, holding an orb in his right hand and the top of the ship's sail in his left, with the cross behind him, a ladder leaning against it, the galleon below decorated with seven oval panels depicting the instruments of the Passion, and with a further mounted oval panel inscribed IHS using symbols of Christ, the sea depicted with two fish, mounted in a later moulded frame, the ivory 13cm (5.25") x 9cm (3.5")

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

18

A 16th century Italian terracotta bust of John the Baptist

in the manner of Antonio Begarelli, Italian (died 1556)

looking slightly to dexter and downward, wearing a camel hair robe tied at the left shoulder, raised on a later velvet covered wooden plinth, 50cm high (19.5" high), 62cm high (24" high) including base.

£20,000 - 30,000

€25,000 - 38,000

US\$32,000 - 48,000

Begarelli worked mainly in Modena, producing free-standing terracotta figures for numerous altarpieces, including the Deposition of Christ in the Church of San Francesco. Unlike other contemporary sculptors Begarelli did not polychrome decorate his works, instead preferring to paint them white to resemble marble. Giorgio Vasari stated "Michelangelo, when passing through Modena, saw many beautiful figures which the Modenese sculptor, Maestro Antonio Begarino, had made of terra-cotta, coloured to look like marble, which appeared to him to be most excellent productions; and, as that sculptor did not know how to work in marble, he said, 'If this earth were to become marble, woe to the antiques.'"

For comparable works offered at auction see lot 63, Sotheby's London, 9 July 2008 and and lot 517, Christie's, London, 7 July 2011.





19

An Italian Baroque 17th century and later walnut armoire
the molded pediment above two pairs of cupboard doors, each fitted
with a shelf, above a long drawer carved with entrelacs, on a stepped
base with bracket feet, some restorations and later elements, *131cm
wide, 45cm deep, 200.5cm high (51.5" wide, 17.5" deep, 78.5" high).*
£1,500 - 2,500
€1,900 - 3,100
US\$2,400 - 4,000



20

20

An Italian 17th century pietre dure, gilt tooled and ebonised cabinet

inserted in a later frame and raised on a later stand, of architectural form, including alabaster, albastro fiorito, lapis-lazuli, mother of pearl and specimen marble, opening with nine drawers and surmounted by an hinged flat top, some restorations; five small columns replaced with faux marble, 75.5cm wide, 40.5cm deep, 62cm high (29.5" wide, 15.5" deep, 24" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

21

A pair of Venetian 16th century bronze models of lions

Circle of Tiziano Aspetti (1559-1606)

each seated on its hind legs holding a heraldic crest within a strapwork shield, raised on integral circular bases, dark brown patination, on later ebonised plinths, 22cm (8.75") high overall (2)

£1,500 - 2,000

€1,900 - 2,500

US\$2,400 - 3,200



21



22

22Y

A Spanish late 17th century and later gilt-metal-mounted ivory inlaid ebony, ebonised and tortoiseshell cabinet on stand

surmounted by a pierced gallery surround, above a central architectural drawer with coat of arms, flanked by six further drawers decorated with hunting scenes and landscapes, on claw and ball feet, the later base with similar decorated frieze, on bulbous turned supports, joined by a stretcher, on tapering turned feet, 84.5cm wide, 40cm deep, 146cm high (33" wide, 15.5" deep, 57" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

23

A German late 16th / early 17th century patinated and gilt bronze roundel portrait of the Emperor Nero

with moustache and laurel wreath, three quarter face to right, dark green patina and inscribed NE RO, set in faux porphyry frame, 20cm diameter, (7.5" diameter).

£1,200 - 1,800

€1,500 - 2,300

US\$1,900 - 2,900

The forehead, fierce eyes and walrus moustache resemble those of King Gustavus Adolphus of Sweden, who may have been likened to the 'bad' Roman emperor by his catholic enemies in the Holy Roman Empire.



23



24

24

A 17th century bronze roundel depicting St Philip Neri

kneeling before an altar with arms crossed, cast in high relief, dark brown patination, later mounted in a red velvet covered frame, the bronze 20cm (8") in diameter.

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400



25 (open)

25Y

A German 17th century etched ivory and bone inlaid ebony and ebonised cabinet

the rectangular hinged top with geometrical inlay, the interior fitted with four pigeon holes, above two cupboard doors inlaid with stars, the interior fitted with a pair of cupboard doors and nine drawers, inlaid with standing figures of female musicians and soldiers within panels of scrolling foliage, the central niche removable and fitted with eight small secret drawers, the sides mounted with metal handles, the back with similar geometrical inlay, on a modern base, 80.5cm wide, 42cm deep, 53.5cm high without the base (31.5" wide, 16.5" deep, 21" high without the base).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000



25 (closed)



26

26

A 17th century Flemish or Italian three-quarter size terracotta figure of a senior prelate

looking slightly to sinister, his right hand leaning on a pile of books, possibly a maquette for a tomb figure, 29cm high (11.5" high).

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000



27

27Y

An early 18th century Portuguese-Colonial ivory, bone and tortoiseshell inlaid rosewood, fruitwood and parquetry table cabinet

the shaped top inlaid with geometrical inlay, above seven drawers within an inlaid frieze of entrelacs, the spreading sides centred by a medallion and reserves to the angles, on later bun feet, 94.5cm wide, 26cm deep, 49cm high (37" wide, 10" deep, 19" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000



28

28Y

An Italian early 18th century carved ivory Corpus Christi on an ebony cross

the figure of Cristo Vivo with mouth open and tongue and teeth visible, wearing a crown of thorns and a rope tied perizonium, raised on a ebony cross with an ivory panel applied, inscribed *INRI*, the cross terminals with silvered brass mounts, the upper terminal later engraved *R. MARINO TOMMASEO 1 Gennaio 1916*, the ivory 41cm high (15.75" high), 95cm high (37.5" high) overall

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

29Y

A Flemish 17th century parcel-gilt, tortoiseshell, ivory, ebony and ebonised cabinet, inset with painted copper panels of the life of Christ, on an Irish Regency stand

the hinged compartment top inset with a rectangular panel painted with a Biblical scene, above a pair of panelled doors each with a similarly painted scene, enclosing an architectural interior with ten similarly decorated drawers arranged around a central colonnaded cupboard door, the interior fitted with a mirrored-back and parquet floor, the sides with carrying handles, above a long drawer, the later stand with turned legs, each headed by a lion's mask, on paw feet, 87cm wide, 44cm deep, 151.5cm high (34" wide, 17" deep, 59.5" high).

£12,000 - 18,000

€15,000 - 23,000

US\$19,000 - 29,000



30

An Italian 19th century Jaume de Sienne marble group of the naked dwarf Morgante riding a turtle

after the 'fontanella del Nano Morgante'

on a square Belgian black marble base inset into a green porphyry base on gilt-bronze scrolling feet, 34cm wide, 34cm deep, 34cm high (13" wide, 13" deep, 13" high).

£40,000 - 60,000

€50,000 - 75,000

US\$64,000 - 96,000

This group representing the dwarf Morgante is after a fountain commissioned by Cosimo I de' Medici (1519-74), the first of the Grand-Dukes of Tuscany, for his gardens behind the Palazzo Pitti in Florence. Valerio Cigoli (1529-1599), a pupil of Niccolo Tribolo, was restoring the Medici's collection of ancient Roman statuary when he was commissioned to create a white marble statue between 1561 and 1564. In 1579, the 116cm high statue was made a part of the fountain. The sculpture depicts Braccio di Bartolo, the court dwarf at this time. Ironically named after the giant Morgante Maggiore from the 15th-century epic poem by Luigi Pulci, the dwarf is recorded to have arrived at the court of Cosimo I de' Medici around 1540. This was a relatively common profession in all of the major courts in Europe at the time, sometimes coinciding with the role as the court jester. As small people were considered to be 'lucky charms' and sometimes healers, they were highly desirable in the courts. Morgante is depicted riding the tortoise with his right hand in a similar position to that of Marcus Aurelius equestrian statue in Rome. It is interesting to note that one of Cosimo's personal symbols is a turtle with a sail, chosen to illustrate his motto: *Festina lente* (more haste, less speed).

As the Duke's favourite jester, Morgante was portrayed in several artworks. The sculptor Giambologna (1529-1608) mounted him on a dragon.









33



32

31Y

A Spanish late 19th century Baroque style gilt-metal mounted rosewood, ivory, tortoiseshell, parquetry and ebonised cabinet-on-stand

the pediment gallery fitted with scroll-pierced panels and centred with an inlaid coat of arms, above an arrangement of nine drawers inlaid with a further coat of arms, animals, birds and hunting scenes, on a stand with a similarly decorated panel frieze simulating drawers, on bobbin turned legs, 108cm wide, 33.5cm deep, 188cm high (42.5" wide, 13" deep, 74" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

32

An Italian red porphyry head of a Roman emperor raised on a circular waisted white marble socle 22.5cm in diameter, 49cm high (8.5" in diameter, 19" high).

£1,800 - 2,200

€2,300 - 2,800

US\$2,900 - 3,500

33

An Italian late 16th/ early 17th century porphyry medallion of a Medusa head

35.5cm in diameter, (13.5" in diameter).

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000



34



35

34

An Italian 17th century white marble and red porphyry bust centred by a red porphyry medallion of a Medusa head, on a circular waisted socle, 53cm wide, 17cm deep, 55cm high (20.5" wide, 6.5" deep, 21.5" high).

£1,800 - 2,200

€2,300 - 2,800

US\$2,900 - 3,500

35

An Italian 16th/ 17th century white marble fragment of a putto standing holding drapery to his back, 26cm wide, 25cm deep, 59cm high (10" wide, 9.5" deep, 23" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000



36

36

An Italian late 16th / early 17th century carved hardstone bust of Venus

possibly Milan

carved in high relief, the back flat, looking to dexter and raised on an early 19th century gilt bronze and Verde Antico marble plinth with laurel leaf border, the bust 12.5cm high (4.5" high), overall 22.5cm high (8.5" high)

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

37Y

A German 11th century style ivory relief depicting Christ Triumphant

carved before 1850

inscribed in pen to the reverse *Eigenthum Ihrer Koniglichen Hoheit der frau Grossherzogin Luise von Baden* and with paper label to the reverse similarly inscribed, 13.5cm high (5.25" high)

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400

Provenance:

Grand Duchess Luise von Baden, Karlsruhe, transferred from the Grand Ducal Court Library to the Grand Ducal Art Gallery, 4 July 1850.

Given by I.K.H. the Grand Duchess Luise von Baden to Grand Duke Frederick I, 16 June 1859.

Transferred to the Residenzschloss Karlsruhe and integrated into the private collection of Grand Duke Frederick I, 1870.

Grand Duke Frederick I, Zähringer Museum, Neues Schloss, Baden-Baden, by 1883 and thence by descent.

Sold Sotheby's, Baden-Baden, *Die Sammlung der Markgrafen und Grossherzoge von Baden*, 5 October 1995, lot 256.



37



38

38

A pair of Italian late 18th century giltwood rectangular mirrors each with a rectangular mirror-plate within a carved frame of scrolling foliage and acanthus leaves, the top centred by a palmette flanked to each side by scrolling foliage, 85.5cm wide, 109cm high (33.5" wide, 42.5" high). (2)

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000

A single owner's collection of works of art (lots 39-59)

39

An Italian 19th century polychrome decorated earthenware herm pilaster

the rectangular top above the winged figure decorated with blue, greens and browns, the sides carved with fruit and leaf garlands ending on a square base, 26cm wide, 30cm deep, 117cm high (10" wide, 11.5" deep, 46" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800



39 (detail)



39



40

A single owner's collection of works of art (lots 39-59)

40Y

A German late 17th century ivory figure of a boy
the highly carved figure depicted in a comical scene, holding a puppy
whilst his robe is pulled away by another dog on the ground, 5.5cm
wide, 10.5cm high (2" wide, 4" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

41

A Northern French late 14th / early 15th century parcel gilt and
polychrome carved wood group of the Virgin and child
the figure dressed in red and blue painted folded robes holding the child
to her chest on a later square base, 35cm wide, 20cm deep, 107cm high
(13.5" wide, 7.5" deep, 42" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000



41



42

42
A pair of Italian 17th century patinated and parcel-gilt carved wood reliquary busts
each carved as a female bust wearing drapery, 17cm wide, 9cm deep, 24cm high (6.5" wide, 3.5" deep, 9" high). (2)
£500 - 800
€630 - 1,000
US\$800 - 1,300

43
A pair of 16th century brass pique-cierges
the baluster stem on a circular base and ball feet, 15cm in diameter, 33.5cm high (5.5" in diameter, 13" high). (2)
£500 - 800
€630 - 1,000
US\$800 - 1,300



43

44
A German Upper-Rhine limewood Christ child
most probably 16th century
seated on a naturalistic base, a bird on its side, 15cm wide, 13cm deep, 29cm high (5.5" wide, 5" deep, 11" high).
£1,000 - 2,000
€1,300 - 2,500
US\$1,600 - 3,200



44

From the late 15th century onwards the usual manifestation of the Christ child showed the naked child standing with his right hand raised in benediction and holding an orb in his left. The dove at the Child's side, the attribute of St. Scholastica, the founder of the order of Benedictine nuns, signifies chastity, humility and concord, while the split nut, from which it feeds, is a traditional symbol for the Passion.

The expressiveness of the Child's facial features and finely articulated hands, as well as the palpable rendering of the anatomy, are characteristic of early Renaissance sculpture in the North, when close observation of the human form and nature transcended the formality of the Gothic stylistic canon. This phenomenon arose in the last decades of the 15th century.

The closest stylistic analogies with the present sculpture can be observed in the carvings of the Upper Rhine regions dating from the first and second quarter of the 16th century. Good examples for this characteristic child-type can be found on the Locher altarpiece in the Freiburg cathedral, which the sculptor Sixt von Stauffen carved between 1522 and 1530.



45

45

A French late 18th century bronze Cupid
after a model by François Duquesnoy (1597-1643)
holding a small bow and with a quiver tied to the back, on a square
Sienna marble plinth, 13cm wide, 14cm high (5" wide, 5.5" high).
£700 - 1,000
€880 - 1,300
US\$1,100 - 1,600



46

46

A French 18th century bronze figure of a vintner
after Barthélemy Prieur (d.1611)
modelled with a staff in his left hand and a basket to his right side, on a
modern ebony-veneered moulded square plinth
19cm high overall (7" high).
£600 - 900
€750 - 1,100
US\$960 - 1,400

Literature:

H. R. Weihrauch, *Europäische Bronzestatuetten 15.-18. Jahrhundert*,
Brunswick, 1967, pp. 341-341, figs. 415-416.
R. Seelig-Teeuwen, 'Kavalier und Magd: Zu Barthélemy Prieur
Bronzestatuetten', *Weltkunst*, December 1991, pp. 3706-3709

47

**An Italian late 16th century bronze of a man together with a 16th
century bronze of an old man**
the larger figure with a shield in one hand and originally brandishing a
sword in the other, on an oval verde antico marble plinth, the smaller
figure writhing in agony with a weapon in his chest, on a square plinth
(22cm and 12cm high; 8.5" and 4.5" high). (2)
£800 - 1,200
€1,000 - 1,500
US\$1,300 - 1,900



47

48

An 18th century bronze model of a bull

after the antique

modelled hoofing the ground, on a rectangular black fossil marble stepped plinth, 14cm wide, 6cm deep, 22cm high (5.5" wide, 2" deep, 8.5" high).

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 1,900

49

Two 18th century bronze figures of the apostle St John and Virgin Mary

Mary modelled with her arms folded and John with one arm gathering his robes and the other arm outstretched, (21cm high 8" high). (2)

£800 - 1,200

€1,000 - 1,500

US\$1,300 - 1,900



49



48



50

50

A French 18th century bronze model of a prancing horse
the head turned to dexter, the tail and one front leg raised, on a Sienna
marble rectangular plinth, 24cm wide, 8cm deep, 22cm high (9" wide,
3" deep, 8.5" high).

£1,200 - 1,800

€1,500 - 2,300

US\$1,900 - 2,900

51

An 18th century bronze figure of Hercules as a caryatid
in stooped pose, resting on his club, on a square Onyx plinth, 21cm high
(8" high).

£600 - 900

€750 - 1,100

US\$960 - 1,400



51



52



53



54

52

A Flemish 18th century carved oak figure of a bagpipe player after a model by Giambologna (1529-1608) seated on a square base, 25cm wide, 21cm deep, 50cm high (9.5" wide, 8" deep, 19.5" high).
£2,000 - 3,000
€2,500 - 3,800
US\$3,200 - 4,800

53

A bronze figure of Faith in the manner of Giovan Battista Foggini (1652-1725) holding aloft a flaming heart, on an ebonised moulded cylindrical plinth, 22.5cm high (8.5" high).
£1,000 - 2,000
€1,300 - 2,500
US\$1,600 - 3,200

54

A bronze figure of Antinous after the antique modelled leaning against a palm stump, his cape draped around his shoulder and held in his left hand, 23cm high (9" high).
£800 - 1,200
€1,000 - 1,500
US\$1,300 - 1,900



55Y

A North Italian 17th century ormolu-mounted ivory and brown tortoiseshell ebony and ebonised cabinet

the rectangular top with geometrical inlay of reserves, flanked to each angle by pierced clasps depicting hunting dogs, fitted with drawers mounted with beast's head escutcheons, each side with similar inlay and a double-figural handle joined by fruit and flower-filled garlands, on short bun feet, 87cm wide, 29cm deep, 46cm high (34" wide, 11" deep, 18" high).

£7,000 - 10,000

€8,800 - 13,000

US\$11,000 - 16,000





56



56

Two carved sandstone gargoyles

with wings and coiled tails, 29cm wide, 39cm high (11" wide, 15" high);
25cm wide, 42cm high (9.5" wide, 16.5" high). (2)

£1,000 - 2,000

€1,300 - 2,500

US\$1,600 - 3,200

57

A Spanish 19th century terracotta relief of a fisherman

by Antonio Peñas y Leon, Sevilla

the standing man leaning against a brick wall, holding a basket of fish,
signed to the top *A. Peña y Leon/ Sevilla*, within a rectangular parcel-gilt
and ebonised frame, the plaque: 13cm wide (5" wide), 25cm high (9.5"
high).

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400



57



58

58
An Italian 19th century bronze group of a man teaching a boy archery skills after the antique, on a tricorn shaped red marble plinth, 40cm high (15.5" high).
£2,000 - 3,000
€2,500 - 3,800
US\$3,200 - 4,800

59
A late 19th century bronze model of a boy riding a turtle holding a reign in one hand and a whip in the other, the turtle on a wave with a Rouge Royal marble rectangular plinth, signed A. Marinas, 15cm wide, 26cm high (5.5" wide, 10" high).
£1,000 - 1,500
€1,300 - 1,900
US\$1,600 - 2,400



59



60

60

A North Italian 18th century fruitwood, walnut and burr-walnut bombe bureau

the top with a fall front enclosing a fitted interior with three small drawers, above three long drawers, on bracket feet, 150cm wide, 64cm deep, 102cm high (59" wide, 25" deep, 40" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600



61

61

An Italian late 18th/ early 19th century fauteuil

the arched backrail on armrests carved with flowers, foliage and cartouches, on scroll supports, the serpentine seat on cabriole legs, each joined by an 'X'-shaped stretcher centred by a turned finial, the underside stamped with an indistinct crowned armorial, covered with light-brown leather upholstery, 78cm wide, 65cm deep, 124cm high (30.5" wide, 25.5" deep, 48.5" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

The stamp reads SOLA/VIR..., possibly for *Sola Virtus Invicta* below a five pointed crown, corresponding to the coat of arms of the Duke of Norfolk.

A very similar armchair is illustrated in *Mille Mobili Veneti*, Vol 3, plate 314-5, p.202.

62

**An Italian 18th century brass-inlaid walnut, fruitwood and
parquetry serpentine commode**

surmounted by a Breccia de Montmeyan veneered marble top, centred
by a brass plaque inscribed *Gift of Robert T. McKee*, above three long
drawers, each inlaid with a brass escutcheon, the spreading sides with
double-banding inlay, on cabriole legs, 136cm wide, 61.5cm deep,
100cm high (53.5" wide, 24" deep, 39" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600





63

63

An Italian 19th century alabaster urn

the ovoid body flanked to each side by a ram's head, on a circular stepped foot and square base, 35cm wide, 29cm deep, 33cm high (13.5" wide, 11" deep, 12.5" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

64

A pair of 18th century walnut trellis back chairs

the shaped top rails with pierced foliate splats and upholstered over stuffed seats, raised on front cabriole legs, with scrolled feet, 47cm wide, (18.5" wide). (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400



64

65

A North Italian late 18th century kingwood and burr elm serpentine commode

the pink marble top with rounded corners, with two long banded drawers sans-traverses mounted with scrolling foliate handles, above a shaped apron, on four square section cabriole legs, *probably incorporating some later elements*, 132cm wide, 60cm deep, 94cm high (51.5" wide, 23.5" deep, 37" high).

£6,000 - 8,000

€7,500 - 10,000

US\$9,600 - 13,000



65



66

66

A pair of Italian 18th century parcel-gilt, cream and polychrome decorated serpentine commodes each with a painted faux-marble top, above two long drawers decorated with frames of carved foliage, the sides with similar panels, on cabriole legs with acanthus-carved feet, some restoration in areas, 112.5cm wide, 55cm deep, 78.5cm high (44" wide, 21.5" deep, 30.5" high). (2)
 £12,000 - 18,000
 €15,000 - 23,000
 US\$19,000 - 29,000

67

An Italian porphyry mortar with removable lid the tapering body flanked to each side by a carved lion's head, on a circular spreading foot, 26.5cm wide, 21cm deep, 29cm high (10" wide, 8" deep, 11" high).
 £3,000 - 5,000
 €3,800 - 6,300
 US\$4,800 - 8,000



67



68



68

A Sicilian 18th century marble inlaid table top including Jaune de Sienne, Rosso and Verde Antico, Brocatelle de Sienne and Incarnat Turquin, centred by a circular medallion flanked to each sides by a scrolling cartouche, within a rectangular banding surround, originally from a paliotto, now with sides and back polished and possibly reduced, 72.5cm wide, 129cm long (28.5" wide, 50.5" long).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

69

Studio of Orazio Andreoni (Italian, Fl. late 19th century)

A marble bust of a Roman Emperor together with a pedestal

Possibly Tiberius

looking slightly to sinister and wearing a toga, signed to the reverse

Studio O. ANDREONI Roma, raised on a later stepped marble socle, together with a stepped square marble pedestal, the bust 55cm (21.5") high, overall 151cm (59") high (2)

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600

Orazio Andreoni had a large and renowned studio in Rome where he produced works after the antique as well as his own compositions which were often historical or romantic works. He also trained many other young sculptors at the studio and exhibited their works there. For example, Antonio Rossetti, who added *Studio O Andreoni Roma* to his works whilst he was employed there.

69



70

A large Venetian 18th century blue and silvered cut-glass mirror of rectangular form, with spirally turned friezes, restorations to a few plaques, 87.5cm wide, 106cm high (34" wide, 41.5" high).

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000



71

71

A French Louis XV white painted overmantel mirror

the shaped mirror-plate within a carved frame surmounted by a palmette and two winged mythological beasts, the sides and base with scrolling foliage and flowers, 100cm wide, 175cm high (39" wide, 68.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

72

A French mid-18th century Louis XV carved white marble fireplace

the serpentine top above an apron centred by love birds, flanked to each side by scrolling foliage, garlands of flowers and shells, the side supports each headed by a scrolling shell and carved acanthus leaf lower section on stepped base, 179cm wide, 46cm deep, 114.5cm high (70" wide, 18" deep, 45" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600



72

73

A fine pair of Roman mid-18th century giltwood Rococo consoles each with a serpentine red Lumachella veneered marble top within a Sienna yellow marble surround, above a pierced frieze centred by a foliate cartouche, on cabriole legs with scrolling acanthus leaves and palmettes, joined by an 'X'-shaped stretcher centred by a pierced shell, on scrolling feet, 134cm wide, 66cm deep, 94.5cm high (52.5" wide, 25.5" deep, 37" high). (2)

£30,000 - 50,000

€38,000 - 63,000

US\$48,000 - 80,000

Literature:

Related consoles *a quattro gambe* are illustrated in Goffredo Lizzani, *Il Mobile Romano* p.80-82.

Alvar Gonzalez-Palacios, *Arredi e ornamenti alla corte di Roma*, Milano, 2004, pp. 202 and 203.





74

74Y

A French early 18th century tortoiseshell, pewter and brass Boule marquetry religieuse bracket clock

by Piquet, Rennes

the circular brass dial with roman numerals above two allegorical figures and arabesques inscribed *PIQUET/RENNES*, surmounted by an arched pediment flanked with flaming urns, the glazed sides inlaid with tortoiseshell, the movement inscribed *Piquet Rennes*, 32cm wide, 14cm deep, 56.5cm high (12.5" wide, 5.5" deep, 22" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

75

A French 18th century Louis XV Provincial mahogany serpentine bombé commode

possibly Bordeaux

the top above three short drawers and two long drawers, each with foliate cast handles, on short cabriole legs and scrolling feet, 129cm wide, 64cm deep, 91cm high (50.5" wide, 25" deep, 35.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

76

A set of twelve Italian Grand-Tour agate profile medallions of Roman emperors

each inset into a cream background within a parcel-gilt wooden frame, each medallion approximately 13.5cm high (5.5" high). (12)

£7,000 - 10,000

€8,800 - 13,000

US\$11,000 - 16,000



75



76



77

A pair of German 18th century carved walnut armchairs in the manner of A. Habermann, each with an arched backrail centred by a garland of flowers, issuing padded armrests on scrolling supports, on a serpentine seat centred by a pierced shell, on scrolling feet, each covered with different floral upholstery (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

A mid-18th century German carved walnut armchair attributed to A Habermann with close affinities to the present lot was offered Sotheby's Paris, '6 rue Royale, Paris, mobilier français et objets d'art', 17 December 2008, lot 61.



77



78

A German mid-18th century tulipwood, satiné and fruitwood marquetry card table
the hinged top with bouquets of flowers, opening to a leather surface, above pull-out backlegs with a compartment, the frieze with branches of flowers, on cabriole legs and foliate cast sabots, 81cm wide, 41cm deep, 77cm high (31.5" wide, 16" deep, 30" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800



78



79

79

A pair of Louis XV and later ormolu candelabra
each with twin scrolling branches centred by flambeaux, the baluster-stems with piastre decoration, c-scrolls and foliage, on spreading moulded rocaille bases, one base with a crowned c poinçon mark; re-gilded and the branches later, 30cm wide, 37cm high (11.5" wide, 14.5" high). (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

80

A South German late 18th century walnut and parquetry serpentine commode

the top inlaid with trellis and flower-heads, above three long drawers mounted with scrolling foliate handles, the sides inlaid with similar panels, on short scrolling bracket feet, 123cm wide, 63cm deep, 88cm high (48" wide, 24.5" deep, 34.5" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800



80



81

81
A French 18th century Louis XV carved walnut duchesse en bateau by Jean Nadal, Paris the square-backed headboard centred to the top by a foliate carving, the lower footboard and frieze with similar foliate carvings, on cabriole legs, stamped *J. Nadal* to the lower part of the headboard, covered with light-green velvet upholstery, 175cm wide, 85cm deep, 105cm high (68.5" wide, 33" deep, 41" high).
£2,000 - 3,000
€2,500 - 3,800
US\$3,200 - 4,800

82Y
A French Louis XV gilt bronze mounted kingwood and tulipwood serpentine commode the shaped marble top above two short and two long drawers, over a shaped apron, on cabriole feet, the mounts and marble top later, 133cm wide, 65.5cm deep, 86cm high (52" wide, 25.5" deep, 33.5" high).
£4,000 - 6,000
€5,000 - 7,500
US\$6,400 - 9,600



82



83

A French Louis XV carved giltwood *lit à la polonaise* the serpentine canopy with carved foliage, on wrought iron supports, above serpentine head and foot boards, each with a top-rail centred by a floral bouquet, joined by side-rails with similar decoration, on scrolling feet and later castors, feet cut; regilt, 194cm wide, 132cm deep, 295cm high (76" wide, 51.5" deep, 116" high).

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000



84

84

A pair of French Louis XV carved giltwood armchairs

by Jean-Baptiste Tilliard (Maître in 1717)

the padded cartouche shaped backs headed by leaf carving with central cabochon crestings, the padded scrolling open arms above sprung serpentine seats with conforming carved seat-rails, on cabriole legs now with brass castors, both armchairs stamped *TILLIARD* to the inner rear seat-rail (2)

£7,000 - 10,000

€8,800 - 13,000

US\$11,000 - 16,000

A related beechwood armchair by J.B Tilliard from the Musée des Arts Décoratifs is illustrated in Pallot (p.99) and forms part of a set including a chair in the Wrightsman collection. The author dates it circa 1745-50, after the rococo period. It shows very similar heart-shaped cartouches to the top rail and front seat rail, inspired from heraldic patterns and combined with symmetrical foliage motifs to the legs and shoulders.

Jean Baptiste Tilliard (1686-1766) also acquired the prestigious title of *maître menuisier du Garde-Meuble du Roi* around 1728. He used the same stamp as his brother Nicolas Tilliard (1676-1752) and it is impossible to distinguish their works.

Literature:

-Bill G.B Pallot: *The art of the chair in eighteenth-century France*, 1989.

85Y

A French late 17th/early 18th century tortoiseshell and brass inlaid Boulle marquetry bracket clock

by Charles Champion, Paris

the brass circular dial with roman numerals above a figure of father time seated on a pediment inscribed *Charles Champion A Paris*, the front glazed door flanked to each side by a fluted pilaster with corinthian capital, surmounted by an arched top centred by lambrequins and flanked by flaming urns, the glazed sides with similar pilasters, inlaid overall with scrolling foliage, on toupie feet, the adapted movement with later anchor escapement signed *Pia Paris*, 38cm wide, 18cm deep, 59cm high (14.5" wide, 7" deep, 23" high).

£3,000 - 4,000

€3,800 - 5,000

US\$4,800 - 6,400



85



86



87

86

A French Louis XV grey painted caned canapé en corbeille the curved back centred to the top by a foliate cresting, the serpentine seat on cabriole legs, the loose cushion seat covered with foliate cream-ground silk upholstery, 196cm wide, 76cm deep, 100cm high (77" wide, 29.5" deep, 39" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

87

A French Louis XV kingwood and satiné parquetry table ambulante

the shaped top above a loose pull-out writing slide, each side with a small drawer, one with an inkwell compartment, on cabriole legs and foliate cast sabots, restorations, 54.5cm wide, 35.5cm deep, 73cm high (21" wide, 13.5" deep, 28.5" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800



88

A late 18th century terracotta figural group depicting a
Personification of Sculpture

Possibly by Jacques-Edme Dumont, French (1761-1844)
centred by a model of a bust raised on a cylindrical pedestal, with a
female allegorical figure to the right, holding a mallet in her left hand,
a male god to the right and a winged putto behind, with a further
female figure kneeling and handling a garland of flowers, with a dog
beside her and a swagged urn, on an oval base, 41cm high (16" high).

£10,000 - 15,000

€13,000 - 19,000

US\$16,000 - 24,000





89

A pair of large North Italian 18th century parcel-gilt, turquoise and white painted canapés à chassiss each with arched and shell-carved crest rail above a shaped back, the scrolling armrests on a serpentine seat, on cabriole legs ending in scroll feet, with dark pink silk foliate upholstery, 205cm wide, 65cm deep, 116cm high (80.5" wide, 25.5" deep, 45.5" high). (2)

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000



90



90Y

A pair of Flemish or Italian parcel-gilt, ivory and tortoiseshell mirrors

each with a rectangular cushioned mirror-plate within a rectangular pannelled frame, 69.5cm wide, 88cm high (27" wide, 34.5" high). (2)

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000

91

A French late 19th century Louis XIV style gilt bronze mantel clock *à la figure du temps*

possibly by Guillaume Denière, Paris

surmounted by a figure of Father Time, above a circular dial with enamelled Roman numerals, flanked to each side by a scroll centred by a pierced lyre and mask, on toupie feet, the pierced foliate back opening to the movement inscribed with a monogram, 35cm wide, 17cm deep, 67cm high (13.5" wide, 6.5" deep, 26" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600



91



92



93

92

A pair of Rococo carved walnut side chairs

possibly Dutch, 18th century, the floral carved backs above shaped upholstered drop in seats, raised on front carved cabriole legs with scroll feet, 53cm wide. (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

93

A 19th century Huguenot-style gilt-metal wall applique

of cartouche shape with a decor in relief possibly depicting Charlemagne, originally incorporating an arm with candleholder now lacking, 57.5cm wide, 90cm high (22.5" wide, 35.5" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

94

A French early 18th century Régence carved walnut console

the serpentine pink marble top above a pierced palmette and scrolling foliage, on scroll supports, each surmounted by a bearded head, the sides with pierced scrolling shells, on a shaped stretcher centred by a large shell, on hoof feet, 88cm wide, 47cm deep, 89cm high (34.5" wide, 18.5" deep, 35" high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000



94



95

95

A French 18th century Louis XV ormolu-mounted satiné, kingwood and marquetry serpentine commode

by André Antoine Lardin (Maître in 1750)

the stepped grey marble top above two long drawers inlaid with scrolling foliage, the angles with foliate clasps, the sides with similar inlay, on cabriole legs and scrolling foliate sabots, stamped twice under the marble *Lardin* and with JME marks, 97cm wide, 52.5cm deep, 86cm high (38" wide, 20.5" deep, 33.5" high).

£5,000 - 7,000

€6,300 - 8,800

US\$8,000 - 11,000

André Antoine Lardin (1724-1790) was first established rue de Charenton and moved rue Saint Nicolas in 1770.

Literature:

Pierre Kjellberg, *Le mobilier français du XVIIIe siècle*, 1989.

96

A Louis XVI giltwood bergère

the arched padded back with a ribbon-tied reeded moulding, the padded arms and bowed sprung upholstered seat with stop-fluted downswept arm-facings, the front seatrail with bell-flower decoration, on stop-fluted turned legs headed by paterae.

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400



96



The Property of Viscount Strathallan (lots 97 - 98)

97

A French 18th century Louis XV ormolu-mounted amaranth, kingwood and tulipwood parquetry and marquetry occasional table

in the manner of BVRB

the serpentine top centred by a floral bouquet within a geometrical banding surround, above a pull-out with a gilt-tooled green leather writing surface and a drawer to one side, on cabriole legs and foliate cast sabots, 42cm wide, 32cm deep, 67.5cm high (16.5" wide, 12.5" deep, 26.5" high).

£7,000 - 10,000

€8,800 - 13,000

US\$11,000 - 16,000

Provenance:

- Probably James David Drummond, 10th Viscount Strathallan, Strathallan Castle, Perthshire
- William Huntly Drummond (born 5th August 1871), 11th Viscount Strathallan & 15th Earl of Perth, Strathallan Castle, Perthshire
- Included in the sale of the contents of Strathallan Castle in 1910 by Love's of Perth
- Purchased at the sale of the contents or prior to the sale by Margaret (d. 5th December 1920), eldest daughter of William Smythe of Methven Castle and second wife of James David Drummond, 10th Viscount Strathallan
- Thence by descent to the present Viscount

98

A French 18th century Louis XVI amaranth, fruitwood and parquetry secrétaire à abattant

by Jean-Baptiste Vassou (Maître in 1767)
the rectangular mottled grey marble top
above a panelled frieze drawer inlaid with
flower-heads, above a leather-lined drop-front
enclosing a fitted interior of four pigeon-holes
and six small drawers inlaid with floral sprays,
above a pair of cupboard doors enclosing a
coffre-fort, on block feet, the carcass stamped
twice under the marble *J.B. Vassou* and with
JME mark, 86cm wide, 42.5cm deep, 136cm
high (33.5" wide, 16.5" deep, 53.5" high).

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000

Provenance:

- Probably James David Drummond, 10th Viscount Strathallan, Strathallan Castle, Perthshire
- William Huntly Drummond (born 5th August 1871), 11th Viscount Strathallan & 15th Earl of Perth, Strathallan Castle, Perthshire
- Included in the sale of the contents of Strathallan Castle in 1910 by Love's of Perth
- Purchased at the sale of the contents or prior to the sale by Margaret (d. 5th December 1920), eldest daughter of William Smythe of Methven Castle and second wife of James David Drummond, 10th Viscount Strathallan
- Thence by descent to the present Viscount





(front)

99

An important French 18th century Louis XV ormolu-mounted vernis Martin and Japanese lacquer *Grand secrétaire en dos d'âne* in the manner of Jacques Dubois, circa 1745, partially embellished by Beurdeley in the 19th century decorated overall with landscapes, figures, birds, flowers and foliage and framed with foliate mounts, the shaped rectangular top above a hinged fall-front centred by an oval medallion depicting Hotei, God of happiness, with his treasure sack and two boys, within a scrolling foliate surround, flanked to each sides by cockerels and foliage, the interior with a gilt-tooled brown leather writing surface, the interior decorated with figures, landscapes and foliage, fitted with a central niche of nine drawers and a cupboard door enclosing three small drawers and a further secret compartment, flanked to each side by a pigeon hole above a drawer, the shaped sides with landscape panels within similar surrounds, the angles with foliate clasps, the knee-hole surmounted by a simulated drawer, flanked to each side by a small drawer and a deep cupboard door, the back decorated with further lacquer panels, the central oval medallion depicting flying ducks in a landscape, within a foliate gilt-bronze surround, flanked to each side by flowers, on cabriole legs with pierced scrolling acanthus-cast sabots, each stamped with a 'C'- couronné poinçon; one drawer with old paper label inscribed *LEILOES/ Soares & Mendonca. Limitada/ LISBOA/ 66* and with metal plaque to the underside of the carcass inscribed *BPSM - Patrimonia No. 026391, 120cm wide, 60cm deep, 110cm high (47" wide, 23.5" deep, 43" high).*

£50,000 - 70,000

€63,000 - 88,000

US\$80,000 - 110,000

Provenance:

- An important Portuguese private collection
- With Beurdeley in Paris in the second half of the 19th century

The crowned "C" mark on some of the mounts allow to date the present lot circa 1745-1749. A group of five *grands secrétaires en dos d'âne*, decorated with vernis Martin and/ or Japanese lacquer, all executed between 1745-1750 by Jacques Dubois (1694-1763) have been described and analysed by Thibaut Wolvesperges in his seminal work on French 18th century lacquer furniture.

These *secrétaires* are comparable to the present example for several reasons. They are similar in size (around 110-120cm in width) and also have a lower structure with a cupboard door to each side. Nevertheless, we can note that each door is surmounted by a small drawer and the knee-hole is more pronounced on the present lot.

As for the comparable examples, in order to be decorated, the carcass of this *secrétaire* consists mainly of straight panels, the serpentine effect being given by the corners with clasps, the cabriole legs and the shape of the abattant.

As visible to the floral panel above the knee-hole, we can assume that the lacquer and vernis panels originally had gilded borders as on the Jacques Dubois *secrétaire*, illustrated by Wolvesperges p.289.



(back)

An old photograph of the present piece in situ in the Beurdeley shop, can be found in the Beurdeleys' workshop archives. Therefore we can assume that this *secrétaire* had been restored and embellished by Louis Auguste Alfred Beurdeley and his son in the second half of the 19th century. The profusion of the ormolu decoration, notably to the centre of the abattant, the knee-hole and the back of the *secrétaire*, is likely to be incorporating gilt bronze mounts made in the Beurdeley workshop.

In the sale catalogue of the second Beurdeley sale, 27 mai- 1er juin 1895, a description could correspond to the present lot under lot no 561: "*Bureau à dos d'âne avec abattant surmontant des tiroirs en laque à reliefs dorés sur fond noir. Il est enrichi de nombreux bronzes ciselés et dorés de style Louis XV*". It was bought at the sale for "1410 francs" by the leading expert Charles Mannheim who was also working as an advisor for the Rothschilds at the time.

The dealership founded in the early 19th century by Jean Beurdeley and developed by his son Louis Auguste Alfred (1808-1883), was by the 1850s one of the most successful antique dealers in Paris, which counted the 4th Marquess of Hertford, the Empress Eugénie and the Rothschilds among their customers. From 1838, the shop was located at the Pavillon de Hanovre on the Boulevard des Italiens where paintings by old masters such as Chardin, Boucher and Fragonard, as well as porcelain, 17th and 18th century bronzes and French furniture were on offer.

Lionel de Rothschild wrote in 1864 to his son Leopold: "Mamma has only been to see the Beurdeley Curiosities (...) but the high prices frighten everybody." Starting with a small workshop, most probably firstly devoted to restoration work, Louis Auguste Alfred decided to create and make furniture himself and developed the workshop that was later taken over by Emmanuel Alfred, his son, in 1875. The business was closed in 1895 and no less than 20 auctions had to be held to disperse its stock. After he retired, Emmanuel Alfred's reputation as a collector grew, notably for 18th century French ornamental drawings.

Literature:

- Thibaut Wolvesperges, *Le meuble français en laque du XVIIIe siècle*, Les éditions de l'amateur/ Racine, 2000.
- Camille Mestdag, *L'ameublement d'art français (1850-1900)*, avec la collaboration de Pierre Lecoules, Les éditions de l'amateur, 2010.



(top - detail)



100

A pair of French 18th century Transitional ormolu and brass mounted, mother of pearl inlaid tulipwood, kingwood, walnut, amaranth and marquetry drum-shaped side cabinets

by Léonard Boudin (Maître in 1761)
each with circular top inlaid with a landscape depicting a river, houses and Classical ruins, within a pierced gallery surround, the front with sliding door with similar inlaid panel, the interior fitted with three short drawers inlaid with houses, flanked to each side by a panel with similar inlaid panels, on cabriole legs each joined by a circular under-tier inlaid with sprigs of flowers, on scrolling acanthus-cast sabots, each stamped to the carcass *L. Boudin* and with JME mark, the gallery surrounds slightly different and later, 32.5cm in diameter, 78cm high (12.5" in diameter, 30.5" high). (2)
£20,000 - 30,000
€25,000 - 38,000
US\$32,000 - 48,000

Léonard Boudin worked for the marchand-ébéniste Migeon and for ébénistes such as Gérard Périé. His marquetry panels were particularly appreciated and in 1772 he became a marchand-ébéniste himself, opening a shop near the Palais Royal. He then collaborated very closely with fellow ébénistes such as Pioniez (maître in 1765) and Nicolas Petit (maître in 1761) and commissioned a significant number of marquetry tables from Topino. Several tables are known which bear both makers' stamps, including a bonheur-du-jour in the Nationalmuseum, Stockholm and a table in the Royal Ontario Museum, Toronto.

Literature:

Pierre Kjellberg, *Le mobilier français du XVIIIe siècle*, Paris, 1989.

Sylvain Barbier Sainte Marie, "Charles Topino, maître ébéniste et entrepreneur fécond", *L'Estampille L'Objet d'Art*, October 1999, pp.38-39.



(back panel - detail)



101

**A French late 18th/ early 19th century
ormolu and Wedgwood-type plaque
mounted citronnier and amaranth petite
commode**

in the manner of Adam Weisweiler
the rectangular top inset with a medallion
depicting a seated female figure dressed in
Classical robes and three Graces, each angle
with a circular medallion, above a push-button
release frieze drawer and a pair of cupboard
doors, the front and sides decorated with
further similar blue and white plaques, on
square tapering legs and bronze block feet,
62cm wide, 40.5cm deep, 75.5cm high (24"
wide, 15.5" deep, 29.5" high).

£10,000 - 15,000

€13,000 - 19,000

US\$16,000 - 24,000

Provenance:

Cecile de Rothschild (1913-1995), sold from
her collection, Christie's Paris, 11 March 2003,
lot 412.





102



103

102

An Italian Louis XVI parcel-gilt and white painted day-bed the ribbon-tied fluted back-rail on turned support, the scrolled head-board with similar acanthus-carved support, the back with similar decoration, on fluted legs with Ionic capitals, with green-ground and gold foliate silk upholstery, 71cm wide, 198cm long, 93.5cm high (27.5" wide, 77.5" long, 36.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

103

A French 18th century Louis XVI ormolu-mounted amaranth and burr-olivewood secrétaire à abattant

surmounted by a white marble top within a three-quarter pierced gallery, above a frieze drawer, the fall-front opening to two pigeon holes and four drawers, one fitted with an inkwell, above a cupboard door fitted with one shelf, on circular tapering legs, 63.5cm wide, 33cm deep, 126cm high (25" wide, 12.5" deep, 49.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

104

A French late 18th century Louis XVI gilt-bronze cartel clock the movement by Fol Fils, Paris, circa 1780 the circular white enamel dial with Roman and Arabic numerals inscribed *Fol Fils/ A Paris* within a cartouche shaped case surmounted by a Neo-Classical urn, flanked to each side by a ram's head surmounted by a foliate finial, the pierced sides with ribbon-tied laurel garlands, with pomegranate terminal, the movement also inscribed to the reverse *Fol Fils A Paris*, 39cm wide, 12cm deep, 80cm high (15" wide, 4.5" deep, 31" high).

£7,000 - 10,000

€8,800 - 13,000

US\$11,000 - 16,000

105

A French Louis XVI ormolu and brass-mounted mahogany commode

the rectangular campan vert marble top with rounded angles, above three short drawers and two long drawers, with fluted angles, on circular tapering legs, 132cm wide, 54.5cm deep, 90cm high (51.5" wide, 21" deep, 35" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800



104



105



106

106

**A Dutch late 18th/ early 19th century
bronze-mounted mahogany armoire**

the triangular dentil pediment cornice centred by a carved ribbon-tied laurel swag, above a pair of panelled cupboard doors, flanked to the angles by Corinthian columns above acanthus scrolls, the interior fitted with a shelf and two drawers, on short tapering fluted legs, 202cm wide, 76cm deep, 261cm high (79.5" wide, 29.5" deep, 102.5" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

107

**A French 18th century Louis XVI gilt-bronze, white and black marble
portico clock**

the movement by Gavelle l'Ainé, Paris surmounted by a flowering urn, the circular white enamel dial with Roman numerals inscribed *Gavelle Lne A Paris*, the movement with similar inscription, flanked to each side by an obelisk support, with sun mask pendulum, on a shaped plinth base centred by an urn, on toupie feet, 35cm wide, 12cm deep, 47cm high (13.5" wide, 4.5" deep, 18.5" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600

A similar clock is in the collections of the Pavlosk Palace (inv. no. 1190 - IV), illustrated in A. Alexeieva, *Pavlovsk, the collections*, Paris, 1993, 185, fig. 10.

108

**A pair of late 18th century mahogany
jardinières**

of octagonal form, the panelled sides with carrying handles and beaded mounts divided by stop-fluted chamfered corners, on tapered square legs headed by guttae and ending in spade feet, 32cm wide, 65cm high (12.5" wide, 25.5" high) (2).

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000



107



108



109

109

A pair of French 18th century Louis XVI ormolu-mounted 'bleu-nuit' porcelain vases

each with a baluster-shaped body surmounted by a Greek-key rim border, flanked to each side by a laurel garland, on a circular spreading fluted foot and square base with canted angles, one neck restored, 8cm in diameter, 20.5cm high (3" in diameter, 8" high). (2)

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000

110

A French 18th century Louis XVI mahogany bonheur du jour

by Martin Ohneberg (Maître in 1773)

the marble top within a pierced gallery above a demi-lune section with a central cupboard door flanked to each side by a two small étagères, on a rectangular table with a pull-out lined with a leather writing surface and five drawers, on fluted tapering legs, stamped M.OHNEBERG, 79cm wide, 48cm deep, 106cm high (31" wide, 18.5" deep, 41.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600



110

111

A rare Louis XVI pendule à cadran tournant gilt and patinated bronze figural mantel clock

the movement by Caquerelle, Paris surmounted by the gilt figure of Cupid seated upon the blue orb with applied gilt symbols of the zodiac over the signed concentric enamel annular Arabic and Roman minute and hour dials, raised upon billowing clouds bordering the seated figure of Minerva, flanked by the figure of Cupid and an attendant putto holding a shield, the scene bordered by a pair of Chinese bronze vases with lion mask handles beneath applied finials, each modelled with fruit, flowers and foliage, raised on a white marble break front base with applied gilt foliate panels, the twin train movement concealed beneath a panel to the reverse of the case below the dials, with silk suspension and outside countwheel strike on a bell, connected to the dials via an inverted crown wheel and arbour, the winding squares also concealed by two removable covers at the front of the case, 55cm wide, 17cm deep, 70cm high (21.5" wide, 6.5" deep, 27.5" high).

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000

Literature: Niehüser, 'French Bronze Clocks', (Schiffer 1999), page 252.

Jacques Caquerelle is recorded as working in Paris and becoming Master in 1774.

Pierre Caquerelle is recorded as working in Paris' Place de la Porte St-Antoine and then later in Rue St-Denis where he was based from 1778 until 1781.

112

A French 18th century Louis XVI gilt-bronze mounted mahogany and bois satiné secrétaire à abattant

by Jean Pierre Dusautoy (Maître in 1779) the rectangular mottled grey marble top above a frieze drawer and panelled fall-front, the interior with a later tooled leather writing surface and fitted interior with six drawers and three later cartonnières, the lower section with a pair of doors, the interior fitted with a shelf, formerly fitted with a coffre-fort, on short tapering legs and toupie feet; partially remounted, the carcass stamped under the marble *J.P. Dusautoy* and with JME mark, 97.5cm wide, 40cm deep, 142cm high (38" wide, 15.5" deep, 55.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600



111



112



113

113

A pair of Austrian 18th century and later walnut and parquetry serpentine commodes

the crossbanded top with a moulded edge inlaid with scrolled strapwork above three long drawers with foliate scrolling handles and escutcheons on acanthus carved cabriole legs, 132cm wide, 76cm deep, 85.5cm high (51.5" wide, 29.5" deep, 33.5" high). (2)

£7,000 - 10,000

€8,800 - 13,000

US\$11,000 - 16,000



114

114

An Italian pietre dure and specimen marble framed medallion comprising red and green porphyry, Jaune de Sienne, Alabastro Fiorito, Maurin Green, Languedoc red, Almond black and Arrabida breccia within a moulded white marble circular frame, (overall diameter: 52cm.)

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000

115

A pair of Russian second half 18th century malachite, gilt and patinated bronze candlesticks
the tripod body formed of three eagles' head and neck on paw feet joined by a stretcher centred by an urn, supporting a stepped circular drip-pan and a spirally turned vase as candleholder, 11cm in diameter, 29.5cm high (4" in diameter, 11.5" high). (2)
£6,000 - 9,000
€7,500 - 11,000
US\$9,600 - 14,000



115

116

A Swedish 18th century ormolu and brass-mounted fruitwood, walnut and parquetry commode
the serpentine stepped marble top above three long bombé drawers, each with scrolling foliate handles, the spreading sides with geometrical inlay, on waived apron and short scroll feet with foliate cast sabots, 127cm wide, 57cm deep, 78.5cm high (50" wide, 22" deep, 30.5" high).
£4,000 - 6,000
€5,000 - 7,500
US\$6,400 - 9,600



116

117

A group of twenty one Italian Grand tour specimen marble and hard stone obelisks and columns including a patinated bronze model of the Luxor obelisk

the various marble and hard stone obelisks including speckled grey, bardiglio, giallo antico, rouge royal, jaune de Valence together with red and green porphyry, the patinated bronze obelisk representing the Obelisk of Luxor from the Place de la Concorde, together with various sized moulded wooden bases, *the tallest: 10cm wide, 10cm deep, 68cm high (9.5" wide, 9.5" deep, 26.5" high)*. (21)

£15,000 - 25,000

€19,000 - 31,000

US\$24,000 - 40,000

118

A pair of Italian circular carved white marble profile portrait medallions of Antoninus Pius and Aelius Caesar

one inscribed *L'ÆLIVS CAESAR*, the other *ANTONINVS AVG PIVS PPTRPXII*, each within a Belgian black marble frame, *52cm in diameter, (20" in diameter)*. (2)

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000



117



118





119



120



121

119

A French early 19th century Empire ormolu and verde antico marble clock

possibly by Claude Galle (Maître in 1786), the movement by Faisant, Paris

of architectural form, the triangular pediment centred by a ribbon-tied floral garland, the enamel roman numeral dial signed *Faisant à Paris*, headed by anthemion spandrels and with an opposed griffon mount divided by a caduceus, the corners with fluted pilaster, on a rectangular plinth with a palmette border mount and bun feet, 25cm wide, 14cm deep, 37cm high (9.5" wide, 5.5" deep, 14.5" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

120

A pair of French early 19th century Empire four-light wall-appliques

the pierced double palmettes backplate centred by a medallion with a lion's head issuing a ring with four cornucopias, each terminated by a swan's head and supporting a guilloché drip-pan and candle-holder, regilt, 34cm wide, 23cm deep, 88cm high (13" wide, 9" deep, 35" high). (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

121

A Dutch late 18th/early 19th century mahogany miniature cylinder bureau

the fall and pull-out slide revealing pigeon-holes and small drawers, the bombé shaped base with two long drawers flanked by shaped canted corners, the shaped apron with a central ribbon and leaf-carved profile-medallion and scrolled feet, 51cm wide, 28cm deep, 39cm high (20" wide, 11" deep, 15" high).

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400

122

A pair of French early 19th century Empire gilt and patinated bronze three-light figural candelabra

each with a standing Classical female figure holding an urn aloft, issuing scrolling branches centred by a pineapple finial, on a circular waisted base cast with dancing figures, 33cm wide, 25cm deep, 72cm high (12.5" wide, 9.5" deep, 28" high). (2)

£7,000 - 10,000

€8,800 - 13,000

US\$11,000 - 16,000

123Y

A Dutch 18th century rosewood, mahogany and fruitwood bombé commode

the serpentine moulded top centred by a medallion of a musical trophy, above three drawers, inlaid overall with a trellis and quatrefoil marquetry, the side panels with similar inlay, on cabriole legs and foliate cast sabots, 90cm wide, 55cm deep, 85cm high (35" wide, 21.5" deep, 33" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000



122



123



124

A pair of late 18th century silvered and parcel-gilt torchères each with a baluster body with circular tops carved with a frieze of entrelacs, with spreading circular foot, on a square plinth carved with scrolling acanthus feet, inscribed to each side *Antigua*, redecorated, 50cm wide, 50cm deep, 175.5cm high (19.5" wide, 19.5" deep, 69" high). (2)

£6,000 - 8,000

€7,500 - 10,000

US\$9,600 - 13,000



125

An important pair of North Italian 18th century tulipwood, kingwood, walnut, fruitwood and parquetry commodes

each with a rectangular top inlaid to the centre by a foliate medallion within bands of entrelacs, the front with rounded angles, above a long frieze drawer inlaid with paterae and scrolling acanthus leaves, above a further two long drawers decorated *sans-traverses* with similar inlay, the sides with similar inlaid panels, on circular tapering legs each headed by an inlaid foliate top, 119cm wide, 59cm deep, 85cm high (46.5" wide, 23" deep, 33" high). (2)

£80,000 - 120,000

€100,000 - 150,000

US\$130,000 - 190,000



126

126

A pair of 19th century gilt-bronze three-light figural candelabra

probably circa 1830

each with a tapering stem surmounted by a female bust holding an urn-shaped candleholder in each hand and a further one aloft on her head, her feet raised on trapezoidal base with a decor en applique of an urn and foliage, 21cm wide, 18cm deep, 70cm high (8" wide, 7" deep, 27.5" high). (2)

£10,000 - 15,000

€13,000 - 19,000

US\$16,000 - 24,000

127

A French Louis Philippe 19th century gilt-metal mounted mahogany guéridon

the revolving black fossil marble top above a faceted baluster pedestal, on a triform plinth centred by cast wreaths, on scrolling paw feet and casters, 98.5cm in diameter, 75.5cm high (38.5" in diameter, 29.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

Provenance:

Sold Christie's London, 5 July 2011 (£8,750).



127



128

A Maltese 19th century walnut and brass inlaid drum table with specimen marble top

in the manner of J. Darmanin, Malta the circular top inset within a foliate surround, above four drawers and four simulated drawers, on three foliate baluster legs and a triform stretcher with paw feet, the top with a bouquet of flowers and a butterfly within geometrical and foliate friezes, 91cm in diameter, 75.5cm high (35.5" in diameter, 29.5" high).

£6,000 - 9,000

€7,500 - 11,000

US\$9,600 - 14,000





(detail)



129

129

A Russian Empire gilt-bronze and malachite surtout de table the oval top within a pierced surround of griffons and flaming urns, the malachite possibly added later, mounted on later feet as a low table, 71.5cm wide, 54.5cm deep, 38cm high (28" wide, 21" deep, 14.5" high).

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000

130

A French late 19th century gilt-bronze and white marble clock by Eugène Hazart, Paris

the urn shaped body centred by a circular white enamel dial inscribed *Julien Béliard/ A Paris*, the movement numbered to the back 1769, flanked to each side by a dolphin squirting water, on a spreading circular acanthus cast foot, signed to the back *Eug. hazart. Paris*, on a square stepped base with scrolling foliage to the front and sides, 18.5cm wide, 18.5cm deep, 46.5cm high (7" wide, 7" deep, 18" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

A clock of the same model, with a blue enamelled ceramic body, was delivered by Louis Auguste Alfred Beurdeley to Henri d'Orléans, duc d'Aumale (1822-1897) for the Château de Chantilly. Another example is in the collection of the Château de Fontainebleau.

Literature:

- Camille Mestdagh, *L'ameublement d'art français (1850-1900)*, avec la collaboration de Pierre Lecoules, 2010, p.88.

- Hans Ottomeyer, Peter Proschell, *Vergoldete Bronzen*, München, 1986, tome I, P. 196.



130



131

131
An Italian early 20th century white marble group of putti entitled 'Musica' the five putti playing musical instruments or singing, with title plaque to the front inscribed *Musica*, 90cm wide, 42cm deep, 64cm high (35" wide, 16.5" deep, 25" high).
£4,000 - 6,000
€5,000 - 7,500
US\$6,400 - 9,600

132
An Italian rectangular green spath-fluor or fluorite veneered table top within a scalloped and paterae decorated gilt-bronze border, 124cm long, 74cm wide, (48.5" long, 29" wide).
£8,000 - 12,000
€10,000 - 15,000
US\$13,000 - 19,000



132

133

A French late 19th century white marble bust of Madame du Barry by Emile Boyer, after Augustin Pajou looking to sinister, raised on a stepped and waisted plinth, set on a scagliola pedestal simulating Sienna marble with an octagonal base, signed Boyer to the back, *the bust: 70cm high (27.5" high); including column: 183cm high (72" high) (2)*
£2,000 - 3,000
€2,500 - 3,800
US\$3,200 - 4,800

Emile Boyer (1877-1948) was predominantly based in St Petersburg, the artist worked and produced a number of decorative sculptures from both marble and malachite.

Augustin Pajou (1730-1809) was Madame du Barry favourite sculptor and from 1770 to 1773 he made five portraits busts of her, all with different hair styles. The present bust is based on the final bust Pajou created for her, which is now in the Louvre. Following the success of this bust the king granted Pajou a workshop in the Louvre.

Madame du Barry was the last Maîtresse-en-titre of Louis XV of France. Louis XV built the Château de Louveciennes for her, where she retired after his death in 1774. Madame du Barry was guillotined during the Revolution in 1793.



133



134

134

A French late 19th century marble bust of Marie Antoinette looking slightly to dexter, her hair elaborately arranged in the usual manner, her loose drapery fastened with a button across her chest, raised on an associated cylindrical socle, *58cm (22.75") high*
£2,000 - 3,000
€2,500 - 3,800
US\$3,200 - 4,800

135

A late 19th century marble figure of Venus with an Apple, raised on a marble pedestal

After Bertel Thorvaldsen, Danish (1789-1838):

Venus looking down to the apple in her right hand, a draped pedestal beside her, on a circular base, raised on a grey Breccia and white marble cylindrical pedestal, the figure 87cm (34.25") high, 186cm (34.25") high overall (2)

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000

136

A Swiss late 18th century white marble bust of Paris

by Alexander Trippel, Roma, dated 1783

the figure with later composition hat and curled hair, on a circular waisted base, signed to the reverse 'Alx Trippel (?)/Romma 1783', restored, 41cm wide, 35cm deep, 62cm high.

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

Alexander Trippel (1744-1793)

Moved to Rome from The Copenhagen academy of art from where he had begun his training as a sculptor and artist in 1763. Trippel was influenced by the classical poses and sculptures of ancient Rome and along with the artist Canova moved away from the style of rococo and became one of the early proponents for Neoclassicism in Rome. For his achievements in classical sculpture he was given honorary membership of the Prussian Academy of Arts.



136



135

137

A veneered and painted Sienne marble column with circular stepped base and square wooden plinth, 117cm high, 43cm wide.

£1,200 - 1,800

€1,500 - 2,300

US\$1,900 - 2,900

137



138

A set of four carved walnut bergères

circa 1830

each with arched backrail carved with stylised
anthemia and palmettes, the padded brown
leather seat on turned tapering legs to the
front and sabre legs to the back, numbered to
the underside with various Roman numerals,
(4)

£6,000 - 8,000

€7,500 - 10,000

US\$9,600 - 13,000



140

139

A North Italian early 19th century walnut and fruitwood marquetry commode

in the manner of Giuseppe Maggiolini
the rectangular top centred by a medallion with two nymphs, above a frieze drawer with garlands, medallions and neoclassic urns, the front opening with two further long drawers centred by a medallion with female figures, the sides with similar decoration, 123.5cm wide, 56.5cm deep, 89cm high (48.5" wide, 22" deep, 35" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

140

A set of three large Italian Barocco polychrome decorated, silvered and giltwood candelabra en girandoles

one central girandole with a stem surmounted by a candleholder and issuing four scrolling branches, each terminated by a single candleholder, the *en suite* pair adaptable to form a single girandole, each with scrolling foliate branches issuing four candleholders, carved with grapes, flowers and cornucopiae, restorations, the central girandole: 90cm wide, 23cm deep, 139cm high (35" wide, 9" deep, 54.5" high); each candelabra: 83cm wide, 17cm deep, 92cm high (32.5" wide, 6.5" deep, 36" high). (3)

£1,000 - 2,000

€1,300 - 2,500

US\$1,600 - 3,200



139



141Y

A large French 19th century Louis XIV style ormolu-mounted brass and red tortoiseshell Boulle marquetry bracket clock

the domed top surmounted by a figure of Minerva, the arched front with a double profile mask cartouche beneath a coronet, circular dial applied with blue and white enamel roman numerals on a chased ground decorated with flowers, foliage and an apollo mask, enclosed by a glazed door with strapwork decorated border mount, the corners with scrolled, leaf-cast corbels above a glazed panel revealing a pendulum and mounted with figures of 'Les trois Parques', the interior with a marquetry floor and boulle to the inside of the door, the rectangular movement with an anchor escapement with outside count-wheel, striking on a bell, the case with première partie boulle decorated with elaborately scrolling foliage, 57cm wide, 23cm deep, 117cm high (22" wide, 9" deep, 46" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

142Y

A French late 19th century ormolu-mounted cut-brass and tortoiseshell mounted ebony and ebonised meuble à hauteur d'appui

the shaped black marble top above a cupboard door, inlaid with a central medallion of scrolling foliage, the interior fitted with two adjustable shelves, the angles mounted with female busts on scroll supports, the spreading sides with pierced foliate mounts and palmettes to the angles, on a shaped base and bracket feet, 121cm wide, 42.5cm deep, 113.5cm high (47.5" wide, 16.5" deep, 44.5" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600

141



142

143Y

A French mid 19th century ormolu-mounted brass and red tortoiseshell Boulle marquetry ebonised meuble à hauteur d'appui

the shaped black marble top above two cupboard with Boulle marquetry panels, opening to an interior with one shelf, each side with a mask, on a plinth centred by a further bacchic mask, on bracket feet, 103cm wide, 41cm deep, 104.5cm high (40.5" wide, 16" deep, 41" high).

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000

144Y

A large early 19th century mother of pearl, brass and pewter inlaid red tortoiseshell Boulle marquetry box

possibly by Louis Le Gaigneur

opening with a front drawer, the top centred by a cartouche depicting a biblical scene, decorated overall with a geometrical composition of arabesques, raised on a later English stand

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

Louis le Gaigneur was active in the first quarter of the 19th century, he was one of the most distinguished practitioners of Boulle. Established in London, his business was known as The Buhl Manufactory. A pair of writing tables by Le Gaigneur are in the Royal Collection and another can be seen at the Wallace Collection.

Literature:

P.Hugues, The Wallace Collection, Catalogue of Furniture, 1996.



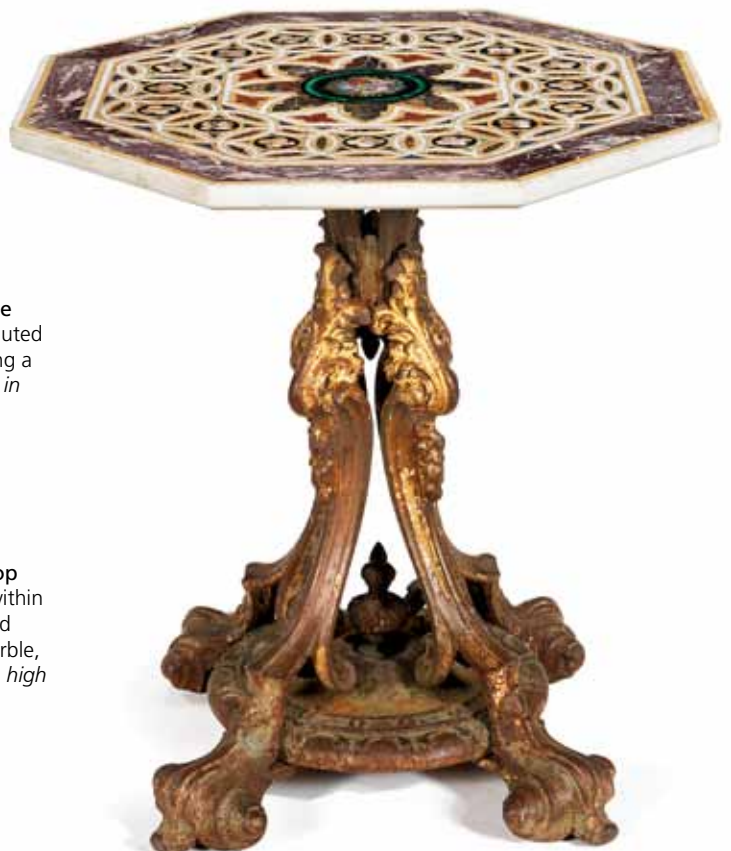
143



144



145



145

A large Italian marble centre-piece on tri-form columnar base the circular dish with scrolling foliate terminal, on three tapering fluted supports each surmounted by a double back-to-back bust depicting a bearded man and a young lady, on a tri-form stepped base, 93cm in diameter, 146cm high (36.5" in diameter, 57" high).

£10,000 - 15,000

€13,000 - 19,000

US\$16,000 - 24,000

146

An Italian 19th century pietre-dure and micromosaic table top the octagonal top centred by a micromosaic bouquet of flowers within a frieze of entrelacs with inlays of lapis, malachite, rosso antico and alabastro fiorito and double band of jaune de Sienne and pink marble, raised on a cast-iron scrolling base, 64cm wide, 64cm deep, 71cm high (25" wide, 25" deep, 27.5" high).

£10,000 - 15,000

€13,000 - 19,000

US\$16,000 - 24,000



147



147 (detail)

147Y

A Dutch 19th century walnut, fruitwood, ivory and mother of pearl inlaid table

the shaped sliding and reversible top centred by a medallion with a trompe l'oeil of intertwined cherubs, within a composition of scrolling foliage with a bird to each corner, opening to a leather lined backgammon board and compartment, the top sides inlaid with flowers, on spirally carved and turned baluster legs, on stretchers and bun feet, 89cm wide, 58cm deep, 71.5cm high (35" wide, 22.5" deep, 28" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

The central inlaid medallion of the three boys is taken from a painting by the Flemish painter Francis Floris (1520 - 1570) entitled *The Seven Boys - An Allegory of the Pleiades (or Seven Stars)*.

By turning this picture round and viewing it from different points, it will be found that though at first sight there appear to be only three boys in this group, there are really seven distinct bodies.



148

148

A small Dutch 19th century mahogany and marquetry demi-lune commode

inlaid with flowers, an exotic bird, scrolled foliage and chequer banding, with one central frieze drawer above a pair of tambour doors, enclosing one shelf, on a square tapering front support and two bracket feet, 82.5cm wide, 46cm deep, 78.5cm high (32" wide, 18" deep, 30.5" high).

£3,000 - 4,000

€3,800 - 5,000

US\$4,800 - 6,400



149

A French mid-19th century ormolu-mounted and brass-inlaid ebony and ebonised armoire

most probably by Alexandre Bellangé the arched top flanked to each side by a turned finial, above a bevelled mirrored cupboard door, the birch interior fitted with five adjustable shelves and a drawer, the angles with caryatid clasps, above a long drawer and bun feet, the back with various transport paper labels, one inscribed *Frau Puhlschneider/ Heinrich Klingenberg/ Hamburg*, 125cm wide, 54cm deep, 238cm high (49" wide, 21" deep, 93.5" high).

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000

This armoire forms part of an ebony and brass inlaid suite including pieces stamped Bellangé with identical female caryatid mounts and drawers centred by an identical patera. A cabinet from this suite, stamped Bellangé, was sold Sotheby's London, 3rd July 2007, lot 206 (£18,000).

Alexandre Bellangé (1799-1863), succeeded his father Louis-François circa 1823. He specialised in Boulle type furniture and participated in various international exhibitions of his time such as the London and Paris Great Exhibitions of 1851 and 1855.





150

150

A French early 19th century mahogany, cherry wood and marquetry lit-en-bateau the panelled ends each surmounted by scroll tops, the curved sides inlaid with scrolling foliage and palmettes, on casters, 246cm wide, 143.5cm deep, 128cm high (96.5" wide, 56" deep, 50" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600



151

151

A French early 19th century gilt-bronze Chinoiserie mantel clock

the movement by Honoré Pons, Paris the clock case in the form of a cushioned seat, centred by a circular dial, the reclining lady wearing a typical dress, on a shaped base decorated with urns and a Chinese temple, on scroll feet and apron cast with bells, the movement inscribed to the reverse Pons/ Medaille d'Orl 1827, 35.5cm wide, 12.5cm deep, 44cm high (13.5" wide, 4.5" deep, 17" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

Honoré Pons was a renowned master horologist famous for improving the quality of clock movements in France in the early part of the 19th century.



152Y

An Italian mid-19th century ivory and mother of pearl inlaid rosewood, ebony and marquetry octagonal tilt-top table attributed to the Falcini brothers the top centred by a medallion of flowers within bands of scrolling foliage and garlands of flowers, within a rim surround of flower-heads, on a baluster support, on scroll legs and casters, 91cm wide, 91cm deep, 75.5cm high (35.5" wide, 35.5" deep, 29.5" high).
 £6,000 - 9,000
 €7,500 - 11,000
 US\$9,600 - 14,000

A table with a very similar inlaid top, originally from the Villa Demidoff in San Donato, is illustrated in González-Palacios (plate 385).

Luigi (1794-1861) and Angiolo (1801-1850) Falcini were active in Florence in the second quarter of the nineteenth century. They had a reputation as restorers of Renaissance marquetry as well as makers in the their own right, reviving the earlier technique of intricate floral inlaid furniture after Leonardo van der Vinne. The first piece that the brothers exhibited was a prize-winning marquetry table shown at the Academy of Fine Arts in Florence in 1836, which was subsequently purchased by Grand Duke Leopold II for his private collection. They also exhibited at the Great Exhibition of 1851 with much acclaim.

Literature:

-Alvar González-Palacios, *Il Tempo del Gusto*, plates 385-403.



153



153

A pair of Italian late 19th century gilt bronze and Sarrancolin cassolettes

the ovoid body surmounted by a fixed domed lid with a pomegranate finial, raised on scrolling supports centred by a quiver and arrows, on a circular base and square beaded plinth, on bun feet, 15cm wide, 15cm deep, 42cm high (5.5" wide, 5.5" deep, 16.5" high). (2)

£15,000 - 25,000

€19,000 - 31,000

US\$24,000 - 40,000



154

154

A French late 19th/early 20th century Renaissance style gilt bronze mantel clock

the circular brass dial with enamel Roman numerals, above a female mask, surmounted by a neoclassical vase with lion's heads and flanked to each side by a female caryatid, on a shaped foliate base and toupie feet, the movement inscribed *EB* and numbered, 47cm wide, 18cm deep, 65cm high (18.5" wide, 7" deep, 25.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

155

A pair of French late 19th century Régence style giltwood fauteuils à la reine

each with a serpentine backrail centred by a scrolling acanthus shell, above a padded back à chassis, the padded armrests above scrolling supports, on a serpentine seat and cabriole legs with scroll feet (2)

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000



155

156

A French late 19th century Régence style ormolu-mounted red ground and parcel-gilt vernis Martin horloge de parquet

the gilt brass circular dial with enamelled Roman numerals, surmounted by a scrolling acanthus and a father time figure, decorated with Chinoiserie landscapes and figures, on a rectangular base and scrolling feet with lion's heads, 62cm wide, 33cm deep, 226cm high (24" wide, 12.5" deep, 88.5" high).

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000



156



157

157

A French late 19th century Régence style gilt-bronze six-light chandelier

the baluster acanthus-cast stem above a circular dish carved with foliage, issuing six scrolling branches, each terminating with circular drip-pan and candle holder, above a lower foliate terminal, 72cm wide, 53cm high (28" wide, 20.5" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

158Y

A French 19th century and later ormolu-mounted and brass-inlaid, tortoiseshell, ebony and ebonised Boulle style marquetry clock on pedestal

surmounted by a seated cherub holding a strapwork cartouche, the dial with enamel plaquettes with Roman numerals, above a reclining figure of father time, the tapering pedestal flanked to the angles by caryatids, on paw feet, restored and remounted; the cresting cherub damaged and repaired, 56cm wide, 24cm deep, 222cm high (22" wide, 9" deep, 87" high).

£15,000 - 25,000

€19,000 - 31,000

US\$24,000 - 40,000

159

An impressive French late 19th century Louis XV style gilt-bronze and cut-glass twelve-light chandelier

surmounted by scrolling acanthus branches above a central baluster stem issuing scrolling branches with foliate candle holders and glass drip-pans, hung all-over with faceted drops and flower-heads, terminating with a pear-shaped finial, 100cm in diameter, 155cm high (39" in diameter, 61" high).

£15,000 - 25,000

€19,000 - 31,000

US\$24,000 - 40,000





160

160

An Italian 19th century giltwood framed mantel mirror

the rectangular mirror plate set in an ornate frame surmounted by a floral urn finial flanked by scrolling foliate branches above barrels and cases, within a beaded frame with acanthus-carved surround, 72cm wide, 156cm high (28" wide, 61" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

161

A French late 19th century Louis XV style giltwood serpentine console

the stepped white marble top above a pierced frieze centred by a shell above a scrolling foliate garland, on pierced scrolling legs joined by a shaped stretcher centred by a fruit-filled urn, on scroll feet, 129cm wide, 53cm deep, 91.5cm high (50.5" wide, 20.5" deep, 36" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

162

An Italian late 19th century white marble and pietre dure inlaid table

the circular top inlaid with various marbles including Lapis, Jaune de Sienne, Rosso and Verde Antico, centred by a theatrical mask of Dionysus within garlands of scrolling foliage and palmettes, on a tri-form base carved with winged female herm figures, on a base carved with further tragic comic masks, flanked to each side by musical instruments, urns and scrolling branches of fruit and flowers, 86cm in diameter, 93cm high (33.5" in diameter, 36.5" high).

£15,000 - 25,000

€19,000 - 31,000

US\$24,000 - 40,000



161



162



163

163
A French late 19th century Louis XV style tulipwood, satinwood and stained fruitwood marquetry dressing table the marquetry possibly by Joseph Cremer inlaid with scrolled and interlacing foliate strapwork, floral pendants and acanthus leaves, the shaped sliding top inlaid to the centre with two birds feeding their young in a nest atop a tree within an oval medallion, over a rosewood-lined frieze drawer enclosing a hinged baize lined surface with a mirrored underside and compartments, on slender cabriole legs, 66.5cm wide, 37cm deep, 68cm high (26" wide, 14.5" deep, 26.5" high).
£1,000 - 1,500
€1,300 - 1,900
US\$1,600 - 2,400



164

164
A French late 19th century ormolu-mounted Fleur de Pêcher marble urn the baluster shaped body flanked to each side by a scrolling foliate handle cast with bullrushes, on a waisted circular foot and square base, pierced for electricity and mounted as a lamp, 17cm wide, 13.5cm deep, 34cm high (6.5" wide, 5" deep, 13" high).
£800 - 1,200
€1,000 - 1,500
US\$1,300 - 1,900



165

165

A French late 19th century ormolu-mounted kingwood, satiné, vernis Martin and parquetry meuble à hauteur d'appui by Victor Raulin, Paris the brèche d'Alep shaped marble top above a long drawer and a cupboard door opening to an interior with one shelf, on cabriole legs and foliate cast sabots, 120cm wide, 46cm deep, 111cm high (47" wide, 18" deep, 43.5" high).

£15,000 - 25,000

€19,000 - 31,000

US\$24,000 - 40,000

Victor Raulin took over his father's business circa 1878. His workshop was established rue de Turenne. In 1882 he relocated rue Vieille du Temple and later boulevard Saint-Germain, where he remained until 1925. He specialised in marquetry and lacquer furniture. He exhibited at the Paris 1878 and 1889 Expositions Universelles.

Literature:

Denise Ledoux-Lebard, *Le mobilier français du XIXe siècle*, Paris, 1984, pp.542-543.

166

A French late 19th century Louis XV style gilt bronze clock after an 18th century model by Robert Osmond the circular white enamel dial with Roman numerals signed *J.B. BAILLON / A PARIS*, flanked by foliate scrolls and surmounted by a cherub holding a lyre, above a musical trophy, on scrolling cabriole legs and a serpentine base, 33cm wide, 18cm deep, 49cm high (12.5" wide, 7" deep, 19" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000



166



168 (detail of top)



168



167

167

A French 19th century Louis XV style gilt-bronze cartel clock

the case decorated with acanthus leaves and shellwork surmounted by a cherub satyr, with pierced sound frets with later red velvet lining, the white enamel dial with Roman numerals and Arabic minute markers, the twin train movement stamped *Dumoulinneuff a.H.* *MOLLE PARIS*, striking on a bell, 33cm wide, 10cm deep, 70cm high (12.5" wide, 3.5" deep, 27.5" high).

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400

168

A French mid-19th century Louis XV style ormolu-mounted walnut, tulipwood, ebonised and marquetry table à bijoux

by Pretot & Cie, Paris the hinged top with a three-quarter pierced foliate gallery, inlaid with a flower-filled basket surrounded by trelliswork and floral decorated ebonised panels within strapwork and vine borders, opening to an interior with a mirror above a drawer with five compartments, the frieze with conforming marquetry, on cabriole legs and foliate scrolling sabots, the lockplate inscribed *Pretot & Cie Paris*, 55cm wide, 40cm deep, 74cm high (21.5" wide, 15.5" deep, 29" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000



169

169

A pair of French mid-19th century Louis XV style gilt and patinated bronze candelabra each with six scrolling leaf-cast branches terminating in candle-sconces with pierced foliate drip-pans, the stems in the form of cherubs draped in robes, holding aloft floral garlands and seated on tree stumps, raised on rocaille bases, 37cm wide, 63cm high (14.5" wide, 24.5" high). (2)
£3,000 - 5,000
€3,800 - 6,300
US\$4,800 - 8,000

170

A French late 19th century ormolu and gilt copper mounted kingwood and satiné parquetry *meuble à hauteur d'appui* the fleur de pêcher marble top above a central cupboard door flanked to each side by a further door, each with a medallion and floral garlands, opening to an interior fitted with two shelves, on cabriole legs and foliate cast sabots, 136.5cm wide, 44.5cm deep, 122.5cm high (53.5" wide, 17.5" deep, 48" high).
£15,000 - 25,000
€19,000 - 31,000
US\$24,000 - 40,000



170



171

171

A French late 19th century Rouge Griotte marble, gilt and patinated bronze mantel clock

the central globe with a circular dial surmounted by a cherub holding a flaming torch, above a support of clouds flanked by a Cupid, an arrow to one side and a cornucopia to the other, on a serpentine base centred by a foliate cartouche, on scrolling feet, 37cm wide, 19cm deep, 55cm high (14.5" wide, 7" deep, 21.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

172

A French late 19th century ormolu-mounted kingwood and marquetry occasional table

probably by Gervais Durand, Paris

the shaped top inlaid with flowers within a gilt surround, the front with a frieze drawer with foliate-cast handles, on cabriole legs, each headed by a foliate clasp, on scrolling foliate sabots, 55cm wide, 39cm deep, 72cm high (21.5" wide, 15" deep, 28" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600



172

173

A French late 19th century ormolu guéridon

by Zwiener Jansen successeur, Paris
the shaped green marble top above cabriole legs joined by a serpentine stretcher centred by an acanthus leaf mount, each leg surmounted by a female bust with a ribbon-tied corset, stenciled to the underside 2810 and stamped to the underside of the sabots ZJ, 58cm in diameter, 74cm high (22.5" in diameter, 29" high).

£25,000 - 40,000

€31,000 - 50,000

US\$40,000 - 64,000

This table is a perfect example of the exuberant rococo style developed by Joseph-Emmanuel Zwiener in the 1880s and by François Linke in the 1900s, announcing the Art Nouveau. Zwiener received the collaboration of the celebrated designer and sculptor Léon Messagé for the 1882 Exhibition in Paris and it is most likely that the present lot has been created for Zwiener by Messagé. The espagnolettes with open corsets are typical of Zwiener's work, they can notably be seen on a bombé shaped commode illustrated in *L'ameublement d'art français* (1850-1900), fig.17. Jansen took over the business in 1895 and purchased Zwiener's master models.

Joseph-Emmanuel Zwiener (born in 1849) established his workshop 12, rue de la Roquette and worked in Paris between 1880 and 1895. Jean-Henri Jansen (1854-1929) who began a career in decorating, rue Royale, succeeded to Zwiener in 1895 and renamed the business 'Zwiener Jansen successeur'.

Literature:

Camille Mestdagh, *L'ameublement d'art français* (1850-1900), 2010.

173



174

A French late 19th century Louis XV style silvered bronze jardinière

in the manner of Christofle
of oval form cast with cabochons and rocaille decoration, with a removable liner, 36cm wide, 21cm deep, 12cm high (14" wide, 8" deep, 4.5" high).

£1,000 - 2,000

€1,300 - 2,500

US\$1,600 - 3,200



174

175



175

A French mid-19th century Louis XVI style gilt bronze and malachite clock garniture
by Raingo Frères, Paris

the mantel timepiece with a cartouche cresting hung with flowers, the enamel with blue Roman numerals and the maker's name 'Raingo Fres, À Paris, the sides with flower-hung corbels flanked by cherubs, on a panelled plinth with lobed feet, the pair of candelabra each with four foliate-cast branches surmounted by swag decorated candle sconces each centred by a raised stem with finial hung with balls suspended from fine chains, the lobed compressed vase shaped bodies above short stems and conforming square panelled bases, *the clock: 52cm wide, 15cm deep, 51cm high, the candelabra: 22.5cm wide, 23cm deep, 63cm high.* (3)

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

176

A French late 19th century ormolu-mounted kingwood and parquetry vitrine
the central glazed door fitted with an oval medallion, the sides with glazed panels, the interior fitted with two glass shelves, on cabriole legs and scrolling foliate cast sabots, marble top and side mouldings to the top missing, *67cm wide, 38.5cm deep, 149.5cm high (26" wide, 15" deep, 58.5" high).*

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

176





177

177

A pair of French Louis Philippe gilt-bronze and malachite vases

each urn-shaped vase with a decor *en applique* depicting an allegorical group, flanked to each side by a handle with a male mask, on a circular foot, raised on a rectangular base and square plinth with a foliate frieze, 13cm wide, 11.5cm deep, 37cm high (5" wide, 4.5" deep, 14.5" high). (2)

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000

178

A French late 19th century Louis XVI style ormolu-mounted mahogany, parquetry and vernis Martin meuble à hauteur d'appui

the shaped Campan Vert marble top above a frieze d'entrelacs, the cupboard door painted with two seated ladies in a landscape signed A. Maes, the interior fitted with a shelf, the sides inlaid with parquetry, above a frieze of ribbon-tied drapery, on circular tapering feet, 110cm wide, 50.5cm deep, 104cm high (43" wide, 19.5" deep, 40.5" high).

£12,000 - 18,000

€15,000 - 23,000

US\$19,000 - 29,000

Provenance:

Bonhams Los Angeles, 31 October 1989, lot 319.



178



179



180



181

179

A French early 19th century Empire gilt-bronze clock of Cupid and Psyche

the square case with white enamel ring dial, surmounted by a seated figure of Psyche playing the lyre, Cupid standing alongside with bow and quiver, on a rectangular base with frieze of palmettes, raised on bun feet, 38cm wide, 14.5cm deep, 49cm high (14.5" wide, 5.5" deep, 19" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

180

A pair of French late 19th century Empire style gilt-bronze six-light figural candelabra

each standing figure holding a foliate branch issuing scrolling candle branches, on a columnar base cast with flowerheads, on a square base, 23cm wide, 23cm deep, 58.5cm high (9" wide, 9" deep, 23" high). (2)

£1,000 - 2,000

€1,300 - 2,500

US\$1,600 - 3,200

181

A pair of Regency gilt-brass and cut-glass luster candlesticks

the sconces and star-shaped drip-pans hung with amber coloured faceted glass drops, the faceted sconces and baluster stems above cupola bases with foliate chasing to the domed tops above alternating amber glass and gilt-brass baluster columns, on moulded circular plinths, some possible replacements to glass, 35cm high (13.5" high) (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

A closely related pair of candlesticks sold Sotheby's London 'Property from the Estate of the Late Lady Samuel of Wych Cross', 18 November 2008, lot 138 (£5,625)

182

A French late 19th century ormolu-mounted kingwood bureau de dame

by Krieger, Paris

the shaped top within a stepped surround with scrolling foliate mounts to each angle, the front with three frieze drawers, the lockplate inscribed *Mon Krieger/ Ameublement/ Paris*, on cabriole legs each headed by a scrolling foliate mount, on acanthus cast sabots, 123.5cm wide, 65cm deep, 75.5cm high (48.5" wide, 25.5" deep, 29.5" high).

£10,000 - 15,000

€13,000 - 19,000

US\$16,000 - 24,000

An identical bureau plat by Krieger is illustrated in Mestdagh, p.311.

The firm Krieger were furniture manufacturers, established in 1826. They produced and exhibited pieces in Great Exhibitions, such as the 1900 Exposition Universelle. Their style was inspired by eighteenth century items and Empire designs, with a modern impression of Louis XV and XVI period furniture.

Literature:

Camille Mestdagh, avec la collaboration de Pierre Lecoules:

L'ameublement d'art français (1850-1900), 2010.

Denise Ledoux-Lebard, *Le mobilier français du XIXe siècle*, Paris, 1984, pp.396-397.

183

A French late 19th/early 20th century ormolu and jasperware mounted kingwood vitrine

the shaped later marble top above a frieze of floral garlands centred by a relief with bacchic putti, above a glazed door with an apron centred by a jasperware medallion depicting venus and Cupid, the interior with a mirrored back and three glass shelves, on cabriole feet and foliate cast sabots, 70.5cm wide, 41cm deep, 157.5cm high (27.5" wide, 16" deep, 62" high).

£10,000 - 15,000

€13,000 - 19,000

US\$16,000 - 24,000



183



182



182 (detail)



184

184

A French late 19th century ormolu-mounted kingwood mahogany lady's writing desk

by François Linke, Paris, Index number 386

the serpentine top inset with a leather writing surface, within a ribbon-tied stepped surround, above a central drawer flanked by simulated drawers with trellis decoration, on cabriole legs and foliate paw-cast feet, the mounts inscribed *LINKE* to the reverse, 87cm wide, 57cm deep, 75cm high (34" wide, 22" deep, 29.5" high).

£6,000 - 9,000

€7,500 - 11,000

US\$9,600 - 14,000

185

A French late 19th/ early 20th century Louis XV style ormolu-mounted kingwood and vernis Martin vitrine

the shaped top surmounted by a scrolling foliate mount, the bombé glazed door with painted panel depicting figures in a landscape, the velvet-lined interior fitted with two glass shelves, the sides with similar panels, on cabriole legs and acanthus-cast sabots, 75cm wide, 36cm deep, 174cm high (29.5" wide, 14" deep, 68.5" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600



185

186

A French 19th century Sienna marble, gilt and patinated bronze mounted inkwell

by Alexandre Falguière

surmounted by a female bust with head turned to sinister and raised on a pillar with ribbon-tied laurel swags, the urn shaped inkwells with flambeaux decorated hinged tops, on a rectangular plinth with bun feet, the back of the bust shoulder signed 'A. Falguière', 22cm wide, 11cm deep, 24cm high (8.5" wide, 4" deep, 9" high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000

187

A French late 19th century ormolu-mounted satiné, parquetry and vernis Martin console

the brèche d'Alep marble top surmounted by a shaped pediment, above a frieze centred by a cartouche, flanked to each side by a further cartouche, the mirrored back, front and sides decorated with vernis Martin panels depicting flower garlands, trophies and scènes galantes, on cabriole legs and foliate cast sabots, 117cm wide, 41cm deep, 125cm high (46" wide, 16" deep, 49" high).

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000

The present console relates in design and décor to the style often called "third rococo", particularly well represented in Paris by furniture makers such as Joseph-Emmanuel Zwiener or François Linke. In the 1880s Louis Majorelle's oeuvre is also representative of this taste as per example the giltwood suite decorated with vernis Martin he delivered for the Het Loo Palace in Apeldoorn or the bed he presented at the 1889 Paris Universal Exhibition.

Literature:

Camille Mestdagh, *L'ameublement d'art français (1850-1900)*, Paris, 2010, pp.175-178.



186



187



188



189

188

A French late 19th century Louis XVI style gilt-bronze three-piece clock garniture by Marquis, Paris

the case surmounted by a flaming urn flanked to each side by laurel garlands, the circular white enamel dial inscribed *Marquis/ A Paris* flanked to each side by scrolling supports, above ribbon-tied acanthus leaves, on a shaped breakfront base and toupie feet, the seven-lights candelabra *en suite*, the clock: 57cm wide, 21cm deep, 55.5cm high (22" wide, 8" deep, 21.5" high), the candelabra: 75cm high (29.5" high). (3)

£10,000 - 15,000

€13,000 - 19,000

US\$16,000 - 24,000

189

A French late 19th/ early 20th century Louis XV style ormolu-mounted kingwood and satiné vitrine-cabinet

the serpentine brèche marbre top above a pair of glazed doors, the interior fitted with two adjustable glass shelves, the spreading sides with glazed panels, on short cabriole legs and acanthus cast sabots, 90cm wide, 39cm deep, 111cm high (35" wide, 15" deep, 43.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600



190

190

A French late 19th century ormolu-mounted kingwood and satiné bureau plat the rectangular top inset with a gilt-tooled leather writing surface, above three frieze drawers, the back with similar simulated drawers, on fluted tapering legs and foliate cast sabots, 171cm wide, 86cm deep, 75cm high (67" wide, 33.5" deep, 29.5" high).

£12,000 - 18,000

€15,000 - 23,000

US\$19,000 - 29,000

191

A large pair of French late 19th century gilt bronze mounted Maurin green marble vases

each of ovoid form, flanked to each side by a scrolling handle with intertwined cornucopiae, joined by ribbon-tied floral garlands, on a circular foot issuing foliage and a square plinth, 31cm wide, 26cm deep, 67cm high (12" wide, 10" deep, 26" high). (2)

£7,000 - 10,000

€8,800 - 13,000

US\$11,000 - 16,000



191



192

192

A French late 19th century Louis XVI style gilt bronze cartel clock probably by Raingo, Paris the ribbon-tied lyre back-plate centred by a circular enamel dial with Roman numerals inscribed *Robin Hger du Roy/ A PARIS*, surmounted by two eagles' heads and flanked by a pair of laurel branches, the bronze inscribed *RG* to the back and numbered, 40cm wide, 91cm high (15.5" wide, 35.5" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

193

A late 19th century Louis XVI style ormolu-mounted mahogany vitrine the Brèche d'Alep shaped marble top above a breakfront with a glazed door, the sides with glazed panel, the interior fitted with two glass shelves, on circular fluted legs à asperges, 125cm wide, 43cm deep, 115cm high (49" wide, 16.5" deep, 45" high).

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000



193

194

**A French 19th century Louis XVI style
ormolu-mounted mahogany table vitrine**
attributed to Henry Dasson, Paris
the rectangular glazed top opening to a vitrine
compartment with a green velvet lining, on
baluster legs joined by a shaped stretcher
centred by a couple of dolphins, on fluted
toupie feet, 70cm wide, 47.5cm deep, 77cm
high (27.5" wide, 18.5" deep, 30" high).
£5,000 - 8,000
€6,300 - 10,000
US\$8,000 - 13,000

Henry Dasson (1825-1896) was one of the
most celebrated Parisian bronzier ébénistes.
His business was located at 106, rue Vieille-
du-Temple, Paris. His work is renowned for
the fine quality of the metalwork, ormolu and
gilding. Specializing in the reproduction of the
period styles of Louis XIV, XV and XVI furniture,
Dasson often used to copy items whilst adding
his own style. Successes at the Paris Expositions
Universelles in 1878 onwards brought his work
into demand on the Continent and in England
where he established an elite clientele including
the Royal family.

Literature:

Camille Mestdagh, 'Henry Dasson(1825-1896),
ébéniste et bronzier parisien', *L'Estampille
l'objet d'art*, October 2006.
Camille Mestdagh, *L'ameublement d'art
français (1850-1900)*, 2012.

195

**A pair of French mid-19th century
ormolu-mounted Campan Vert marble urns**
each with a removable domed cover
surmounted by a floral finial, the waisted
body flanked to each side by a scrolling foliate
handle, on a circular spreading foot and square
base, 30cm wide, 28cm deep, 63cm high
(11.5" wide, 11" deep, 24.5" high). (2)
£2,500 - 3,500
€3,100 - 4,400
US\$4,000 - 5,600



194



195



196



196

196

A fine pair of French late 19th century gilt-bronze four-light wall appliques

by Henry Vian, Paris, after a model by Beurdeley each surmounted by a mask of Diane above a lyre-shaped backplate issuing ribbon-tied foliate candle branches, above a knotted drape terminating in tassels, numbered to the back 338 and B24 and stamped HV and BY, 34cm wide, 80cm high (13" wide, 31" high). (2)

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000

197

A French late 19th century gilt-metal mounted and mother of pearl inlaid sycamore, marquetry and parquetry oval gueridon in the manner of Topino

the top decorated with architectural views incorporating mother of pearl, including ruins and grottoes with a river in the foreground, the paterae and trellis decorated frieze with a drawer and pull-out writing slide, on cabriole legs joined by a tier-stretcher inlaid with a book, ink stand and quill pens, 65.5cm wide, 47cm deep, 75cm high (25.5" wide, 18.5" deep, 29.5" high).

£1,500 - 2,000

€1,900 - 2,500

US\$2,400 - 3,200



197

198

A late 18th/early 19th century red marble campana shaped urn with a removable top and a short waisted stem on a moulded socle, 38cm wide, 18cm deep, 29cm high (14.5" wide, 7" deep, 11" high).
£1,500 - 2,500
€1,900 - 3,100
US\$2,400 - 4,000



198

199

A French late 19th century ormolu-mounted mahogany occasional table by Henry Dasson, Paris, dated 1877 the rectangular Rouge de Languedoc marble top within a gilt surround, the front fitted with a frieze drawer, on tapering fluted legs with Ionic capitals, each surmounted by a blindfolded female mask, on small bun feet, stamped and dated twice to the underside *Henry Dasson/ 1877*, 61cm wide, 49cm deep, 76cm high (24" wide, 19" deep, 29.5" high).
£10,000 - 15,000
€13,000 - 19,000
US\$16,000 - 24,000

For a note on Henry Dasson please see lot 194.

Literature:

Camille Mestdagh, 'Henry Dasson(1825-1896), ébéniste et bronzier parisien', *L'Estampille l'objet d'art*, October 2006.
Camille Mestdagh, *L'ameublement d'art français (1850-1900)*, 2010.



199



200

An impressive French 19th century life-size gilt and patinated bronze figural candelabra

after Claude Michel Clodion

the standing nymph holding aloft an urn issuing nine scrolling branches, each terminating with a circular candle holder and drip-pan, raised on a fluted marble and scagliola base, 67cm wide, 75cm deep, 294cm high (26" wide, 29.5" deep, 115.5" high).

£50,000 - 80,000

€63,000 - 100,000

US\$80,000 - 130,000



From a private Spanish collection
(lots 201 - 202)

201

A fine French mid-19th century ormolu-mounted white marble mantel clock

possibly by Beurdeley, the movement by Ferdinand Berthoud, Paris the circular white enamel dial inscribed *Ferdinand Berthoud/ A Paris*, surmounted by two reclining putti, flanked to each side by floral swags and attributes of Love, on a shaped base with a further cloud-borne putti, above a scrolling foliate frieze and garlands of flowers, on toupie feet, the drum movement with a pinwheel escapement inscribed to the reverse *Ferdinand Berthoud*, 69cm wide, 25cm deep, 66cm high (27" wide, 9.5" deep, 25.5" high).

£15,000 - 25,000

€19,000 - 31,000

US\$24,000 - 40,000

The same clock can be found in the Beurdeley sale in 1895, 6-9 May: Catalogue of Furniture and Works of Art made in the workshop and under the direction of M.A Beurdeley, under the lot number 46, described as follows: *Pendule de style Louis XV (sic), en marbre blanc, avec groupes d'amours dans le goût de Boucher, tenant des guirlandes de fleurs en bronze ciselé et doré au mat. Le socle en marbre blanc est enrichi de rinceaux et de guirlandes en bronze doré Haut. 68 cent. Larg. 68 cent.* It was bought by M. Martin Fuld for 1600 francs or.

The model can also be found in the *Catalogue des modèles pour bronzes d'art, meubles de style et de grande décoration provenant de la Maison A.Beurdeley* in 1897, 19-22 October, under the lot number 50, described as follows: *Pendule Louis XVI, enfants aux nuages.*

It relates to a model made circa 1780, illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, Vol. I, p. 251, no. 4.6.23.

The same model of clock, by Emmanuel Alfred Beurdeley, executed with a red marble, sold Sotheby's New York, 28th November 2006, lot 272 (\$ 108,000). Another with a white marble sold in these rooms, 6th July 2011, lot 187 (£42,000).



202

An impressive pair of French 19th century ormolu-mounted white marble vases

each with baluster shaped body flanked to the sides by three female caryatids, each joined by ribbon-tied floral garlands, on scrolling supports, on a circular base with scrolling foliate frieze, 31cm in diameter, 52cm high (12" in diameter, 20" high). (2)

£20,000 - 30,000

€25,000 - 38,000

US\$32,000 - 48,000



203

A late 19th century Italian carved marble group of a courting couple
signed F. Palla

depicting a young girl picking petals off a daisy to discover if *he loves me, he loves me not*, the bearded figure walking beside her with his right arm around her shoulders, on an integral, waisted oval base signed F. Palla, 68cm (26.75") high

£5,000 - 7,000

€6,300 - 8,800

US\$8,000 - 11,000



203



204

204

A French 19th century marble bust of Madame du Barry

after Augustin Pajou (1730-1809)

looking to sinister, her drapery falling from her left shoulder, raised on a square spreading socle, together with a Brèche Violette marble pedestal with a square shelf above a cylindrical shaft terminating in a stepped square base, the bust 73cm (28.75") high, overall 180cm (70.5") high (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

Madame du Barry was the last Maîtresse-en-titre of Louis XV of France. Louis XV built the Château de Louveciennes for her, where she retired after his death in 1774. Madame du Barry was guillotined during the Revolution in 1793. Pajou was her favourite sculptor of Madame du Barry, and from 1770 to 1773 he made five portraits busts of her, all with different hair styles. The present bust is based on the final bust Pajou created for her, which is now in the Louvre.

Following the success of this bust the king granted Pajou a workshop in the Louvre.



205

205
An Italian 19th century white marble group of two putti playing with flowers
by Morelli, Florence
on a moulded rectangular marble base, signed to the back of the group
Morelli/ Florence, 37cm wide, 20cm deep, 60cm high (14.5" wide, 7.5" deep, 23.5" high).
£7,000 - 10,000
€8,800 - 13,000
US\$11,000 - 16,000



206

206
An Italian 19th century alabaster group of a mother and child
by Emilio Fiaschi (Italian 1858 - 1941)
on a circular waisted foot, signed to the back *P.E. Fiaschi, 35cm wide, 37cm deep, 55cm high (13.5" wide, 14.5" deep, 21.5" high).*
£1,000 - 2,000
€1,300 - 2,500
US\$1,600 - 3,200

207

A French late 19th century gilt-bronze figural group

by Raphael Charles Peyre (1872-1949)

depicting three putti resting among sheafs of corn, the base signed *R. Ch. Peyre*, 42cm wide, 30cm deep, 50cm high (16.5" wide, 11.5" deep, 19.5" high).

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000

208Y

A large mid 19th century Dieppe ivory group of a Bacchanalian scene

after Simon Louis Boizot, French (1743-1809)

depicting a Bacchante dancing with a baby on her left shoulder, with a baby satyr playing the cymbals and another offering grapes to a wolf, the wolf resing its paws on bunches of grapes, above a rocky base, raised on an ebonised plinth with a plaque inscribed *LOUIS SIMON BOIZOT PARIS 1743-1809, the ivory 34cm high (13.5" high); 43cm high (17" high) overall*

£5,000 - 7,000

€6,300 - 8,800

US\$8,000 - 11,000

Simon Louis Boizot is known to have exhibited a marble group of a Bacchante carrying an infant at the Salon of 1796, which the present ivory may be derived from.



207

209

A French 19th century white marble bust of Attis

by Jean Baptiste Clésinger, Rome, dated 1860

wearing a Phrygian hat and Classical drapery, a strap across his chest inscribed *J. Clésinger. Rome. 1860*, on a circular waisted foot and Rouge de Verone marble column, the bust: 95cm high (37" high); overall: 224cm high (88").

£20,000 - 30,000

€25,000 - 38,000

US\$32,000 - 48,000

Born in Besançon in 1814, Jean-Baptiste Clésinger, known as Auguste (d.1883), began exhibiting at the Salon in 1843, making his début with a marble bust of the Vicomte de Valadon. He was the son and pupil of a monumental sculptor and stone mason Georges Philippe Clésinger. His father took him to Rome in 1832 where he worked for a time in Bertel Thorvaldsen's studio. He also established his own studio in Rome and sent work from there to be exhibited at the Salon. Returning to Paris he worked with David d'Angers. In 1847 Clésinger married Georges Sand's daughter which put him into contact with the fashionable elite in Paris and led to commissions for many portrait busts. He is best known for the colossal bust of Liberty on the Champs de Mars in Paris. He won numerous medals and was created *Officier de la Légion d'Honneur* in 1864. Clésinger favoured the heroines of the ancient civilisations of Greece, Egypt and Rome as subjects for many of his works.

Literature:

Stanislas Lami, *Dictionnaire des Sculpteurs de l'École Française Au Dix-Neuvième siècle*, Paris, pages 393-405.



208



209



209 (detail)



210

210

A pair of French 19th century gilt bronze two-light corner wall-appliques

after an 18th century model by Jean-Charles Delafosse

each surmounted by a flame above a baluster and a backplate with two scrolling arms joined by laurel-wreath garlands and terminated by a futed drip-pan and foliate candle-holder, 34cm wide, 22cm deep, 49cm high (13" wide, 8.5" deep, 19" high). (2)

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

211

A French mid-19th century Louis XVI style ormolu-mounted thuya and fruitwood marquetry jardinière

in the manner of Grohé, Paris

the top with a removable toile lining, above a frieze inlaid with trellis and flowerheads centred by a breakfront with an allegorical trophy, the sides with floral garlands, the back with similar inlay centred by two cornucopiae, on circular tapering legs, each headed by a Corinthian capital above intertwined laurel branches, 84cm wide, 38cm deep, 91cm high (33" wide, 14.5" deep, 35.5" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800



211



212

An impressive French late 19th/early 20th century Louis XVI style ormolu-mounted mahogany commode

by Paul Sormani, Paris, after the model by Jean-François Leleu the demi-lune Brèche Violette marble top above an egg-and-dart frieze, above a long drawer cast with scrolling foliage, the lockplate inscribed *P.Sormani Paris/ 134, Bould Haussmann*, above two long drawers sans-traverses mounted with scrolling foliate handles, the bombé sides with cupboard doors fitted with a shelf, the angles with acanthus-cast clasps above trails of entrelacs, on tapering fluted legs with acanthus-cast Ionic capitals and bun feet, the carcass stamped twice under the marble *Sormani/ Paris*, 189cm wide, 64.5cm deep, 101cm high (74" wide, 25" deep, 39.5" high).

£40,000 - 60,000

€50,000 - 75,000

US\$64,000 - 96,000

Paul Sormani was born in Italy in 1817. The highly successful business he established in Paris was relocated 10, rue Charlot in the 1860s. On his death in 1867 the firm was taken over by his wife and son, renamed VEUVE PSORMANI ET FILS and later only by his son PAUL SORMANI. In the 1900s the business relocated Boulevard Haussman. The firm produced furniture in a variety of styles, including excellent quality versions in Louis XV and Louis XVI styles. They exhibited at all the major exhibitions of his time, winning medals in 1849, 1855, 1867, 1878, 1889 and 1900.

Literature:

Camille Mestdagh, *l'ameublement d'art français (1850-1900)*, 2010.



213

213

A French late 19th century Louis XVI style ormolu-mounted mahogany moucheté secrétaire

after a model by Jean-Henri Riesener

the grey marble top within a pierced gallery above a long drawer centred by a bas-relief plaque depicting playing putti, the fall-front lined with a gilt-tooled leather writing surface and opening to an interior fitted with four pigeon-holes and five small drawers, the frieze with a long drawer centred by foliate arabesques, on circular tapering fluted legs and foliate toupie feet, 65cm wide, 38cm deep, 123cm high (25.5" wide, 14.5" deep, 48" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

The present lot is based on a model of secrétaire by Jean Henri Riesener (Villa Ephrussi de Rothschild, Saint-Jean-Cap-Ferrat).



214

214

A French mid-19th century Louis XVI style gilt and lacquered bronze guéridon

the oblong top inset with a mirror, above an entrelacs frieze, on circular legs with intertwined laurel branches and terminated by Corinthian capitals, joined by a stretcher en arbalète centred by a finial, on scrolling acanthus and paw feet, 59.5cm wide, 37cm deep, 77cm high (23" wide, 14.5" deep, 30" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600



215

A pair of French late 19th century ormolu-mounted mahogany pedestals

the shaped Royal red marble top above a waisted frieze with entrelacs, the tapering fluted front surmounted by a scrolling acanthus and flanked by canted corners, the base with a similar frieze on scrolling acanthus feet, 43cm wide, 36.5cm deep, 123cm high (16.5" wide, 14" deep, 48" high). (2)

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000



216

216Y

A French 19th century Louis XV style ivory table-vitrine

probably Dieppe

covered in applied ivory leaves, the top applied with masks, crests, an eagle and lyre flanked by scrolling acanthus to the sides, above a glazed vitrine compartment, on cabriole legs and foliate cast sabots, 60cm wide, 40cm deep, 74cm high (23.5" wide, 15.5" deep, 29" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

217Y

An Italian 19th century ivory inlaid Macassar ebony side chair

possibly Milanese

the cresting in the form of opposed griffons centred by a vase issuing feather plumes, the rectangular pierced back with an elaborate splat decorated with opposing mythical creatures entwined with scrolling foliage above a mask surmounted by a basket of flowers, the spiral-strung columnar uprights above a stuffed simulated leopard-skin upholstered seat, on turned legs joined by stretchers

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000



217



218



218

A pair of French late 19th century gilt-bronze ten-light candelabra
by Henry Dasson, Paris, dated 1879

each with an urn flanked to the sides by a ram's head joined by floral garlands, the top with scrolling branches terminating with circular drip-pans and foliate candle holders, on three scrolling supports joined by further floral garlands, on a circular base signed to the side *Henry Dasson, 1879*, on tapering fluted feet, pierced for electricity, 32cm wide, 32cm deep, 62cm high (12.5" wide, 12.5" deep, 24" high). (2)

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000

For a note on Henry Dasson please see lot 194.

219

A French late 19th century ormolu and Wedgwood-type mounted mahogany vitrine

by Victor Raulin, Paris

the shaped top surmounted by a pierced gallery centred by a circular blue and white plaque, the bombé glazed door inset with an oval medallion depicting Venus and Cupid, the spreading sides with glazed panels, the interior fitted with two glass shelves, on cabriole legs and scrolling acanthus-cast sabots, the interior of the door with small plaque inscribed *Vtor Raulin/ 226 Blvd. St Germain*, the back stamped *Raulin* and with garde-meuble paper label inscribed *Bedel & Cie, 17 Rue Monsigny...*, 107cm wide, 48cm deep, 164.5cm high (42" wide, 18.5" deep, 64.5" high).

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000



219





220

A French 19th century ormolu-mounted green porphyry three-piece brûle-parfum garniture

each surmounted by a removable domed lid with pine finial, tapering body and spreading circular foot cast with foliage, on a square base with canted angles, the centre-piece flanked to each side by a scrolling foliate handle, the centre-piece: 15.5cm wide, 9.5cm deep, 20.5cm high (6" wide, 3.5" deep, 8" high). (3)

£15,000 - 25,000

€19,000 - 31,000

US\$24,000 - 40,000



221

221 (detail of pedestal)

221

An Italian mid 19th century figure of a

fisherboy 'Giovane Pescatore'

by Pietro Bazzanti (1825-1895)

the young boy holding a small fish in his left

hand, raised on a rocky naturalistic base,

signed to the back *P. Bazzanti Firenze*, on a

green marble pedestal carved with a coiling

fish, damages to the pedestal, *the fisherboy*:

109cm high (42.5" high), the column: 105.5cm

high, 41.5" high). (2)

£10,000 - 15,000

€13,000 - 19,000

US\$16,000 - 24,000

Pietro Bazzanti specialised in allegorical and genre subjects as well as copies of Antique and Renaissance sculpture. Regarded as one of the most talented sculptors of his day, his studio in Florence became a centre for other important sculptors such as Ferdinando Vichi, Cesare Lapini and Guglielmo Pugi. Many of these sculptor's works are inscribed *Galleria Bazzanti*.

Another example of this figure by Bazzanti was sold in these rooms, Thursday 5 July, 2012, London, lot 149 (£14,300).

222

An Italian late 19th century white marble

group of a seated boy and his dog

by Antonio Piazza, Carrara

signed to the back *A. Piazza/ Carrara*, raised

on a circular waisted plinth, 45cm wide, 36cm

deep, 111cm high (17.5" wide, 14" deep,

43.5" high).

£15,000 - 20,000

€19,000 - 25,000

US\$24,000 - 32,000



223

A French late 19th century white marble figure of an elegant lady wearing a brimmed bonnet and flowing dress holding a bouquet of flowers against an architectural balustrade, 28cm wide, 29cm deep, 77cm high (11" wide, 11" deep, 30" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

224

An Italian late 19th century alabaster figure of Flora

by Giovanni Bastiani (1830-1868)

the lady dressed in a long flowing dress, bearing her shoulders and leaning against a wooden fence holding a book, signed to the side *Prof. J. Bastiani*, 43cm wide, 31cm deep, 100cm high (16.5" wide, 12" deep, 39" high).

£7,000 - 10,000

€8,800 - 13,000

US\$11,000 - 16,000



223



224



225

225

A 19th century white marble figure of a girl, an allegory of 'Hesitation'

the nude figure with head tilted, seated upon a naturalistic base, engraved to the front *Hesitation* and signed to the back *L. Barnes*, 40cm wide, 47cm deep, 101cm high (15.5" wide, 18.5" deep, 39.5" high).

£6,000 - 9,000

€7,500 - 11,000

US\$9,600 - 14,000

226

An English 19th century white marble figure of Eve

by John Warrington Wood, Roma, dated 1872

seated on an oval naturalistic base, signed to the back *J Warrington Wood/ Scip Roma 1872*, losses to hands and feet, 76cm wide, 42cm deep, 83cm high (29.5" wide, 16.5" deep, 32.5" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600

John Warrington Wood (1839-1886)

A similar sculpture depicting Eve by Warrington Wood was exhibited at the Royal Academy in London in 1869, no. 1189.



226



227

Hiram Powers, American (1805-1873)

A marble bust of Proserpine

depicted emerging from acanthus leaves, the leaves terminating in a moulded oval base, signed to the reverse *H. POWERS Sculpt*, raised on a later grey veined marble pedestal above a square base, the bust 62cm high (24" high), overall 124cm high (48.5" high)

£30,000 - 50,000

€38,000 - 63,000

US\$48,000 - 80,000

Hiram Powers was arguably the greatest American sculptor of the nineteenth century. He achieved international recognition for his near life-size figure of *The Greek Slave*, which became one of the most famous Orientalist works of art in the world. It was taken on a tour of America in the late 1840's, as well as holding pride of place in the United States contribution to the Great Exhibition of 1851 in London. Powers was a Swedenborgian or 'New Churchman', and believed that 'the legitimate aim of art should be spiritual and not animal' and that the natural body was merely a veil over the soul and spiritual body. This belief inspired him to create 'ideal' sculpture that represented an archetypal beauty obvious in the present bust.

Proserpine was the daughter of Ceres (Summer), and the goddess of Spring. According to myth she was abducted by Pluto, the god of the underworld and held prisoner for four months, her release ending Winter and inducing the start of Spring. Power's bust of Proserpine was his most popular sculpture. The sculptor had been considering another ideal bust to pair with his bust of *Ginerva* which was completed in 1838, but did not begin work on the Proserpine until receiving a commission from Philadelphia publisher Edward L. Carey in 1843. His first version depicted Proserpine emerging from a basket of spring flowers, and is now in the Philadelphia Museum of art (acc. no. 1978-18-1a).

Because of the work involved with carving the intricate flowers, his second version replaced them with acanthus leaves and a wicker basket. The bust proved so popular that Powers created numerous examples, offering them in life-size and two-thirds' life size. The demand was so great that he altered the bust again in 1849, removing the acanthus leaves and the basket and replacing them with a simple beaded border, for which he charged a reduced fee. There is an example of the second version in the Washington D.C., NMAA, and of the third version also in Washington, Joseph H. Hirshhorn Museum and Sculpture Garden. Reduced versions are also known, which omit the bust and depict only the head and shoulders. An example is in the Albright-Knox Art Gallery, Buffalo, N.Y.

Related Literature:

R. P. Wunder, *Hiram Powers Vermont Sculptor, 1805 -1873*, Newark, Delaware, 1990, page 187-204.

Other busts of Proserpine by Powers were sold at Christie's New York, 1 December 2005, lot 79, and Christie's New York, 19 May 2005, lot 154.





228

228

Two Florentine late 19th/ early 20th century framed pietre dure and black marble panels depicting sprigs of flowers one within a giltwood frame, the other a parcel-gilt and ebonised frame, one 18cm wide, 25cm high (7" wide, 9.5" high); the other 19cm wide, 27cm high (7" wide, 10.5" high). (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

229Y

A 19th century Austrian ivory and rosewood model of a temple in the renaissance style, the domed roof with segmented veneers and replaced composition finial, the square top with outset corners and obelisk surmounts, the pillar supports with strapwork motifs and inset hexagonal columns headed by spheres, the moulded plinth of rectangular form with inset corners and a parquetry floor, applied throughout with ripple and beaded mouldings, the underside with the stencilled retailers or maker's stamp 'Republik Osterreich, Zollomi, Salzburg' together with an eagle crest and the number '85', 31cm wide, 26cm deep, 48cm high (12" wide, 10" deep, 18.5" high).

£6,000 - 9,000

€7,500 - 11,000

US\$9,600 - 14,000



229



230

230

Two late 19th century rock crystal and gilt-bronze candlesticks each tapering fluted stem surmounted by a foliate drip-pan and candle holder, on a stepped circular base, one 19cm high (7.1/2" high), the other 20cm high (8" high), each 10cm (4") in diameter. (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

231

A small Austrian late 19th century parcel-gilt red-ground enamel tazza

the shaped dish with six reserves depicting couples in a landscape, the underside painted with houses and ruins, on a baluster support and domed circular foot with similar panels depicting couples flanked by scrolling foliage, 15cm in diameter, 12.5cm high (5.5" in diameter, 4.5" high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000

232

A French or Russian late 19th century gilt-bronze and Rhodonite tazza

the circular dish flanked to the sides by three winged putto heads, each joined by floral garlands, on a tri-form base and bun feet, 12cm in diameter, 11cm high (4.5" in diameter, 4" high).

£700 - 1,000

€880 - 1,300

US\$1,100 - 1,600



231



232



233



233

A pair of French late 19th century Neo-Grec gilt bronze and marble urns

by Barbedienne after a design by F. Levillain, Paris the urn shaped body with a bas-relief décor depicting mythological scenes, supported by a tripod headed by herms busts and terminated in paw feet, on a triform base, 12cm wide, 10cm deep, 30.5cm high (4.5" wide, 3.5" deep, 12" high). (2)

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

234

A French late 19th century Neo-Grec gilt-bronze adjustable fire-gate

by Ferdinand Barbedienne, Paris flanked to each side by a scroll support headed by a mythological beast's head, joined by a rectangular stretcher, stamped to one side F. Barbedienne, 70cm to 115cm long, 48cm high, (27.5" to 45" long, 18.5" high). (2)

£1,000 - 2,000

€1,300 - 2,500

US\$1,600 - 3,200

235

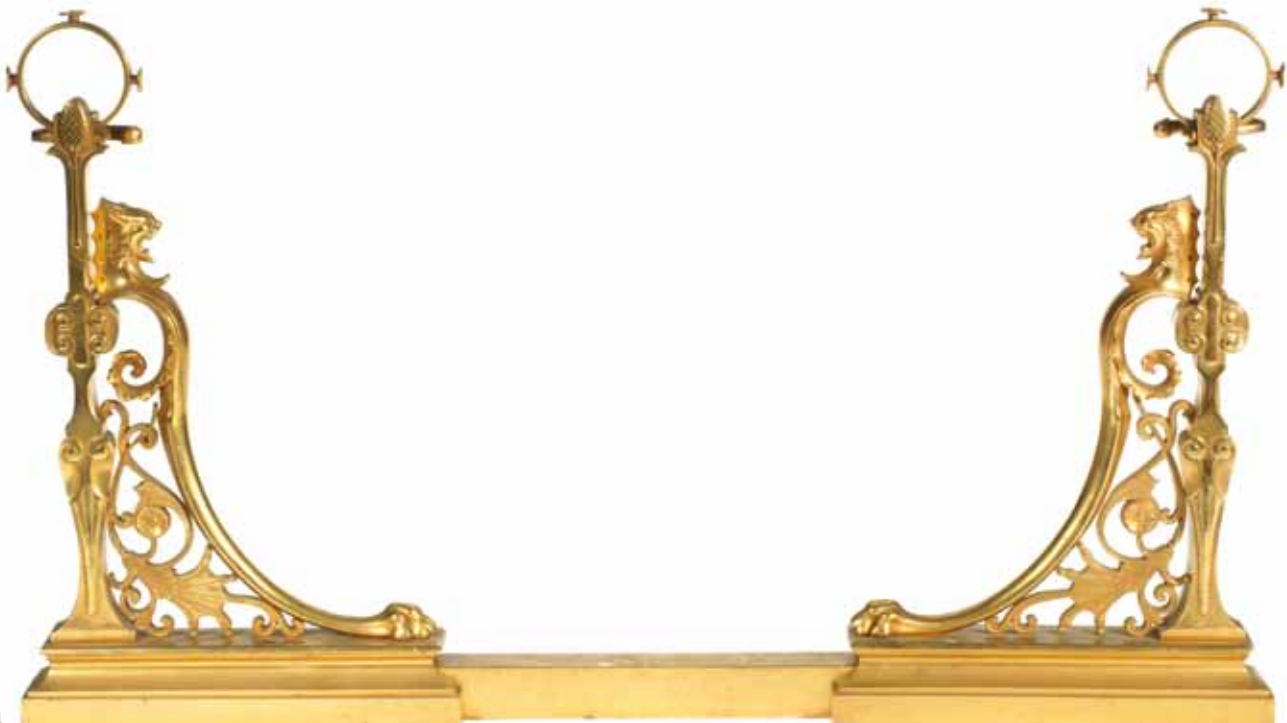
A pair of late 19th century Italian partially ebonised armchairs

the moulded tub-shaped backs with Greek key carving, on downswept front supports headed by carved bird's masks and terminating in anthemion shields, the woven leather strap seats on carved griffon monopodia front supports and conforming hairy carved rear legs (2)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800



234



235



236

236

An Egyptian style late 19th century satinwood and mother of pearl inlaid stool in the form of a cat
the carved head above an upholstered seat with inlaid seat rail of stylized running tri-form motif on form legs and paw feet, 39cm wide, 78cm deep, 66cm high (15" wide, 30.5" deep, 25.5" high).

£3,000 - 5,000

€3,800 - 6,300

US\$4,800 - 8,000

237

A set of four 19th century Louis XIV style ormolu wall lights of octagonal form, each surmounted by a pair of opposing crowned dolphins centred by a fleur de lys, the bevelled plates within a border of five foliate and strapwork relief motifs each centred by a mask or a cabochon device on a plain ground, the sides with strapwork and fleur de lys decoration, the aprons each with a bearded mask entwined with serpents and flanked by alternate bird and bat wings issuing three scrolling candle arms, the back of one wall light bearing a printed label 'FRONT HALL', the candle drip-pans drilled for electricity, the candle arms and the plates possibly added at a later date, 31cm wide, 19cm deep, 48cm high (12" wide, 7" deep, 18.5" high). (4)

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

The crowned dolphins to the cresting of the present lot are emblematic of Louis the Grand Dauphin of France (1661-1711), born the eldest son of Louis XIV. His destiny to rule France was never realised as he pre-deceased his father. However he gained recognition as a great military figure and was also noted for his art collection. Louis' residences included an apartment in the Château de Versailles and among others he employed Jean Bérain as one of his 'house' designers. It is tempting to speculate that the offered wall lights are based on examples such as those which may have featured in The Grand Dauphin's private apartments.



237

238

A French late 19th century giltwood oval over-mantel mirror the mirror-plate within a carved wreath frame, surmounted by a strapwork cartouche, flanked to each side by scrolling foliage, terminating with a carved shell and foliage, 82cm wide, 148.5cm high (32" wide, 58" high).

£500 - 800

€630 - 1,000

US\$800 - 1,300



238



239

239

A French late 19th century Louis XV style carved fruitwood demi-lune console

by Jeanselme, Paris

the variegated marble top above a rope-twist carved frieze centred by an acanthus leaf flanked to each side by garlands of foliage, on scrolling volute supports carved with garlands of fruit, joined by a shaped stretcher centred by an urn, on scroll feet, the carcass stamped to the underside *Jeanselme*, 90cm wide, 44cm deep, 98cm high (35" wide, 17" deep, 38.5" high).

£1,500 - 2,000

€1,900 - 2,500

US\$2,400 - 3,200



240

240

A French early 20th century gilt bronze and porcelain twenty-light chinoiserie chandelier

the simulated bambou branches centred by a blue and white porcelain vase surmounted by a candleholder fitted for electricity, the porcelain broken and repaired, one candleholder missing, 85cm wide, 110cm high (33" wide, 43" high).

£1,200 - 1,800

€1,500 - 2,300

US\$1,900 - 2,900

Provenance:

Purchased from the Cecil Beaton sale.

241

A French early 20th century parcel-gilt and ebonised mirror the rectangular bordered bevelled mirror-plate surmounted by a cresting depicting two winged cherubs centred by a scrolling armorial motif, surrounded by a beaded moulding and acanthus frame, 100cm wide, 141cm high (39" wide, 55.5" high).

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400



241



242



244



243

242

A framed Florentine late 19th/ early 20th century pietre dure and mother of pearl inlaid panel depicting a drinking cavalier within a rectangular parcel-gilt and ebonised frame with Greek-key surround, the plaque: 20cm wide, 29cm high (7.5" wide, 11" high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000

A similar panel depicting a cavalier in 17th century costume drinking from a wine bottle in a cellar is illustrated in Anna Maria Massinelli, *The Gilbert Collection of Hardstones*, 2000, No 69, p. 167.

243

Two Roman late 19th century pietre dure mounted giltwood frames

including panels of porphyry and lapis-lazuli, one stamped to the back G. B. Gatti, 33cm wide, 40.5cm high (12.5" wide, 15.5" high) and 27.5cm wide, 36cm high (10.5" wide, 14" high). (2)

£1,000 - 2,000

€1,300 - 2,500

US\$1,600 - 3,200

244

An Italian grey scagliola column

with a revolving top and waisted stepped circular base, 29cm in diameter, 108cm high (11" in diameter, 42.5" high).

£1,200 - 1,800

€1,500 - 2,300

US\$1,900 - 2,900

245

A Russian or Baltic 19th century gilt-metal mounted cut-glass and ruby-red glass ten-light chandelier

surmounted by a leaf decorated corona centred by a ring support decorated with swans, above faceted bead chains supporting rings mounted with five bowls each issuing a cut-glass obelisk, flanked by ten scrolling candle-arms, terminating with an acorn finial, the whole hung with bead drops, 71cm in diameter, 90cm high (27.5" in diameter, 35" high).

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600



245



246



247

246

An Italian 20th century ebonised and fruitwood architectural console table

the triangular pediment surmounting a marble top above a stepped frieze and two shelves, on fluted column supports, each headed by an ionic capital, the front columns on gilt bronze paw feet, 156cm wide, 41cm deep, 135cm high (61" wide, 16" deep, 53" high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000

247

A set of four early 20th century Empire style gilt and patinated bronze five-light wall-appliques

each with a foliate-cast branch terminating in cornucopie shaped sconces, the backs in the form of swans with wings spread issuing from acanthus leaves with pierced anthemias beneath, 31cm wide, 38cm high (12" wide, 14.5" high). (4)

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000



248

249

248

An Austrian late 19th/ early 20th century terracotta bulldog with glass eyes, depicted standing, 59cm long, 51cm high (23" long, 20" high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000

249

An Austrian late 19th/ early 20th century terracotta bulldog with glass eyes, depicted lying, 79cm long, 34cm high (31" long, 13" high).

£2,000 - 3,000

€2,500 - 3,800

US\$3,200 - 4,800

250

A late 19th century steel rocking chair the scrolling frame with a suede slung seat and padded arms

£1,000 - 1,500

€1,300 - 1,900

US\$1,600 - 2,400

A very similar 'siège à bascule' sold Sotheby's Paris, 30 September 2011, lot 196



250



251

251

A pair of large Japanese late 19th century parcel-gilt and polychrome decorated lacquered covered porcelain vases, on mother-of-pearl inset wooden bases each with a waisted neck flanked to each side with a scroll handle, the baluster shaped body decorated in gold, black and red with birds and flowers in fields, on spreading black lacquered octagonal wooden bases, 40cm wide, 40cm deep, 95cm high (15.5" wide, 15.5" deep, 37" high). (2)

£3,500 - 5,500

€4,400 - 6,900

US\$5,600 - 8,800

252

An Italian Grand Tour Sienna marble, sanguine Breccia and alabastro Fiorito temple

20cm wide, 20cm deep, 31cm high (7.5" wide, 7.5" deep, 12" high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,400 - 4,000



252

253

A late 19th/ early 20th century parel-gilt and polychrome decorated Moorish style architectural cabinet

the stepped pediment surmounted by a domed top, above a balustrade gallery, the mirrored back with arched frame on baluster supports, the shaped lower section fitted with a frieze drawer, above a cupboard door decorated with turned trellis-work, the interior fitted with a shelf, the arched sides decorated with Arabic calligraphy, on turned feet, 120cm wide, 50cm deep, 255cm high (47" wide, 19.5" deep, 100" high).

£2,500 - 3,500

€3,100 - 4,400

US\$4,000 - 5,600



253

254

A pair of 20th century gilt-bronze mounted porcelain vases and covers

each with a removable domed lid surmounted by a pine finial, the tapering body centred to the front and back by a painted panel of flowers within scrolling foliage, flanked to each side by a bearded mask handle, on a spreading circular foot and square base with canted angles, 15cm wide, 12cm deep, 28cm high (5.5" wide, 4.5" deep, 11" high). (2)

£1,000 - 2,000

€1,300 - 2,500

US\$1,600 - 3,200



254

255

A French late 19th century patinated bronze figural group of Cupid and Psyche

by E. Vittoz

on a domed base inscribed to the side *E. Vittoz Bronzier*, on an octagonal ebonised wooden base, 33cm wide, 33cm deep, 62cm high (12.5" wide, 12.5" deep, 24" high).

£5,000 - 8,000

€6,300 - 10,000

US\$8,000 - 13,000



255



255 (detail)



256

A French late 19th century patinated-bronze figure entitled 'Etude et Méditation'

by Paul Dubois, cast by Barbedienne, Paris

signed to the back *P. Dubois* and to the side *F. Barbedienne, Paris*, with pastille to the back *Réduction Mécanique Collas*, with brass plaque to the front inscribed *La Fédération des Cercles catholiques et des Associations conservatrices, A Monsieur Amand Neut, au vaillant et infatigable publiciste qui, toujours fidèle à son drapeau, lutte depuis cinquante ans pour La Foi, La Justice et la Liberté/ 1831-1881*, raised on a brèche du Nord marble square tapering pedestal with brass rim surround to the top and base, the bronze figure: 40cm wide, 39cm deep, 78cm high (15.5" wide, 15" deep, 30.5" high), overall: 205cm high (80.5" high). (2)

£8,000 - 12,000

€10,000 - 15,000

US\$13,000 - 19,000



256 (detail)



257

257
After Antoine Louis Barye
(French, 1795 - 1875)
A bronze model of
Panthere de L'Inde No.1
cast by Barbedienne
the reclining beast on a naturalistic base,
signed BARYE and stamped F. BARBEDIENNE
FONDEUR, 13cm high (5" high), 28cm wide
(11" wide)
£2,000 - 3,000
€2,500 - 3,800
US\$3,200 - 4,800

258
Christophe Fratin, French (1800-1864)
A bronze model of *Jument défendant
son Poulain*
cast by Daubrée
depicting a rearing horse protecting her foal
from a wolf, raised on a naturalistically cast
base, stamped DAUBRÉE, 34cm wide, 31cm
high (13" wide, 12" high).
£3,000 - 5,000
€3,800 - 6,300
US\$4,800 - 8,000

Fratin was the son of a taxidermist, and his understanding of the anatomy of animals probably came from his time helping his father in the taxidermy business. Fratin studied under Pioche in Metz and then moved to Paris where he studied under the painter and sculptor Géricault. It is perhaps the influence of Géricault's romanticism that lingers in the expressive form and almost ragged finish of Fratin's work and makes his style so distinctive. He first exhibited at the Salon of 1831, and received a medal at the Great Exhibition of 1851 with a citation describing him as the greatest animal sculptor of his day.



258



259

259
A bronze group of 'Les deux Parques' by Barbedienne after a model by Clésinger
signed 'F. Barbedienne and with the stamp 'Réduction Mécanique, A. Collas Breveté', 50cm wide, 22cm deep, 30cm high
(19.5" wide, 8.5" deep, 11.5" high).

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

260
An Italian 19th century bronze bust of Seneca
probably Neapolitan
the hollow bust after the antique, on shaped and waisted marble socle,
23cm wide, 25cm deep, 44cm high (9" wide, 9.5" deep, 17" high).
£2,000 - 3,000
€2,500 - 3,800
US\$3,200 - 4,800



260



261

An impressive pair of Venetian early 20th century Belgian black and specimen marble busts of an African king and queen

the king wearing a leopard skin headpiece with braided necklace and lapis pendant, with pleated robe and sash, the queen with tiger skin headpiece, drop earrings and beaded necklace, with lapis pendant and pleated robe, each on a stepped Patricia green marble base, together with a single marble column on stepped circular plinth, *the king: 69cm wide, 32cm deep, 102cm high; the queen: 67cm wide, 34cm deep, 106cm high; the column: 37cm wide, 108cm high.* (3)

£40,000 - 60,000

€50,000 - 75,000

US\$64,000 - 96,000



262

A pair of French 19th century gilt-bronze seven-light candelabra each with scrolling branches terminating with foliate drip-pans and candle holders, a seated cherub to the top, on a tri-form naturalistic base centred by a butterfly, flanked to each side by a strapwork cartouche, on three pairs of snail-cast feet, one candle-arm missing, 36cm wide, 36cm deep, 56cm high, (14" wide, 14" deep, 22" high). (2)

£4,000 - 6,000

€5,000 - 7,500

US\$6,400 - 9,600

End of Sale



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A pair of documentary Sèvres
blue-ground topographical ice pails
(glacières "Vase B") from the Service
des petites vues de France ordered by
King Louis Philippe, dated 1830, with
views of the Palais Royal and Château
de Neuilly
£8000 - 12000



Period Design

Tuesday 18 December 2012, at 12:30pm
Knightsbridge London

Enquiries

+ 44 (0) 20 8963 2814
charlie.thomas@bonhams.com

Viewings

Sunday 16 December, 11am to 3pm
Monday 17 December, 9am to 6.30pm
Tuesday 18 December, 9am to 10.30am

A Chinese late 19th/early 20th century
hardstone and ivory mounted polychrome
decorated black lacquer six-panel screen
£2,000 – 3,000

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 equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone (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 £25,000 of the *Hammer Price*
20% from £25,001 of the *Hammer Price*
12% from £500,001 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 £5,000, 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 £5,000. 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 3% 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 3% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 3% 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 7468 8353/8302 Fax: +44 (0)20 7629 9673
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 licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/about-us/museums-and-libraries/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5228. 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://animalhealth.defra.gov.uk/cites/> or may be requested from:

DEFRA, Wildlife Licensing and Registration Service
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB

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 10 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 Kutichinsky

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

2. A diamond brooch, signed Kutichinsky

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 Kutichinsky

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* sells the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, 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		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.		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> .
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	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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.2	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;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>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.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams's</i> officers, employees and agents.
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;	9.3.3	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.	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;			10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;			10.9	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.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	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> .
8.2	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.	10	MISCELLANEOUS	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's</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.3	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	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		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		

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

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	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.	9.2.2	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
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.			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> .
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .			9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
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.	9.3.1	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	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.	9.3.2	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.
7.1.1	to terminate this agreement immediately for your breach of contract;	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> .
7.1.2	to retain possession of the <i>Lot</i> ;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	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.
7.1.4	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;	8.1.2	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.
7.1.5	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;	8.1.3	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> .
7.1.6	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.2	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> .
7.1.8	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;	8.2.1	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:
7.1.9	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;	8.2.2	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
7.1.10	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;	9	FORGERIES		
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> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.		
		9.2	Paragraph 9 applies only if:		
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		

- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price of the Lot plus Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- You may wish to protect yourself against loss by obtaining insurance.
- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 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.
- 11.3 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.

- 11.4 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.
- 11.5 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.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 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.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 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.
- 11.12 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.

12 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 for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

“Expenses” charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights’ fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller’s* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

“Forgery” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

“Guarantee” the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer’s Agreement*.

“Hammer Price” the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

“Loss and Damage Warranty” means the warranty described in paragraph 8.2 of the Conditions of Business.

“Loss and Damage Warranty Fee” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“Lot” any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

“Motoring Catalogue Fee” a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

“New Bond Street” means *Bonhams’* saleroom at 101 New Bond Street, London W1S 1SR.

“Notional Charges” the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

“Notional Fee” the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

“Notional Price” the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

“Notice to Bidders” the notice printed at the back or front of our *Catalogues*.

“Purchase Price” the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price*.

“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

19th Century Paintings

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

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Greer Adams
+61 2 8412 2222

African and Oceanic Art

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

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

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

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 207 468 8340

Art Nouveau & Decorative Art & Design

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

Australian Art

Litsa Veldekis
+61 2 8412 2222

Australian Colonial Furniture and Australiana

James Hendy
+61 2 8412 2222

Books, Maps & Manuscripts

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

British & European Glass

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

British & European Porcelain & Pottery

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

Contemporary Art

U.S.A
Jeremy Goldsmith
+1 212 644 9656

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

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

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
Julian King
+852 2918 4321

Clocks

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

Coins & Medals

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

Contemporary Art & Modern Design

UK
Gareth Williams
+44 20 7468 5834
U.S.A
Sharon Goodman Squires
+1 212 644 9128

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

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

Ethnographic Art

Jim Haas
+1 415 503 3294

Football Sporting Memorabilia

Dan Davies
+44 1244 353118

Furniture & Works of Art

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

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

Deborah Allan
+44 20 7468 8276

Islamic & Indian Art

Alice Bailey
+44 20 7468 8268

Japanese Art

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

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
AUSTRALIA
Patti Sedgwick
+61 2 8412 2222

Marine Art

UK
Alistair Laird
+44 20 7468 8211
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Laurence Fisher
+44 20 7393 3984

Modern, Contemporary & Latin American Art

U.S.A
Sharon Goodman Squires
+1 212 644 9128

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

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
USA
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471
AUSTRALIA
Damien Duigan
+61 2 8412 2232
Automobilia
UK
Toby Wilson
+44 8700 273 619
USA
Kurt Forry
+1 415 391 4000

Motorcycles

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

Musical Instruments

Philip Scott
+44 20 7393 3855

Natural History

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

Old Master Pictures

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

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

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

Portrait Miniatures

Camilla Lombardi
+44 20 7393 3985

Prints

UK
Robert Kennan
+44 20 7468 8212
U.S.A
Judith Eurich
+1 415 503 3259

Russian Art

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

Scientific Instruments

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

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

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

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Toys, Dolls & Chess

Leigh Gotch
+44 20 8963 2839

Travel Pictures

Veronique Scorer
+44 20 7393 3960

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Paul Maudsley
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Carson Chan
+852 2918 4321

Whisky

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

Wine

UK
Richard Harvey
+44 (0) 8700 273622
U.S.A
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

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

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

South East England

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

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

Tunbridge Wells
Ground Floor
Royal Victoria House
51-55 The Pantiles
Tunbridge Wells, Kent
TN2 5TE
+44 1892 546 818
+44 1892 518 077 fax

Whitstable
95/97 Tankerton Road,
Whitstable, Kent
CT5 2AJ
+44 1227 275 007
+44 1227 266 443 fax

Isle of Wight

+44 1983 282 228

Representative:
West Sussex
Jeff Burfield
+44 1243 787 548

South West England

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

Cornwall – Par
Cornubia Hall
Eastcliffe Road
Par, Cornwall
PL24 2AQ
+44 1726 814 047
+44 1726 817 979 fax

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

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

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

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

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

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

Midlands

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

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

Henley
The Coach House
66 Northfield End
Henley on Thames
Oxon RG9 2JN
+44 1491 413 636
+44 1491 413 637 fax

Yorkshire & North East England

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

North West England

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

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

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

Southport
33 Botanic Road
Churchtown
Southport
Merseyside PR9 7NE
+44 1704 507 875
+44 1704 507 877 fax

Representative:
Isle of Man
Felicity Loughran
+44 1624 822 875

Channel Islands

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

Representative:
Guernsey
+44 1481 722 448

Scotland

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

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

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

Wales

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

EUROPE

Austria
Garnisongasse 4
1090 Vienna
+43 (0) 699 1722 8428

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0)2 736 5076
+32 (0)2 732 5501 fax

France
4 rue de la Paix
75002 Paris
+33 (0)1 42 61 1010
+33 (0)1 42 61 1015 fax

Germany
Albertusstrasse 26
50667 Cologne
+49 (0)221 2779 9650
+49 (0)221 2779 9652 fax

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
+49 (0) 89 2420 7523 fax

Ireland
31 Molesworth Street
Dublin 2
+353 (0)1 602 0990
+353 (0)1 4004 140 fax

Italy
Via Boccaccio 22
20123 Milano
+39 (0)2 4953 9020
+39 (0)2 4953 9021 fax

Via Sicilia 50
00187 Rome
+39 (0)6 48 5900
+39 (0)6 482 0479 fax

Monaco
Le Beau Rivage
9 Avenue d'Ostende
Monte Carlo
MC 98000
+377 93 50 14 80
+377 93 50 14 82 fax

The Netherlands
de Lairessestraat 123
1075 HH Amsterdam
+31 20 67 09 701
+31 20 67 09 702 fax

Spain
Nunez de Balboa no.4 - 1A
Madrid
28001
+34 91 578 17 27

Switzerland
Rue Etienne-Dumont 10
1204 Geneva
Switzerland
+41 76 379 9230

Representatives:
Athens
Art Expertise
+30 210 3636 404

Denmark
John Raben Levetzau
+44 (0)1508 521 251

Marbella
James Roberts
+34 952 90 62 50

Moscow
Olga Malysheva
+7 903 724 6872

Portugal
Filipa Rebelo de Andrade
+351 91 921 4778

Prague
Jan Zvelebil
+420 2 414 00081

NORTH AMERICA

USA

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

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

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

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

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

District of Columbia/ Mid-Atlantic
Martin Gammon
+1 (202) 333 1696

Southern California
Christine Eisenberg
+1 (949) 646 6560

Florida

+1 (305) 228 6600

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

Massachusetts Boston/New England
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004

Montreal, Quebec
David Kelsey
+1 (514) 341 9238

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
Thomaz Oscar Saavedra
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong
Carson Chan
Suite 1122
Two Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax

Beijing
Xibo Wang
Room A515
F/5 CBD International Mansion
No. 16 Yongan Dongli
Chaoyang District
Beijing 100022
+852 3607 0023
+852 2918 4320 fax

Japan
Hiromi Ono
Level 14 Hibiya Central Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax

Taiwan
37/F Taipei 101 Tower
No. 7 Xinyi Road
Section 5
Taipei 100, Taiwan
+886 2 8758 2898
+886 2 8758 2897 fax

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax

Melbourne
Ormond Hall
557 St Kilda Rd
Melbourne VIC 3004
+61 (0) 3 8640 4088

Representatives:
Perth
Norah Ohrt
+61 (0) 8 9433 4414

Adelaide
James Bruce
+61 (0) 8 8232 2860

AFRICA

South Africa
Penny Culverwell
Johannesburg
+27 (0)71 342 2670



1793

Bonhams
101 New Bond Street
London W1S 1SU
+44 (0) 20 7447 7447
+44 (0) 20 7447 7447 FAX