

**FINE EUROPEAN FURNITURE,
SCULPTURE AND WORKS OF ART**

Thursday 12 December 2013



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FINE EUROPEAN FURNITURE, SCULPTURE AND WORKS OF ART

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Front cover: Lot 162 (detail)
Back cover: Lots 25 - 135
Inside front cover: Lot 16 (detail)
Inside back cover: Lot 269 (detail)

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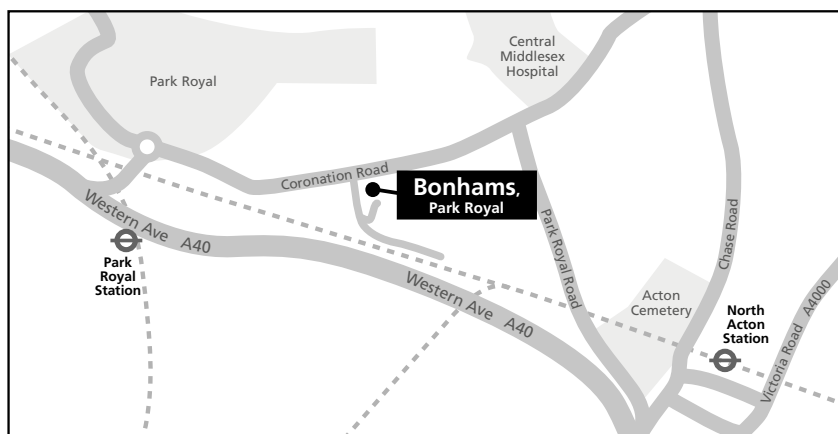
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1

AN EARLY 18TH CENTURY FLEMISH VERDURE TAPESTRY

the field depicting Diana, holding a sword and shield, stood in the foreground on the bank of a lake, with two hand maidens to her right, within a wooded scene, enclosed by flowering vine borders
 276cm x 321cm

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



2

2

A 16TH CENTURY GAMEPARK TAPESTRY

set within a wooded scene with numerous huntsmen enclosed by floral borders

490cm x 254cm

£12,000 - 18,000

€14,000 - 22,000

US\$19,000 - 29,000

3

AN ITALIAN LATE 16TH/EARLY 17TH CENTURY CARVED AND PARCEL-GILT WALNUT MARRIAGE CASKET OR SMALL CASSONE

circa 1600

the hinged, rectangular cover centred by a raised panel carved with a scene of people in a street before a preacher, probably St. Francis of Assisi, above acanthus-carved moulded friezes, the cover's border carved with a run of interlaced guilloche, the hinge and hasp sites carved with cherub masks, carved to the underside with Rebekah and Eliezer at the Well, within a parcel-gilt border of trailing foliage and flowers, the front frieze centred by a scroll-edged cartouche, with faint traces of lettering, flanked to either side by a saint beneath a pedimented portico, the sides and rear frieze carved with foliate scrolls and urns against a matted ground with traces of parcel gilding, the angles carved with angel caryatids, all above a flute-carved base moulding, 39cm wide, 28.5cm deep, 18.5cm high (15in wide, 11in deep, 7in high).

£3,000 - 4,000

€3,600 - 4,800

US\$4,800 - 6,400



3



4

4

**A LATE ITALIAN 16TH CENTURY CARVED ALABASTER
OVAL RELIEF OF ST. MICHAEL**

possibly Florentine, circa 1600

of concave form with scrolling mount, the central armour clad winged figure brandishing a sword in his right hand and holding a set of scales in his left hand, his left foot resting on the body of Satan, the rear with an old metal bracket, old chips to scrolling borders, 23cm high (9" high).

£1,500 - 2,000

€1,800 - 2,400

US\$2,400 - 3,200



5

**A LARGE ITALIAN ROMANESQUE 13TH/14TH CENTURY
LIMESTONE RECUMBENT LION**

with stylised mane and tail curled around his body and haunches, the front paws slightly bent, on a rectangular integral base, 37cm wide, 205cm long, 77cm high (14.5in wide, 80.5in long, 30in high).

£15,000 - 25,000

€18,000 - 30,000

US\$24,000 - 40,000

Recumbent lions were a common motif in Italian architecture between the 11th and 13th centuries, with pairs often found supporting columns forming church porches or a portico, as at the Cathedrals in Modena, Assisi and Parma, which all share the small head and stylised mane of the Romanesque lion. The lion offered here bears no marks to its back suggesting that it once bore a column upon its back, but does to the side, indicating that it was a flanking sculpture, possibly beside a doorway or wall.





6

6 Y

A LARGE AND IMPORTANT LATE 18TH / EARLY 19TH CENTURY IVORY CORPUS CHRISTI

in a Baroque giltwood frame

the figure of Cristo Vivo with head turned to the right, eyes and mouth open, with finely carved teeth and tongue, wearing a crown of thorns and a rope tied perizonium, mounted in an early 18th century giltwood frame of architectural form, with a breakfront cornice below a rectangular tablet, with an ivory *INRI* plaque applied and a similar cornice above, the frame carved with ribbon-tied, fruiting garlands surmounted by putti masks and flanked by scrolling acanthus leaves, with a single winged putto mask below, *the ivory 64cm high (25in high), the frame 76.5cm wide, 126cm high (30in wide, 49.5in high)*

£20,000 - 25,000

€24,000 - 30,000

US\$32,000 - 40,000

7 Y

A 17TH CENTURY HISPANO-PHILIPPINE IVORY AND PARCEL GILT FIGURE OF THE INFANT CHRIST

standing on a cushion, *5cm wide, 4cm deep, 17.5cm high (1.5in wide, 1.5in deep, 6.5in high)*

£3,000 - 4,000

€3,600 - 4,800

US\$4,800 - 6,400



7

8 *

**AN 18TH CENTURY FLEMISH BIBLICAL
TAPESTRY**

depicting the Queen of Sheba before King Solomon
woven in wool and silk,
628cm x 244cm

£6,000 - 8,000

€7,200 - 9,600

US\$9,600 - 13,000

The Queen of Sheba was the monarch of the ancient kingdom of Sheba, believed to be in either modern day Ethiopia or Yemen. The Queen is referred to in Yemeni and Ethiopian history, the Bible and the Qur'an.

Based on the biblical account, the queen heard of the great wisdom of King Solomon of Israel and journeyed there with gifts of spices, gold, precious stones and beautiful wood and to test him with questions.

According to Yemeni and Ethiopian history the story is more brutal. King Solomon invited the Queen of Sheba to a banquet, serving spicy food to induce her thirst, and inviting her to stay in his palace overnight. The Queen asked him to swear that he would not take her by force. He accepted upon the condition that she, in turn, would not take anything from the house without his consent. The Queen assured that she would not, slightly offended by the implication that she, a rich and powerful monarch, would engage in theft. However, she woke up in the middle of the night with a strong thirst. Just as she reached for a jar of water placed close to her bed, King Solomon appeared, warning her that she was breaking her oath, water being the most valuable of all material possessions. Thus, while quenching her thirst, she set the king free from his promise and they spent the night together.





AN ITALIAN EARLY 18TH CENTURY CARVED WHITE MARBLE GROUP OF PAN AND SYRINX

by Francesco Bertos (1678-1741)

on an integral naturalistic base with pan flutes by a tree stump, 40cm wide, 23cm deep, 51.5cm high (15.5in wide, 9in deep, 20in high).

£30,000 - 50,000

€36,000 - 60,000

US\$48,000 - 80,000

The vigorous, deeply hollowed-out composition and the types of figure in this dramatic marble group prove that it is by the Paduan sculptor Francesco Bertos, whose soaring pyramidal groups fashioned in marble or bronze characterise the Rococo period in Venetian art, as much as the slightly later aerial perspective paintings of Tiepolo do.

This group is presumably the Pan and Syrinx that is mentioned in an inventory of 1742 as one of four mythological marble groups in Palazzo Manin, Venice (Avery, loc. cit.), for it is closely related to two others of them: a Silenus Mounted on a Donkey and a Hercules and Lichas (see Avery, 2009, cat. nos. 42 and 37 respectively: the latter used to be in the Koelliker collection, London, from which it was sold at Sotheby's, London, 3 December 2008). All three groups display a simplicity of composition that is rather uncharacteristic, for they represent only two figures each and can be appreciated from a single view-point, as opposed to Bertos's usual complex multi-figure arrangements. Furthermore the details are less sharply depicted and more impressionistically modelled than usual.

The 1742 Manin inventory indicates that the Pan and Syrinx group was carved to match a group of Adonis and Venus and two groups of 'Jolle', i.e. two groups relating the story of Hercules and Iole. The Hercules and Lichas may be obliquely referred to as one of the two 'Jolle' groups: the myth related in Ovid's *Metamorphoses* (book 9) goes as follows: Hercules was courting Iole, daughter of the King of Oechalia while his wife Deianira was at home in Trachis. When Deianira learned of Hercules's infidelity she pretended to try and reignite her husband's desire by sending him as a gift Nessus's 'love potion'. But this was instead a deadly poison smeared on a tunic. The wretched Lichas delivered the gift and was present when Hercules began to be consumed by the poison. Hercules, suspecting Lichas himself of this treacherous act, flung him to his death in the sea.

Provenance

Mentioned in an inventory of 1742 in the collection of Conte Lodovico Manin and displayed in the Gallery of Marble Groups in the Palazzo Manin, Venice.

Literature

Charles Avery, *The Triumph of Motion: Francesco Bertos (1678-1741) and the Art of Sculpture*, Turin, 2008, p. 14, p. 176, cat. no. 37; pp. 178-79, cat. no. 42.

Our gratitude to Doctor Charles Avery for his assistance with this footnote.





10

10

AN ITALIAN 18TH CENTURY MARBLE RELIEF,
The Triumph of Bacchus

depicting Bacchus and Ariadne in a leopard-drawn chariot, with attending fauns and putti, within a moulded border, flanked to the sides by corinthian column relief, 119cm wide, 9.5cm deep, 68cm high (46.5in wide, 3.5in deep, 26.5in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000

After the painting *Triumph of Bacchus and Ariadne* by Annibale Carracci (1560-1609)



11

11 *

A PAIR OF ITALIAN LATE 18TH CENTURY NEO-CLASSICAL CARVED WHITE MARBLE IONIC COLUMNS OR PEDESTALS

both of slightly tapering form, and having square capitals with a leaf-carved frieze atop slightly angled volutes, carved to the sides with laurel leaves, and to the front with a floral swag between the volutes, the spiral stop-fluted shaft with a circular leaf-cast lower moulding, all raised on a stepped and moulded square base, 24.5cm wide, 24.5cm deep, 108.5cm high (9.5in wide, 9.5in deep, 42.5in high). (2)

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600

These columns are reminiscent of those in the Marble Court at Sardis, ancient city of Turkey, which also have Ionic capitals and spirally-fluted columns.



12

**A LARGE ITALIAN 17TH CENTURY
ALABASTER, RED AND GREEN MARBLE
FOUNTAIN**

dated 1643

the circular stepped dish above a ring turned
baluster shaft and square base, above a waived
spreading plinth, dated 1643 to the front, *65cm in
diameter, 128cm high (25.5in in diameter, 50in high).*

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000



13 * Y

**A SOUTH GERMAN FIRST HALF OF THE 18TH CENTURY
CARVED IVORY, BOXWOOD, FRUITWOOD, WALNUT AND
GLASS FIGURE GROUP OF A PAIR OF OLD BEGGARS
DISPUTING**

attributed to Simon Troger (Austrian, 1683 - 1768) or his circle the pair of beggars seated at a table, on which an ivory pipe, bowl, carrots and a chip-carved stoppered wine flask, the beggars, dressed in rags, apparently in dispute, the beggar on the right with glass eyes, bushy eyebrows, movable tongue protruding from his mouth, and gesturing towards the table, wearing sandals with wooden thongs and with a satchel at his waist, the other hump-back beggar with glass eyes, carefully delineated teeth, and wearing ragged cloths, boots, a bottle and a fruitwood bowl tied at his waist, both seated on a boarded stool, the whole on a chequer-patterned rectangular walnut base, 43cm wide, 19cm deep, 24cm high (16.5in wide, 7in deep, 9in high).

£6,000 - 10,000
€7,200 - 12,000
US\$9,600 - 16,000

The Austrian sculptor Simon Troger is widely regarded as having produced some of the most impressive and distinctive virtuoso ivory carving of the eighteenth century. He trained in the workshop of Schmiedecker in Merano, and worked in Innsbruck, before settling in Munich in 1726 where he was employed by Andreas Faistenberger and later set up his own workshop in Haidhausen in 1736. Troger's work is characterised by the technique involving a combination of ivory, wood and glass to create representations of beggars and bucolic characters. Commissioned by patrons including Maximilian III Joseph, Prince Elector of Bavaria, Troger's figures appear in the collections of many European Museums.

An ivory and wood sculpture in the collection of the Victoria & Albert Museum shows two similarly-dressed peasants - wearing boots very similar to the ones worn by the beggars in this group - and is described as 'prefiguring' the work of Simon Troger. A series of wood and ivory groups associated with the Passion now in the Museo degli Argenti in Florence are closely analogous. These were brought to Florence by Ferdinand III de' Medici from Würzburg in 1814, and are thought to date from the early eighteenth century.



14 *

A 19TH CENTURY LIMOGES PARCEL GILT AND EN-GRISAILLE ENAMEL CHARGER

in the manner of Pierre Reymond, French (fl. 1537-1584) the dished reserve enamelled with a Biblical figural frieze depicting three scenes entitled *GENESE 1*, *GENESE 2* and *GENESE 3* on a continuous landscape background within a scrolling gilt border, the whole centred by a raised waisted and recessed boss depicting a classical female head within a corresponding border, the wide rim with four angular and paper scroll cartouches, two bearing the date 1557, the remaining two bearing the monogram *P.R.*, inter-spaced with winged putti and grotesque rams mask head foliate scrolls, the underside with a wide frieze of interlaced strapwork punctuated with female and putto maskheads, the dished centre with a classical profile portrait of an emperor within gilt scrolling bands, the underside of the rim with corresponding grotesque maskhead scrolls, *with very typical minor losses and damages and with old restorations, particularly to the folded rim, 49cm in diameter (19in diameter).*

£6,000 - 8,000

€7,200 - 9,600

US\$9,600 - 13,000

Provenance

An American Auction Gallery circa 1900

The collection of Robert A. Weaver and subsequently gifted by him to the Cleveland Museum of Art, circa 1940 when erroneously catalogued as 16th century. Acquired by the present owner from Dargate Auctions, Pittsburgh, PA., April 2011.

Literature

P. Verdier, *The Walters Art Gallery - Catalogue of the Painted Enamels of the Renaissance*, Baltimore, 1967, no. 141, pp. 244-248.

S. Baratte, *Les Emaux peints de Limoges*, Paris, 2000, no. N 1280, p. 250.

The imagery and dimensions of the present lot are almost identical to a Limoges enamel ewer stand, circa 1560, attributed to Pierre Reymond, sold Christie's London, 10 July 2008, lot 51.



14

15

A FRENCH MID-19TH CENTURY SILVERED BRONZE, EBONY AND CUT BRASS CASKET OR RELIQUARY

by Victor Paillard (French, 1805 - 1886)

of sarcophagus form, the sliding cover enclosing a plush-lined interior and topped by a kneeling angel with feathered wings, and bearing in its arms a small circular (now vacant) frame with gilt metal leaf-cast surround, the kneeling figure above concave friezes mounted to each corner with an angel's mask between wings, the box formed from ebony panels inlaid with scrolling foliate and floral cut brass, the long sides spaced by fluted pilasters with foliate capitals, raised on a plinth base with geometric brass inlay, the vacant frame stamped with the initials *VP* beneath a crown, 27cm wide, 18cm deep, 36cm high (10.5in wide, 7in deep, 14in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



15





16

**AN IMPRESSIVE PAIR OF FRENCH MID-18TH CENTURY
CARVED SANDSTONE SPHINGES**

both recumbent, and modelled with female faces, wide-set eyes, slightly open smiling mouths and prominent ribs, one looking to dexter with her hair braided and swept up behind her head, secured by a band adorned with flowers, a tress of hair on her right shoulder, the other looking to sinister, her part-braided hair tied back behind her head with fabric, and trailing over her left shoulder, both raised on a rectangular pedestal with cut-corner panels to the sides, on a moulded plinth base, *overall 130cm high (51in high), the plinths 100cm wide, 63 deep (39in wide, 24.5in deep).* (2)

£30,000 - 50,000

€36,000 - 60,000

US\$48,000 - 80,000

Provenance

Château de Bussy, France.

See inside front cover for detail illustration.

A FLORENTINE EARLY 18TH CENTURY PIETRE DURE PANEL, THE ANNUNCIATION

possibly by Baccio Cappelli, of the Grand Ducal Workshops, Florence showing the Angel Gabriel and the Virgin seated facing each other, the Virgin on a throne and looking heavenward, the Angel surrounded by rays of light and beneath a dove, rays of light shining through a rose window above the door, an open book by the Virgin's side bearing the words *ECCE VIRGO CONCIPIT ET PARIET FILIUM* [Behold! A Virgin shall conceive, and bring forth a Son], both beneath an arcaded vaulted ceiling, God the Father shown outside amidst clouds to the left of the scene, in a gilt bronze moulded surround, a further outer border of *volterra* marble embellished by red marble cabochons at the cardinal points, all in an outer moulded gilt bronze frame, 65cm wide, 50cm high (25.5in wide, 19.5in high).

£50,000 - 80,000

€60,000 - 96,000

US\$80,000 - 130,000

Provenance

Marquesa de Aldama, Grande de España.

See A. Giusti, *Pietre Dure and the Art of Florentine Inlay* (2006), pp. 159 - 160, where two early 18th century Florentine depictions of the Annunciation are illustrated. The first (p. 159, Figure 131) is a wall plaque executed in 1720 by the Grand Ducal workshops, and was a gift from the Grand Duke to Sybil Augusta, Margravine of Baden-Baden (1675 - 1737), who built a Florentine cabinet for the audience room of her son at Rastatt. It is not a scene of the Annunciation, but shows the two principal figures, the Virgin and the Angel Gabriel, in a pair of oval reserves and facing each other. It is based upon the one of the most venerated of Florentine paintings, the Annunciation Fresco in the Basilica SS Annunciation. The same is true of the second illustrated example, a Florentine altar frontal of the early 18th century, which treats the Angel Gabriel and Mary in the same way. Other known depictions of the Annunciation in hardstones include an early 18th century ormolu-mounted, pietre dure and ebony box inlaid to the lid with a pair of ovals, within which the Angel Gabriel and the Virgin face each other. Another octagonal plaque with the Annunciation is in the Museo dell'Opificio delle Pietre Dure.

The panel offered here is a fuller depiction, and a faithful reproduction of the Annunciation fresco, a late 16th century copy of which is in the Hermitage, and shows the same arcaded vaulted ceiling, the same composition, the same cushion beneath the Virgin's bible, and the same patterned floor and walls.

All of these panels appear to derive from the prototype pietra dura and gilt bronze relief of the Annunciation commissioned by Cosimo III as a gift for his daughter Anna Maria Luisa, wife of the Elector of Palatine and designed by the court sculptor, Giovanni Battista Foggini. The workshops produced several pietra dura panels all of this same Annunciation group, based on the painting in Santa Maria Annunziata in Florence which were given as personal gifts from Cosimo III.

Baccio Cappelli was a member of one of those families that worked for generations at the Galleria. A Baccio Cappelli sr. was employed in the Grand Ducal workshops in the time of Cosimo II; an Antonio Cappelli was active under Ferdinand II. Baccio Cappelli was perhaps his son. He signed 'Baccio Cappelli fecit Anno 1709 Fiorenze' on the back of one of the panels that decorate a cabinet made in 1771 after a design by Robert Adam for the Duchess of Manchester, which was in the Castle of Kimbolton, Huntingdon, and now in the Victoria and Albert Museum. An octagonal plaque of the Annunciation is in the Museo dell'Opificio delle Pietre Dure, signed by Baccio Cappelli and dated 1727.







18

AN ITALIAN LATE 18TH/EARLY 19TH CENTURY GILTWOOD, BROCATELLE MARBLE AND 'JASPERWARE' MOUNTED GUÉRIDON

the circular inset top within a gilt-brass pearl-beaded border, the waved apron carved with foliate 'blind-fluting' and floral swags, punctuated by blue and white Jasperware style neo-classical medallions, the four leaf-carved cabriole legs with palm lappet decorated knees and piastre carving to the sides, on acanthus-capped hoof feet terminating on a concave-sided Brocatelle marble-veneered plinth centred by a blue-painted solid vase with spiral-fluted finial and carved giltwood cradle linked to the supports, 79cm in diameter, 74cm high (31in in diameter, 29in high).

£12,000 - 18,000

€14,000 - 22,000

US\$19,000 - 29,000





19

19

AN ITALIAN 18TH CENTURY POLYCHROME-PAINTED AND GILTWOOD TOILET MIRROR, VENICE

the shaped plate in a red-painted moulded surround decorated with oval reserves of flowers against a cream ground, and topped by a carved and pierced foliate cresting, flowerheads and foliage carved to the shoulders, raised on a pair of scroll-ended supports, and to the reverse on a later easel support, 44cm wide, 68cm high (17in wide, 26.5in high).

£800 - 1,200

€960 - 1,400

US\$1,300 - 1,900

20

A PAIR OF 18TH CENTURY INDO-PORTUGUESE MOTHER-OF-PEARL INLAID, PADOUK AND EBONY SIDE CHAIRS

the arched backs with pierced crestings carved with scrolls and leaves above twin arched, caned panels, the caned seats with serpentine aprons, on turned and cabriole front legs joined by turned H-shaped stretchers, *restorations*, (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

An almost identical single chair sold Lyon & Turnbull, 30 September 2009, lot 451. A related pair of Indian teak and ivory inlaid chairs, sold Sotheby's Easton Neston, 17-19 May 2005, lot 64.



20



21

**AN IMPORTANT PAIR OF NORTH ITALIAN LATE 18TH CENTURY
TULIPWOOD, KINGWOOD, WALNUT, FRUITWOOD AND
PARQUETRY COMMDES**

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 (46.5in wide, 23in deep, 33in high). (2)

£60,000 - 80,000

€72,000 - 96,000

US\$96,000 - 130,000

Literature

A.G. Palacios, *Il Gusto dei Principi, Arte di corte del XVII e del XVIII secolo*, Vol I, Milan, 1993.

22

**AN ITALIAN 19TH CENTURY BRECCIA VIOLETTA MARBLE
FOUNTAIN OF IMPRESSIVE SCALE**

the circular dish with outscrolled rim, above a turned baluster shaft,
on a square base, *110cm in diameter, 126.5cm high (43in in diameter,
49.5in high).*

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000





23

23

AN ITALIAN 19TH CENTURY INLAID SQUARE TABLE TOP WITH ANTIQUE COLOURED MARBLES AND STONES INSET ON A WHITE MARBLE SLAB

including alabastro a tartaruga, bianco e nero di Aquitania, alabastro fiorito, semesanto, giallo antico, verde antico, rosso antico and brocatelle violette d'Espagne, centred by a circular medallion, within a geometrical border of bands and cartouches, within a black marble edge, restorations, 76cm wide, 76cm long, (29.5in wide, 29.5in long).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000

24

A FRENCH 19TH CENTURY WHITE MARBLE TRIFORM TRIPLE-HERM PEDESTAL

having a circular top with moulded edge, supported on the curly-haired heads of three standing putto, each draped with a floral fruiting garland, on a triform plinth base, 78cm high (30.5in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



24



THE PROPERTY OF A SINGLE OWNER

Lots 25 - 135

25

AN ITALIAN EARLY 18TH CENTURY PARCEL-GILT AND CREAM-PAINTED CARVED ARMORIAL CARTOUCHE, FOR THE MEDICI

topped and edged by parcel-gilt scrolls and flanked by a pair of pendant leafy drops, centred by the initials 'CS' in a surround of six applied gilt balls or *palle*, beneath a foliate swag, applied to reverse with an inked paper label reading *Carlo Guarducci...* Firenze, 71.5cm wide, 79cm high (28in wide, 31in high).

£1,500 - 2,500
€1,800 - 3,000
US\$2,400 - 4,000

The six balls or *palle* of the Medici stemma or coat of arms were so ubiquitous in 16th and 17th century Tuscany, that their rallying cry in times of war is said to have been 'Palle! Palle!'. The origin of the *palle* is obscure, and different family members occasionally used different numbers of balls. Thus, San Lorenzo's Old Sacristy contains both a shield with seven balls, while another on the ceiling has eight, and Cosimo I's tomb in the Cappelle Medicee displays only five. Originally, the coat of arms was five red balls and one blue, on a gold shield.

The label to the reverse is probably the label of a Florentine antique dealer. See *Christie's*, 24th October 2006, Lot 52, for an Italian commode bearing the label "Carlo Guarducci Magazzino D'Antichita Oggetti D'Arte / E Curiosita Firenze - Via Maggio N. 8-10".



26

**AN ITALIAN 18TH CENTURY CARVED GILTWOOD AND
POLYCHROME-PAINTED WALL MIRROR**

the rectangular plate in a moulded and bead-carved surround with wavy sight, topped by an oval cartouche painted with a coat of arms and beneath a foliate bust, flanked by scrolling foliage and drapes, and mounted to the shoulders with martial figures and trophies, a cannon, armour and a standard, above sides carved with flags and drums, the apron centred by a riband-tied oval cartouche carved faintly with a cross, 99cm wide, 117cm high (38.5in wide, 46in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000





27

27

A PAIR OF ITALIAN 18TH CENTURY GILT-WROUGHT IRON AND SHEET BRASS THREE-BRANCH PRICKET WALL LIGHTS

each with three scrolling foliate branches topped by an 8cm iron pricket in a leafy drip-tray, with iron fixing spikes to the reverse, 47cm wide, 55cm high (18.5in high, 21.5in high). (2)

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000

28

A LATE 18TH CENTURY NORTH ITALIAN PARCEL-GILT, BLUE-PAINTED AND MARBLE-TOPPED SERPENTINE CONSOLE TABLE, VENICE

the Tavira breccia marble top in a moulded surround, above pierced rocaille and scroll-carved friezes, the front frieze centred by a shell, raised on four cartouche-headed cabriole supports with cabochon-carved knees and gilt edges, terminating in ball and claw feet, a paper import label to the underside for the Comune di Milano, 158cm wide, 84cm deep, 78cm high (62in wide, 33in deep, 30.5in high).

£7,000 - 10,000

€8,400 - 12,000

US\$11,000 - 16,000



28





29



29

A PAIR OF ITALIAN PARCEL-GILT AND CREAM-PAINTED PINE COMMDES

19th century with some 18th century elements
 each having a superstructure topped by a shelf and decorated with
 panel mouldings, applied to the front with a mask-centred foliate
 scroll-carved and pierced mount, the base with gilt edge mouldings
 and fitted with a long drawer above a falling door enclosing a shelf,
 both applied with carved giltwood mounts, with panel mouldings the
 the sides and giltwood base moulding, raised on four bun feet, *101cm*
wide, 52cm deep, 121cm high (39.5in wide, 20in deep, 47.5in high).
 (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000





30

30

A PAIR OF ITALIAN 18TH CENTURY POLYCHROME-PAINTED AND PARCEL-GILT PAPIER MÂCHÉ AND PINE WALL LACCA povera SCONCES

each centred by a relief-carved basket of roses, against a floral-painted ground, in a shield-shaped foliate scroll cresting, the apron with iron spike for a candle holder, 46cm wide, 72.5cm high (18in wide, 28.5in high). (2)

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000

31

AN ITALIAN LATE 17TH CENTURY AND LATER, GILT CARVED AND POLYCHROME DECORATED CABINET

the central panel with enclosed door depicting the figure of Christ surmounted in an arched frieze surrounded by gilt carved and winged cherub heads, flanked by floral decorated and turned columns, the sides with enclosed door similarly decorated with a scene depicting a saint in an arched frieze, the moulded cabinet on later red velvet covered plinth base, 73cm wide, 39cm deep, 136cm high (28.5in wide, 15in deep, 53.5in high).

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000



31





33



32

32

AN ITALIAN 18TH CENTURY CARVED GILTWOOD WALL MIRRORS

the shaped plate in a moulded surround beneath a Rocaille frill and a scroll-carved and pierced forward-leaning cresting, the plates tapering to a conforming pierced apron carved with a flowerhead, 60cm wide, 108cm high (23.5in wide, 42.5in high). (2)

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

33

AN ITALIAN 18TH CENTURY GILTWOOD AND POLYCHROME HIGHLY DECORATED JARDINIÈRE

the giltwood top with floral swag cresting, upon scrolling cartouches leading to a shell carved planter with copper dish insert supported by painted figural cherub with outstretched arms sitting upon scrolling foliage base with profusely carved cartouches, 55cm wide, 39cm deep, 217cm high (21.5in wide, 15in deep, 85in high).

£4,000 - 6,000
€4,800 - 7,200
US\$6,400 - 9,600





34



35

34

CIRCLE OF ANTONIO STOM (1688-1734 VENICE)

An architectural *capriccio* of ruins with a view to the coast beyond; and A Mediterranean port with figures in the foreground and shipping at anchor beyond
a pair, oil on canvas
75 x 88cm (29 1/2 x 34 5/8in). and 74 x 89 cm. (29 1/4 x 35 in.) (2)

£1,000 - 1,500
€1,200 - 1,800
US\$1,600 - 2,400

35

AN ITALIAN LATE 18TH CENTURY GILTWOOD AND MARBLE CONSOLE

the rectangular breccia marble top above a single frieze drawer, the gilt painted frieze decorated with to the front with beads and laurel branches, the sides with knots of ribbons, flanked to the corners by acanthus carved medallions on four baluster legs, 137cm wide, 68cm deep, 90cm high (53.5in wide, 26.5in deep, 35in high).

£10,000 - 15,000
€12,000 - 18,000
US\$16,000 - 24,000



36

**AN ITALIAN 18TH CENTURY PARCEL-GILT AND
POLYCHROME-DECORATED PINE DEMI-LUNE
CABINET**

of architectural form, topped by a moulded cornice broken by a waisted pediment, above a pair of cupboard doors enclosing a pair of shelves, the inverted breakfront base above three short drawers with sunken panels and between curved sides, all-over decorated with panel mouldings and painted with sprays of flowers, foliage and rocaille, 132cm wide, 54cm deep, 246cm high (51.5in wide, 21in deep, 96.5in high).

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000



37

A LATE 18TH CENTURY CARVED GILTWOOD MODEL CHAPEL

possibly from Genoa

the fret carved and giltwood pierced roof with gothic arch and spire turned finials, above truncated and turned columns with quatrefoil and lancet arched mouldings coupled with domed arches surrounding four painted panels, the panel depicting various religious scenes, the central panel door with locked compartment depicting St George slaying the dragon, side panels showing a Knight and St Denis, the chapel structure on stepped rectangular plinth, 49cm wide, 34cm deep, 81cm high (19in wide, 13in deep, 31.5in high).

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200



37



38

38

A ITALIAN 18TH CENTURY AND LATER, GILTWOOD THRONE CHAIR

the top rail with gilt carved cresting, with floral ears, centred by a carved cartouche surrounded by trails of flowers and leaves, above a moulded back rail and velvet upholstered back and scrolling arms on conformingly floral seat rail on square tapering legs, 74cm wide, 58cm deep, 176cm high (29in wide, 22.5in deep, 69in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600





39

39

A PAIR OF ITALIAN 18TH CENTURY PARCEL-GILT, EBONISED AND LACQUERED BRASS FIFTEEN-LIGHT CHANDELIERS

the turned and knopped shaft topped by a ball finial and terminating in a pendant carved giltwood tassel, the upper knob issuing five 'S'-scroll lacquered brass branches terminating in slightly flared and line-decorated candle sockets, the lower gadrooned knob issuing ten, the decoration refreshed, 101cm high (39.5in high). (2)

£4,000 - 6,000
€4,800 - 7,200
US\$6,400 - 9,600

40

A PAIR OF 18TH CENTURY ITALIAN PARCEL-GILT AND CREAM-PAINTED PINE STANDING PRICKET CANDLESTICKS

carved in the half-round, surmounted by a 6.5cm iron prickets set into a circular petal-carved drip-tray above a fluted baluster-turned column topped by a leafy capital and wrapped in acanthus, above a fluted, gadrooned knob, raised on a round-section pedestal carved with a crowned monogram or cipher bearing the initials AM, on a triangular base with paw feet, 100cm high (39in high). (2)

£1,500 - 2,500
€1,800 - 3,000
US\$2,400 - 4,000



40





41

41

A PAIR OF ITALIAN LATE 17TH/EARLY 18TH CENTURY SILVERED AND CARVED WOOD HANGING LANTERNS

both surmounted by a turned and leaf-carved corona suspending three turned and lotus-carved rods supporting the bulbous turned and gadrooned lantern below, the decoration refreshed, 120cm high (47in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

42

AN ITALIAN MID 18TH CENTURY SILVERED AND GILT CARVED CONSOLE TABLE

possibly Sicilian
the serpentine shaped Saint Berthevin marble top, above silvered and gilt moulded frieze with pierced scrolling central cartouche surrounded by flowering buds and leaves, on four stylised cabriole legs headed by scroll cartouches with trailing ivy leaves joined by a shaped 'X'-shaped stretcher and central floral bouquet, 132cm wide, 65cm deep, 98cm high (51.5in wide, 25.5in deep, 38.5in high).

£7,000 - 10,000

€8,400 - 12,000

US\$11,000 - 16,000



42



43

A PIEDMONTESE LATE 18TH CENTURY SILVERED AND GREY-PAINTED DEMI-LUNE COMMODE

the grey veined shaped marble top above three panelled doors each with festoons of flowering garlands and ribbon ties to the centre, surrounded by conforming carved garlands of flowers and leaves, on square tapering feet, restorations and redecorated, 131cm wide, 57cm deep, 92cm high (51.5in wide, 22in deep, 36in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



43





44

44

A PAIR OF ITALIAN 18TH CENTURY GILTWOOD, IRON AND BLUE-PAINTED THREE-BRANCH FIGURAL PRICKET CANDELABRA

each modelled as a putto seated on a blue-painted cloud, supporting a lotus-topped column issuing three foliate branches, headed by a waisted bobèche beneath a circular flat drip-pan, each fitted with a 3.5cm iron pricket spike, 94cm high (37in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

45

AN ITALIAN LATE 18TH CENTURY NEO-CLASSICAL CARVED SILVERED AND GILTWOOD CONSOLE TABLE

of inverted breakfront form, having a brocatelle marble top with a moulded red marble border, the front frieze carved with oval cabochons and to the centre with a pendant medallion of a male bust beneath a ribbon, flanked to either side by oval reserves carved with martial trophies and foliate swags, the concave end friezes centred by conforming medallions, raised on four patera-headed turned, tapering and fluted supports, with drapery swags, terminating in leaf-wrapped and beaded feet, 123cm wide, 60.5cm deep, 97.5cm high (48in wide, 23.5in deep, 38in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



45





46

46

A PIEDMONTESE LATE 18TH CENTURY ARCHITECTURAL CARVED AND POLYCHROME DECORATED THREE PANEL OVERMANTEL MIRROR

probably Novara, the cresting with gilt carved shell on an arched pediment surrounded by flowering garlands, above three mirror plates, surrounded by a gilt ribbon banding, flanked by two moulded panels each topped by a flowering urn, and below with central flower motif, 160cm wide, 145cm high (62.5in wide, 57in high).

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600

47

AN ITALIAN 17TH CENTURY-STYLE GILTWOOD AND SIMULATED-MARBLE DOOR

all-over polychrome-decorated to simulate marble, applied to one side with shaped panel mouldings topped by a pair of scrolls, centred by a scroll-carved and pierced rococo giltwood mount, with inset lock, 101.5cm wide, 201cm high (39.5in wide, 79in high).

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200



47





48



48

A PAIR OF VENETIAN 18TH CENTURY CARVED GILTWOOD WALL SCONCES

each with a plate in a shaped and moulded surround, with a matted ground carved with scrolls and foliage, surmounted by a rocaille shell-form cresting between sunflowers, acanthus scrolls to the shoulders, the whole tapering to a petal-carved apron, mounted with three scrolling gilt metal branches, each terminating in a lotus-carved giltwood candle socket, 52cm wide, 86cm high (20in wide, 33.5in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



49



49

A PAIR OF ITALIAN 18TH CENTURY POLYCHROME-DECORATED AND GILTWOOD CARVED PINE WALL BRACKETS

each with a moulded pentagonal top above a central acanthus-carved baluster with flowerhead terminal, flanked by acanthus-wrapped 'S'-scrolls, 34.5cm high (13.5in high). (2)

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200



50



50

A PAIR OF ITALIAN 18TH CENTURY GILTWOOD SIX-LIGHT CHANDELIERS

each with bulbous stem and spreading body flanked by palmettes, issuing six scrolling acanthus-carved branches, each terminating with a metal drip-pan cut in the form of a flame, above a ball terminal, electrified with some areas regilt, *each 100cm in diameter, 94cm high (39in in diameter, 37in high)*. (2)

£10,000 - 20,000

€12,000 - 24,000

US\$16,000 - 32,000

51

A PAIR OF FRENCH 19TH CENTURY GILT-BRONZE SIX BRANCH WALL APPLIQUES

each having a scroll-edged and bearded mask-cast backplate issuing a single scrolling foliate arm, supporting a seated cherub, in turn supporting a foliate capital issuing five scrolling arms terminating in fluted candleholders and leafy drip-trays, all around a central leaf-cast candle branch, *47cm high (18.5in high)*. (2)

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600



51





52



52

A PAIR OF ITALIAN 18TH CENTURY LARGE POLYCHROME AND CREAM PAINTED NEOCLASSICAL STYLE CANDLE SCONCES

both with leaf shaped metal candle trays, above acanthus carved and beaded heads, on fluted and stylised laurel leave arms terminating in large acanthus wall mounts, *55cm wide, 68.5cm deep, 53.5cm high (22in wide, 26.5in deep, 21in high). (2)*

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

53

A PAIR OF ITALIAN LATE 18TH/EARLY 19TH CENTURY GILTWOOD AND POLYCHROME-DECORATED ANGEL MOUNTS

both modelled seated and looking heavenwards, wearing flowing gilt robes, one with his hand to his breast and holding a spear in his left hand, the other holding a Sacred Heart aloft in his left hand, both seated on a later faux marble-painted pedestal, *105cm high (41in high). (2)*

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



53



54

A PAIR OF ITALIAN 18TH CENTURY GILTWOOD AND POLYCHROME-DECORATED TORCHÈRES OR PEDESTALS

each with a triform moulded top above an acanthus-cast capital supported on the head and arms of a curly-haired angel, looking heavenwards and with raised arms, its lower body a bold 'C'-scroll, on a moulded tri-form base with nulled edge and raised on three paw-carved feet, 118cm high (46in high). (2)

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000





55

55

AN ITALIAN 18TH CENTURY PARCEL-GILT, LACQUERED WOOD AND WROUGHT IRON TWELVE-LIGHT PRICKET CHANDELIER

probably Piedmont

the central balustroid shaft topped by a ball finial and terminating in a pendant tassel, issuing two bands of six scrolling wrought iron branches, each with a bud-shaped giltwood knob, and each terminating in a leaf-carved and turned bulb, the upper band of branches with iron prickets, the lower band with prickets in candle sockets, *the decoration refreshed, 66cm high (25.5in high).*

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600

56

A PAIR OF ITALIAN 18TH CENTURY GILTWOOD WALL SCONCES

each shaped plate beneath a pierced flame cresting flanked by flower-carved shoulders with trailing foliage, tapering to a scroll and acanthus-carved apron issuing three gilt metal scrolling branches decorated with sheet metal leaves and terminating in a candle holder and a sheet metal petalled drip-pan, fitted for electricity, *43cm wide, 78cm high (16.5in wide, 30.5in high). (2)*

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



56



57

**FOLLOWER OF CHARLES-ANDRÉ, CALLED CARLE VAN LOO
(NICE 1705-1765 PARIS)**

An Allegory of Painting; and An Allegory of Architecture

a pair, oil on canvas

138 x 84cm (54 5/16 x 33 1/16in).and 142 x 86 cm. (56 x 33 7/8in.) (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000





58



59



60

58

A SMALL ITALIAN 18TH CENTURY PARCEL-GILT, POLYCHROME-DECORATED AND EBONISED VITRINE

the rectangular vaulted top with moulded ribs and gadrooned flame finial, lifting off and enclosing an interior fitted with a pair of fabric-lined shaped shelves before a later mirror plate, the glazed front and sides carved with scrolls and with rocaille crestings, and each front corner fitted with a turned flame finial, all raised on four moulded feet flanking scroll-carved rocaille aprons, 58cm wide, 36cm deep, 76cm high (22.5in wide, 14in deep, 29.5in high).

£1,000 - 2,000
€1,200 - 2,400
US\$1,600 - 3,200

59

A PAIR OF VENETIAN EARLY 18TH CENTURY CARVED, POLYCHROME-DECORATED AND PARCEL GILT BUSTS

each modelled with curly hair and wearing drapery around their shoulders centred by a scroll-edged cartouche, one looking slightly to sinister, the other slightly to dexter, 42cm high (16.5in high). (2)

£2,500 - 3,500
€3,000 - 4,200
US\$4,000 - 5,600

60

AN ITALIAN 18TH CENTURY PARCEL-GILT AND POLYCHROME-DECORATED STANDING BLACKAMOOR LANTERN BEARER

modelled wearing a feathered headdress and wearing ornate robes with a brocade skirt, his right foot raised and resting on a green-painted cornucopia full of gold coins, in his arms a pole with turned and parcel-gilt handle, the iron stem terminating in a hook for a hanging lantern, raised on an oval stylised natural base, decoration refreshed, *the figure: 187cm high (73.5in high)*.

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600

61

CIRCLE OF JACQUES HUPIN (FRENCH, ?-1680)

A plumed helmet with a shield and a cuirass on a draped table before a curtain

oil on canvas

63.5 x 48.5cm (25 x 19 1/8in).

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600



61

62

AN ITALIAN LATE 18TH EARLY 19TH CENTURY GILTWOOD CONSOLE

the rectangular moulded top with painted green faux-marble, above a moulded frieze profusely decorated with carved scrolling festoons and bell flowers, above conforming bell flower and tassel apron, on four square tapering legs, headed by cherubs faces and flowering garlands, terminating on floral tablet formed feet, *153cm wide, 58cm deep, 86cm high (60in wide, 22.5in deep, 33.5in high)*.

£7,000 - 10,000

€8,400 - 12,000

US\$11,000 - 16,000



62





64



63

63

A PAIR OF VENETIAN 18TH CENTURY CARVED GILTWOOD WALL MIRRORS,

each with a tapering mirror plate in an arched and moulded surround carved with trailing foliage against a matted ground, topped by a rocaille shell-centred cresting between foliate scrolls, above an acanthus-carved and pierced apron, 35cm wide, 92cm high (13.5in wide, 36in high). (2)

£1,500 - 2,500
€1,800 - 3,000
US\$2,400 - 4,000

64

AN ITALIAN LATE 18TH CENTURY CARVED GILTWOOD PIER MIRROR

the rectangular mirror plate surmounted by a leafy Rocaille cresting carved with flowers, each shoulder topped by a perching parakeet, the waisted pedestal-form apron carved with 'C'-scrolls and Rocaille, with moulded bottom edge, 37.5cm wide, 164cm high (14.5in wide, 64.5in high).

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800



(one of a set of four)

65

A SET OF FOUR LARGE ITALIAN LATE 18TH CENTURY TWO-TIER GILTWOOD, CUT-GLASS AND CRYSTAL SEVEN-LIGHT WALL APPLIQUES

each surmounted by a faceted spear finial above a glass dish mounted with drops, on a fluted, bulbous support and carved acanthus rim supporting three candle-arms and four scrolling twisted-turned arms, each joined by a garland of cut-glass beads and pear-shaped drops, above a glass ball and bulbous stem, the lower section of similar design comprising four candle-arms and five scrolling twisted-turned arms, on a scrolling carved acanthus-shaped wall bracket, each mounted on a red-velvet covered board, *some minor elements missing*, 73cm wide, 64cm deep, 120cm high (28.5in wide, 25in deep, 47in high). (4)

£6,000 - 9,000
 €7,200 - 11,000
 US\$9,600 - 14,000



66

A PAIR OF ITALIAN 18TH CENTURY AND LATER PARCEL-GILT AND POLYCHROME-DECORATED ARCHITECTURAL FINIALS

both modelled as a gadrooned and moulded urn on a waisted socle and issuing flames, raised on a later square plinth, 53cm high (20.5in high). (2)

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200

67

AN ITALIAN 18TH CENTURY AND LATER, GREEN-PAINTED, GILTWOOD AND MARBLE SERVING TABLE

the rectangular marble top surrounded by a laurel leaf border on two lyre shaped supports richly decorated with scrolling acanthus carved decoration, on bead and reel moulded and stepped plinth, 196cm wide, 97cm deep, 79cm high (77in wide, 38in deep, 31in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000



66



67





68

**A PAIR OF ITALIAN LATE 18TH/EARLY 19TH CENTURY
GILTWOOD AND POLYCHROME-DECORATED FIGURAL
PEDESTALS OR TORCHÈRES**

each modelled as a caryatid, naked to the waist, and with arms raised to a woven basket upon her head, filled with flowers and foliage and supporting a dished circular top, the figure's lower half formed from leafy acanthus scrolls above a foliate knop, raised on three acanthus-carved downswept supports terminating in scroll feet, 90.5cm high (35.5in high). (2)

£6,000 - 9,000
€7,200 - 11,000
US\$9,600 - 14,000





69

69

A PAIR OF VENETIAN 19TH CENTURY CARVED, YELLOW-LACQUERED AND POLYCHROME-DECORATED FIGURAL TORCHÈRES OR PEDESTALS,

each with a shaped top with nulled edge, painted with birds and a spray of flowers and with scroll-edged roccaille aprons, raised on a herm support carved as a Bacchanalian figure wearing a turban and holding a bunch of grapes, the lower body a foliate-edged scroll, raised on three out and downswept supports edged with scrolls and painted with sprays of flowers, 93cm high (36.5in high). (2)

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600

70

AN ITALIAN 18TH CENTURY GILTWOOD AND MARBLE CONSOLE, PROBABLY PIEDMONT

the rectangular Sienna marble top above a richly carved giltwood frieze with carved openwork acanthus leaves and scrolling swags, raised on four square-section tapering supports, topped by leafy capitals and carved with bellflowers, raised on four gadrooned bun feet united by a scrolling pierced 'X'-shaped stretcher, 131cm wide, 68cm deep, 90cm high (51.5in wide, 26.5in deep, 35in high).

£6,000 - 9,000

€7,200 - 11,000

US\$9,600 - 14,000



70



71

AN ITALIAN 18TH CENTURY CARVED GILTWOOD SIX-BRANCH CHANDELIER

the central turned, tapering and fluted shaft surmounted by a leaf-carved capital atop a gadrooned urn, and terminating below in a suspended giltwood tassel, issuing six scrolling and pierced acanthus-carved branches, each with suspended bud finial, and terminating in a sheet metal fluted drip-tray with wrapped candle socket, 90cm high (35in high).

£2,500 - 3,500
€3,000 - 4,200
US\$4,000 - 5,600



71



72

72

AN ITALIAN 18TH CENTURY CARVED GILTWOOD AND CREAM-PAINTED WALL MIRROR

of asymmetrical Rococo form, topped by a roccaille cresting mounted with a mirror plate beneath a pierced giltwood floral trellis, above a shaped mirror plate between scrolling foliate and floral-carved sides, 89cm wide, 175cm high (35in wide, 68.5in high).

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800





73

73

A FRENCH MID-19TH CENTURY GILT-BRONZE EIGHTEEN-LIGHT CHANDELIER

the elaborate turned and tapering knopped shaft cast with flutes, acanthus, masks and turned bosses, and applied with pierced scrolls, the lower bulb issuing an upper row of six, and a bottom row of twelve, scrolling acanthus and boss-cast branches terminating in a waisted leaf-cast candle-socket in a beaded drip-pan, some arms off, *88cm in diameter, 89cm high (34.5in in diameter, 35in high).*

£1,500 - 2,500
€1,800 - 3,000
US\$2,400 - 4,000



74

AN ITALIAN 18TH CENTURY SILVERED AND POLYCHROME-PAINTED CARVED PINE WALL MIRROR

the divided shaped plate topped by a shell centred by a red-painted cabochon above a pair of cherub's heads, the surround carved with Rocaille, scrolling acanthus, red flowers, green vines and purple grapes, descending to a pair of scrolling acanthus supports, *87cm wide, 132cm high (34in wide, 51.5in high).*

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

74

75

**AN ITALIAN SPECKLED GRANITE MARBLE
URN AND WHITE MARBLE PEDESTAL**

the urn with ovoid body surmounted by a waisted neck and domed removable cover, on a circular spreading foot, raised on a square white marble pedestal surmounted by a rotating circular top flanked to each side by a small bronze handle, on a stepped base, *the urn: 36cm in diameter, 68cm high (14in in diameter, 26.5in high); the pedestal: 48cm wide, 48cm deep, 100cm high (18.5in wide, 18.5in deep, 39in high). (2)*

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000





76

76

AFTER PAOLO CALIARI, CALLED PAOLO VERONESE, 17TH CENTURY

Venus and Adonis

oil on canvas

85 x 109cm (33 7/16 x 42 15/16in).

in a high relief, foliate-carved giltwood frame

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

The original is in the Prado Museum in Madrid.

77

AN ITALIAN LATE 18TH CENTURY GILTWOOD AND POLYCHROME DECORATED CIRCULAR CENTRE TABLE

the Maurin green marble top above a simulated marble surround, on a gilt decorated acanthus frieze with simulated marble sections, centred by rectangular gilt blocks and chased disc mouldings, above square tapering legs with conforming simulated marble decoration, 155.5cm in diameter, 85.5cm high (61in in diameter, 33.5in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000



77



78

A PAIR OF FRENCH 18TH CENTURY CARVED GILTWOOD WALL BRACKETS

each with a trapezium-shaped top above a leaf-carved frieze, the waisted support with three sunken reserves carved with lines, above a harebell and acanthus-wrapped knob, with pendant finial, *restorations*, 17cm wide, 11cm deep, 18.5cm high (6.5in wide, 4in deep, 7in high). (2)

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200



78

79

A SMALL ITALIAN 19TH CENTURY PARCEL-GILT, GREEN-PAINTED AND SIMULATED MARBLE-DECORATED OCCASIONAL TABLE

the rectangular top with leaf-carved edged painted in ochre and brown to simulate marble, above moulded blue-painted and parcel-gilt friezes, one carved with a flower between leaves, raised on four turned and tapering stop-fluted and acanthus-carved supports with beaded collars, 55cm wide, 43cm deep, 50cm high (21.5in wide, 16.5in deep, 19.5in high).

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200



79

80

A PAIR OF ITALIAN 19TH CENTURY PARCEL-GILT AND POLYCHROME-DECORATED TÔLE GONDOLA LANTERNS, PROBABLY VENETIAN TOGETHER WITH A SMALL ITALIAN 19TH CENTURY CARVED AND PIERCED GILTWOOD CHANDELIER

each of hexagonal form, the body with an arched light to each side, one hinged as a door, and with wrapped candle socket to the interior, beneath a fluted cupola-type cap pierced with semi-circular vents, applied with gilt acanthus leaves and topped by a tubular cross, the tapering apron of the lantern terminating in a flowerhead boss and fitted with six triangular lights, with swing handle wrapped in leaves and terminating in a pole socket, together with a small Italian 19th century carved and pierced giltwood chandelier, the body of circular form, pierced and carved with openwork flowers and leaves, issuing three moulded branches terminating in candle holders formed from six bars or struts, with a conforming corona and pendant finial, the latter terminating in a tassel, the lanterns excluding handle: 24cm wide, 48cm high (9in wide, 18.5in high); the chandelier: 29cm high (11in high) excluding hanging hook, (3)

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,400



80

80 (one of two)





81



82



83

81

AN ITALIAN 19TH CENTURY POLYCHROME-DECORATED GUÉRIDON

the circular top with beaded edge raised on three scrolling supports topped by swan's heads and terminating in scaly dolphin heads, united by a trefoil-shaped stretcher topped by an urn with three Greek key handles and topped by a leaf and berry finial, the feet formed from clusters of berries and leaves, 44.5cm in diameter, 95cm high (17.5in in diameter, 37in high).

£800 - 1,200

€960 - 1,400

US\$1,300 - 1,900

82

A PAIR OF ITALIAN 19TH CENTURY POLYCHROME-DECORATED AND CARVED GILTWOOD WALL MOUNTS

carved as a trailing vine, with pomegranates and flowers around a ribbon-tied drape, 111cm high (43.5in high). (2)

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800

83

A MID-19TH CENTURY MOTHER OF PEARL-INLAID GREEN LACCA POVERA PAPIER MÂCHÉ OCCASIONAL TABLE

the lobed circular top with downswept edge, painted to the centre with an indistinct scene of people before a ruin in a landscape, with mother of pearl masonry, on a balustroid column with large gadrooned knob and a lower collar of flared petals, raised on a gadrooned and moulded circular base and three scroll feet, all-over decorated with cream arabesques and foliate scrolls against a green ground, restorations, 57cm in diameter, 73.5cm high (22in in diameter, 28.5in high).

£700 - 1,000

€840 - 1,200

US\$1,100 - 1,600





84 (one of four)

84

A SET OF FOUR FRENCH OIL ON CANVAS WALL PANELS

in the rococo style, decorated with a series of vignettes of couples, including scenes within medallion frames, all amongst scrolls, floral swags, single rose stems and flower-filled vases, on a yellow ochre ground, *two panels: 167cm wide, 270cm high (65.5in wide, 106in high); one panel: 100cm wide, 265cm high (39in wide, 104in high), the other panel: 154cm wide, 270cm high (60.5in wide, 106in high).* (4)

£12,000 - 18,000

€14,000 - 22,000

US\$19,000 - 29,000





85

86



85

A ITALIAN EARLY 19TH CENTURY CARVED GILTWOOD AND RED-PAINTED SIMULATED MARBLE OVAL WALL PORTRAIT MEDALLION

centred by a carved red-painted simulated porphyry left-facing profile bust of a male figure, possibly Louis XIV, against an ochre ground, all within a moulded frame carved with a broad band of acanthus, a partial and indistinct red wax seal to reverse, 68cm wide, 80cm high (26.5in wide, 31in high).

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200

86

AN ITALIAN 19TH CENTURY PARCEL-GILT, POLYCHROME-DECORATED, LACQUERED AND PAINTED TRAY, VENICE

of oblong form, and centred by a Bacchanalian or mythological scene, within a transfer-printed border of arabesques and scrolls, the tray with scalloped edge and a pierced Rococo carry handle at either end, re-decorated, 68cm wide, 47cm deep (26.5in wide, 18.5in deep).

£500 - 800

€600 - 960

US\$800 - 1,300

87

AN ITALIAN LATE 18TH/EARLY 19TH CENTURY GILTWOOD AND PAINTED GUÉRIDON

the circular simulated porphyry top bordered by gilt carved pateri and scroll surround above ring moulded frieze, above three stylized cabriole legs with scroll carved and ring turned mounts, above garland of bell flowers joined by a stretcher centred by a flowering urn and terminating on claw and paw feet, 95cm in diameter, 83cm high (37in in diameter, 32.5in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



87



88

FLEMISH SCHOOL, 18TH CENTURY

Figures drinking and smoking before a village inn
oil on canvas

191 x 153cm (75 3/16 x 60 1/4in).

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



88



89

89

AN ITALIAN 19TH CENTURY AND LATER PARCEL-GILT AND SIMULATED -TORTOISESHELL CONCERTINA-ACTION FOLD-OVER TEA TABLE

having a later rectangular fold-over top with rounded protruding corners and moulded edge, supported on a concertina-action base with scroll-edged and pierced rocaille friezes, and raised on four cabriole supports carved to the knee with a parcel-gilt cartouche and bellflowers, and terminating in scroll feet, painted throughout in red and black to simulate tortoiseshell, 68.5cm wide, 39cm deep, 77.5cm high (26.5in wide, 15in deep, 30.5in high).

£700 - 1,000

€840 - 1,200

US\$1,100 - 1,600





90

90

A SWEDISH EARLY 19TH CENTURY GILTWOOD AND MARBLE CONSOLE TABLE

the rectangular white marble top above acanthus carved frieze concealing a small side drawer, above richly decorated central caduceus motif emerging from flowering cornucopia and acanthus carved leaves, on painted stepped plinth base, 77cm wide, 36cm deep, 82cm high (30in wide, 14in deep, 32in high).

£2,500 - 3,500
€3,000 - 4,200
US\$4,000 - 5,600



91

91

A SWEDISH 19TH CENTURY SMALL PAINTED BEDSIDE CABINET

the grey shaped marble top above simulated marble moulding with Greek key cornice above a single panel door opening to reveal a fixed shelf flanked either side by two square tapering columns headed by classical gilt sphinx heads and terminating with paw feet, the cabinet on square tapering fluted feet, 53cm wide, 39cm deep, 85cm high (20.5in wide, 15in deep, 33in high).

£800 - 1,200
€960 - 1,400
US\$1,300 - 1,900



92

92

A SWEDISH LATE 18TH CENTURY GILTWOOD AND MARBLE CENTRE TABLE

the rectangular Swedish green marble top with inverted breakfront moulded corners, above carved beaded diamond shaped repeating surround, centred and flanked to the tablet corners with pateri, on four turned tapering fluted legs joined by a bead moulded 'H'-shaped stretcher with central acanthus carved motif, 90cm wide, 55cm deep, 75cm high (35in wide, 21.5in deep, 29.5in high).

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000





93

93

A LARGE SWEDISH 19TH CENTURY GILT-BRONZE AND CUT-CRYSTAL SIXTEEN-LIGHT CHANDELIER

surmounted by a circular corona applied with eagles with spreading wings seated on laurel branches, each surmounted by a palmette, the circular lower dish applied with musical trophies of ribbon-tied laurel wreaths and trumpets, surmounted by scrolling acanthus branches, issuing scrolling twin-branches each terminating with a circular drip-pan and candle holder, with pine cone terminal, hung all over with faceted crystal drops and beads, 106cm in diameter, 104cm high (41.5in in diameter, 40.5in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000

94

A SWEDISH LATE 18TH/EARLY 19TH CENTURY GILTWOOD, BLUE-PAINTED AND PLASTER PIER MIRROR

the moulded spiral riband-carved giltwood cornice above a blue-painted frieze centred by a plaster medallion of a nymph with attendant cherub, in a beaded surround and between flanking cornucopia and fluted pilasters, above a two-part mirror plate in a riband-carved surround, a blue-painted panel carved with a basket of fruit between pilasters below, with black stencil JVB and an indistinct seal to reverse, 58.5cm wide, 135.5cm high (23in wide, 53in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800



94





95



96

95

AN ITALIAN GILTWOOD AND PAINTED 19TH CENTURY ARCHITECTURAL MIRROR

the top with shaped arch pediment, above a single mirror plate surrounded by gilt moulding and faux red marble banding, flanked either side by sweeping scrolls festooned with flowering garlands on a stepped and moulded plinth, 114cm wide, 10cm deep, 94cm high (44.5in wide, 3.5in deep, 37in high).

£1,000 - 2,000
€1,200 - 2,400
US\$1,600 - 3,200

96

AN ITALIAN 19TH CENTURY CARVED GILTWOOD WALL MIRROR

the shaped plate in a moulded sight and a shaped surround line-carved with stylised flowers, all topped by a shell-centred and acanthus-ended cresting, the sides carved with acanthus and trailing flowers, above scroll-ended acanthus brackets, 74cm wide, 118cm high (29in wide, 46in high).

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800



97

**A SET OF FOUR FRENCH MID-19TH CENTURY
ORMOLU FIVE-BRANCH WALL APPLIQUES**

each cast with a cartouche-shaped scroll-edged backplate, issuing a scroll-edged and cartouche-decorated rising arm with hook terminal suspending a wrythen and balustroid column topped by a leaf-cast drip-tray and issuing below five scrolling candle arms, each with a turned leafy pendant finial and terminating in a cartouche-cast waisted candle-holder, 55cm high (21.5in high). (4)

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



(two of four)





98

98

**AN ITALIAN LATE 19TH CENTURY PATINATED BRONZE
FIFTEEN-LIGHT CHANDELIER**

the foliate corana supporting a chain and fluted stem, the circular body with floral garlands and 'C'-scrolls, issuing five groups of three scrolling branches, each terminating with foliate drip-pans and candle holders, above a foliate terminal, electrified, 84cm in diameter, 120cm high (33in in diameter, 47in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

99

**AFTER THE ANTIQUE: AN ITALIAN 19TH CENTURY BRONZE
BUST OF AUGUSTO DI PRIMA PORTA**

the young Emperor modelled looking slightly to dexter and wearing an heroic cuirass depicting the retrieval of Crassus' standards captured by the Parthians, and with personifications of the conquered territories of Hispania, Gaul and Germania all beneath the illuminating rays of the chariot of the Sun, raised on a red and black marble socle, 60cm high (23.5in high) overall.

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000



99

The Augustus of Prima Porta - a full-length marble portrayal of the Emperor Augustus (63 BC - 14 AD) - was discovered on April 20, 1863, in the Villa of Livia at Prima Porta, near Rome. Augustus Caesar's wife, Livia Drusilla, now known as Julia Augusta, retired to the villa after his death. The sculpture is now displayed in the Braccio Nuovo of the Vatican Museums.

Augustus is shown in his role of Imperator, the commander of the army, and the statue and its iconography commemorate Augustus's establishment of the Pax Romana. The breastplate is carved in relief with numerous small figures depicting the return, thanks to the diplomacy of Augustus, of the Roman legionary eagles or aquilae lost to Parthia by Mark Anthony in the 40s BC and by Crassus in 53 BC.

The figure to the centre of the cuirass, according to the most common interpretation, is the subjected Parthian king returning Crassus's standard to an armored Roman. This was a very popular subject in Augustan propaganda, as one of his greatest international successes, and had to be especially strongly emphasized, since Augustus had been deterred by Parthian military strength from the war which the Roman people had expected and had instead opted for diplomacy. To the left and right sit mourning female figures. A figure to one side with a sheathed sword personifies the peoples in the East forced to pay tribute to Rome, and one on the other side with an unsheathed sword obviously personifies the subjected peoples (the Celts). From the top, clockwise, we see Sol, the sun god, spreading the tent of the sky; Aurora and Luna; the personification of the subjected peoples; the goddess Diana; the earth goddess Ceres/Tellus; Apollo, Augustus's patron; the personification of the tributary peoples; Sol again and a Sphinx on each shoulder, representing the defeat of Cleopatra by Augustus.

The Prima Porta-type of statues of Augustus became the prevailing representational style for him, copied full-length and in busts in various versions found throughout the empire up until his death in A.D. 14. The copies never showed Augustus looking older, however, but represented him as forever young, in line with his propaganda goals.

100

**AN ITALIAN 19TH CENTURY PATINATED BRONZE AND
COPPER ATHENIENNE**

the dished removable top, with laurel garlands and classical ox mask mounted frieze, above a circular lyre embossed border on three monopodia legs, headed by floral stems and winged sphinx on Anthemion scrolls and paw feet, joined by a pierced scroll stretcher with flowering bulb motif above a stepped tri-form stretcher base, 28cm in diameter, 48.5cm high (11in in diameter, 19in high).

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000

100





101

101

A PAIR OF LARGE 19TH CENTURY GILT-PAINTED CAST IRON URN FINIALS

each waisted urn surmounted by a gilt painted flame, above fluted tops with scroll cast frieze flanked on four sides with circular cut roundels, two with ring turned handle mounts, above attached outswept feather and scroll stylised claw feet on a square plinth, 53cm wide, 44cm deep, 78cm high (20.5in wide, 17in deep, 30.5in high). (2)

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000

102

AN ITALIAN 19TH CENTURY PARCEL-GILT AND BLACK-PAINTED WROUGHT IRON STAND

the circular dished top with gadrooned edge raised on three herm supports cast with wings and with acanthus beneath their waists, and descending to a lion's paw-cast foot, united by a small dished stretcher with scrolling foliate brackets, 34.5cm in diameter, 84cm high (13.5in in diameter, 33in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



102





103



105



104

103

A PAIR OF FRENCH LOUIS XVI-STYLE ORMOLU THREE-BRANCH WALL APPLIQUES

cast as a fluted column terminating in a bunch of grapes and headed by an acanthus-wrapped capital surmounted by a pair of doves or lovebirds on a bed of flowers, the column issuing three foliate cast, scrolling branches terminating in an urn-shaped candle socket with beaded scone and drip-tray, 54cm high (21in high). (2)

£2,500 - 3,500
€3,000 - 4,200
US\$4,000 - 5,600

104

A PAIR OF FRENCH 19TH CENTURY CARVED WALNUT DECORATIVE PILASTERS

both carved as festoons of fruiting foliage, 147cm high (57.5in high). (2)

£1,000 - 2,000
€1,200 - 2,400
US\$1,600 - 3,200

105

A SET OF FOUR FRENCH EARLY 20TH CENTURY GILT METAL WALL APPLIQUES

each with a backplate cast as a quiver with lotus finial and acanthus-wrapped terminal, cast to the centre with a bow issuing a scrolling, broadening branch terminating in a fluted candleholder with drip-tray, each numbered 623 and marked *DEPOSÉ*, 19.5cm high (7.5in high). (4)

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

106

A 19TH CENTURY WHITE MARBLE BUST OF A ROMAN EMPEROR

reputed to be of the Emperor Nero, his sculpted hair in ringlets tied back with a ribbon, the figure wearing classical robes with shoulder broach, on an integral rectangular base, 132cm wide, 64.5cm high (52in wide, 25in high).

£1,500 - 2,500
€1,800 - 3,000
US\$2,400 - 4,000

107

AN ITALIAN 19TH CENTURY WHITE MARBLE PEDESTAL

the square top above a circular waisted neck, above a fluted column and square base, 138.5cm high (54.5in high).

£500 - 800
€600 - 960
US\$800 - 1,300



106



107





109



108

108

AN ITALIAN LATE 19TH/EARLY 20TH CENTURY EBONISED WALL MIRROR

of architectural form, surmounted by a pediment with egg and dart-carved mouldings and with an etched triangular mirror mount, the raised bevelled mirror plate in a stylised floral-carved surround with mirrored mounts to the four corners, in a sunken outer mirrored border mounted with mirror glass flowers, 111cm wide, 148.5cm high (43.5in wide, 58in high).

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000

109 Y

AN ITALIAN 19TH CENTURY IVORY-INLAID EBONY AND EBONISED CABINET ON STAND

the cabinet with rectangular, diamond and geometric ivory line inlay and conforming side inlay, above two ebony and ivory inlaid door panels, with classical scenes depicting male and female forms arched within Corinthian columns surrounded by scrolling floral sprigs and garlands, the doors opening to reveal a central panel of similar classical scene decoration surrounded by a collection of nine small drawers all drawer fronts with similar ivory line inlay, the base with ebonized mouldings above shaped apron, the frieze with central ivory scene medallion, flanked to the corners by classical head etched tablets, on turned baluster legs with square tapering stem joined by a scrolling stretcher, 87cm wide, 37cm deep, 145cm high (34in wide, 14.5in deep, 57in high).

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000



109 (open)





110

**110
A SET OF THREE ITALIAN LATE 19TH CENTURY DECORATIVE
PAINTED PANELS MOUNTED ON STRETCHERS**

oil on canvas

decorated with grotesques including athéniennes and a series of figures in various poses both supporting flower-filled vases and urns suspended from cords, all within strapwork trellis above a pair of chimera and interspersed with bouquets and birds surrounded by painted borders, on a yellow ochre ground 75cm wide, 204cm high (29.5in wide, 80in high); the largest panel: 158cm wide, (62in wide). (3)

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

**111
A LARGE FRENCH LATE 19TH/ EARLY 20TH CENTURY
SILVERED WROUGHT IRON, BRASS AND MARBLE BUTCHERS
TABLE**

the rectangular moulded white marble top above a pierced decorative wrought iron scrolling frieze, centured by a cartouche and flanked by tapering ball finials, on a bare scroll frame joined by polished brass work and disc mouldings, 177cm wide, 76cm deep, 79cm high (69.5in wide, 29.5in deep, 31in high).

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800



111





112

112

AN ITALIAN 19TH CENTURY MARBLE RELIEF, THE TRIUMPH OF BACCHUS

depicting Bacchus and Ariadne in a leopard-drawn chariot, with attending fauns and putti, within a moulded border, the outside panel with lead stud supports, 122cm wide, 9cm deep, 73cm high (48in wide, 3.5in deep, 28.5in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

113

AFTER THE ANTIQUE: AN ITALIAN LATE 19TH/EARLY 20TH CENTURY PATINATED BRONZE FIGURE OF A NUDE NARCISSUS

modelled standing, a wreath upon his head, a goat's skin wine sack over his left shoulder, standing on a later waisted socle with palmette-cast border, 63cm high (24.5in high).

£800 - 1,200

€960 - 1,400

US\$1,300 - 1,900

The original of this statue was found by Guiseppe Fiorelli, Director of the Museum of Naples, whilst excavating a house in Pompeii in 1862. Quickly acclaimed as a masterpiece, it was the last antique statue to be discovered in Italy.

114

AN ITALIAN 19TH CENTURY GREEN MARBLE PEDESTAL

the circular top on a fluted column and circular spreading foot on octagonal base, 30cm in diameter, 110cm high (11.5in in diameter, 43in high).

£700 - 1,000

€840 - 1,200

US\$1,100 - 1,600



113



114





115 (two of four)

115

A SUITE OF FOUR ITALIAN 19TH CENTURY GILT-DECORATED TÔLE WALL APPLIQUES

each modelled as a Classical torch, with gadrooned and stiff leaf-cast moulded and domed bulb, pierced to the top for a candle, on a balustroid acanthus-cast stem, mounted at right angles with a leaf-cast circular wall attachment, 31cm deep, 61cm high (12in deep, 24in high). (4)

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800

116

A MID-19TH CENTURY BLACK MARBLE, SPECIMEN MARBLE AND SLATE OCCASIONAL TABLE

probably Ashford Works, Derbyshire, circa 1840

the octagonal top inlaid with a variety of stones and marbles including lapis lazuli, malachite, Blue John and fossil marbles, raised on a turned column with ring-turned vase, on a concave-sided triform base, and three flattened bun feet, 47cm wide, 47cm deep, 73cm high (18.5in wide, 18.5in deep, 28.5in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

Ashford marble is in fact a type of limestone rather than a marble, which when polished turns a deep glossy black. It is produced from only two quarries near Ashford-in-the-Water, Derbyshire. Examples were exhibited in the Great Exhibition of 1851 by Mr. Woodruff, amongst others, who won a Medal for his inlaid tables designed by L. Gruner Esq.

Similar examples sold *Christie's*, 30th September - 1st October 2010, Lot 964 & 18th May 2010, Lot 145.



116 (top)



116





117



118

**117
OF FRENCH MASONIC INTEREST: A FRENCH LATE 19TH
CENTURY MOSAIC PLAQUE, POSSIBLY A TRACING BOARD OF
THE FIRST DEGREE, DATED 1881**

of cartouche form, the design topped by the Blazing Star emitting light as rays, above a group of Masonic attributes including a triangle, a set square, a Corinthian capital, a tape measure and a plan, above a grey and white banner inlaid with the date 1881, a cartouche between foliate scrolls bearing the cipher *PL* or *LP* and with a foliate scroll, all within a border of grey, white and black tesserae, 65.5cm wide, 89cm high (25.5in wide, 35in high).

£1,000 - 2,000
€1,200 - 2,400
US\$1,600 - 3,200

Tracing boards are pictorial illustrations depicting the various emblems and symbols of Freemasonry. They can be used as teaching aids during the lectures that follow each of the Masonic Degrees, when an experienced member explains the various concepts of Freemasonry to new members. They can also be used by experienced members as self-reminders of the concepts they learned as they went through their initiations.

The emblems depicted in the First Degree include the Blazing Star, the chequered border representing the Chequered Floor of the Lodge, in turn reminiscent of the floor of Solomon's Temple, and other Masonic attributes or ornaments.

**118
A PAIR OF FRENCH 19TH CENTURY PATINATED BRONZE
FIGURES, OF JEAN-JACQUES ROUSSEAU (1712 - 1778) AND
VOLTAIRE (1694 - 1778)**

after the model by Jean-Claude Rosset (1706 - 86)
Rousseau cast with a furled scroll in his left hand, a cane in his right, both dressed in elaborate frock coats, and breeches, and both with a hat tucked under their left arm, each raised on a *jaune de Sienne* rectangular plinth with lotus-cast mounts, (Voltaire lacking cane), Rousseau 46cm high (18in high), Voltaire 47cm high (18.5in high). (2)

£1,500 - 2,500
€1,800 - 3,000
US\$2,400 - 4,000



119



119

**A PAIR OF ITALIAN 19TH CENTURY
MONTALCINO ONYX COLUMNS**

probably Tuscan

each on a circular white marble waisted foot and
square base, 30.5cm in diameter, 125cm high (12in
in diameter, 49in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

120

**A PAIR OF FRENCH 19TH CENTURY GILT AND
PATINATED BRONZE VASES**

after Ferdinand Levillain, Paris

each with a domed lid topped by a lotus-wrapped
finial, the neck decorated with a running frieze of
dogs, putto and masks, the ovoid body with a pair
of satyr mask-cast scroll-ended upright handles,
and cast to either side with a bull, that to one side
standing square, that to the other with lowered head
and pawing the ground, both in a fruiting floral and
riband-wrapped border, and above a lower frieze
cast with masks, putto and birds with outstretched
wings, on four supports terminating in paw feet, all
raised on a circular green marble base, both signed
F. LEVILLAIN and with *Colin, Paris* pastille mark
beneath the pawing bull, 45cm high (17.5in high). (2)

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200

Ferdinand Levillain (1837 - 1905), was an award-
winning sculptor of the mid to late 19th Century.
He exhibited at the Salon from 1861 and won a
silver medal at the Exposition Universelle of 1889,
later being awarded the Chevalier of the Legion of
Honour. Examples of his vases can be found in the
Paris Museum of Modern Art and the Lyon Museum.

121

**A PAIR OF ITALIAN 19TH CENTURY VERT DE
MER MARBLE COLUMNS**

each on a white marble waisted circular foot and
square base, 35cm in diameter, 124cm high (13.5in
in diameter, 48.5in high). (2)

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



120



121





122

122

A PAIR OF FRENCH MID-19TH CENTURY GILT-BRONZE EWERS

each cast to the body with an oval reserve depicting Neptune in a seashell-chariot drawn by sea-horses, in a surround of foliate arabesques, cockatrices, and floral swags, each applied with a scrolling handle in the form of a putto term, on a circular base cast with winged dragons and cartouches, raised on a square green marble base, 52cm high (20in high). (2)

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600

123

A FRENCH LATE 19TH CENTURY/EARLY 20TH CENTURY PATINATED BRONZE BUST OF CICERO

modelled looking sharply to dexter, raised on a waisted ormolu socle, engraved *Hommage de Gratitude à M J. Drujon*, 39cm high (15in high). (2)

£500 - 800

€600 - 960

US\$800 - 1,300

124

A PAIR OF FRENCH MID-18TH CENTURY OAK DOORS

of pegged construction, each with four vertical panels arranged in pairs around a central horizontal panel, one with applied lock and latch, another with bolt, 90cm wide, 204cm high (35in wide, 80in high). (2)

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200



123



124





127

125

**A FRENCH LATE 18TH CENTURY MAHOGANY
FOLD-OVER CONCERTINA-ACTION TABLE À JEU**

by P. Charrière

the rectangular fold-over top with moulded edge enclosing an interior fitted with a gilt-tooled leather playing surface and four slightly dished counter wells, a sliding board beneath fitted with two compartments, raised on four turned and tapering fluted supports, with brass caps and castors, stamped *P. CHARRIERRE* to underside of rear frieze, and with part legible inked name *C. R. De...* to underside, 88cm wide, 44.5cm deep, 74cm high (34.5in wide, 17.5in deep, 29in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000

See *Christie's*, 5th March 2003, New York, Lot 274, for a mahogany commode stamped P. CHARRIERRE, where it is noted 'This ébéniste remains unrecorded except for activity by his widow in the 1780's.'



125

126

**A SET OF FOUR FRENCH EARLY 19TH CENTURY
MAHOGANY DINING CHAIRS**

the wide shaped top rail above pierced scroll carved splat with central column motif, above fixed upholstered seats on four sabre legs, 48cm wide, 46cm deep, 92cm high (18.5in wide, 18in deep, 36in high). (4)

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000



126

127

**A FRENCH EARLY 19TH CENTURY CARVED
MAHOGANY FAUTEUIL DE BUREAU**

the scroll-over top rail and scrolling arms on short scroll-carved arm supports, flanking a close-nailed leather stuff-over seat, raised to the front on a pair of hipped scroll-carved front supports, 59cm wide, 50cm deep, 79.5cm high (23in wide, 19.5in deep, 31in high).

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200





128

128

A PAIR OF AUSTRIAN BIEDERMEIER MID-19TH CENTURY MAHOGANY AND EBONISED STOOLS

each having scroll-topped side rails flanking a stuff-over upholstered seat, raised on four sabre supports, each topped by an ebonised ball finial, 54.5cm wide, 37cm deep, 56cm high (21in wide, 14.5in deep, 22in high). (2)

£1,500 - 2,500
€1,800 - 3,000
US\$2,400 - 4,000



129

129

FIVE APOTHECARY EARTHENWARE JARS INCLUDING TWO ITALIAN LATE 16TH CENTURY/EARLY 17TH CENTURY-STYLE MAIOLICA PILL JARS OR PILOTIERES,

each having a squat round body beneath a domed cover, and raised on a domed circular foot, painted in blue on a paler blue glaze, with berettino decoration and inscribed titles P. DE. AGAR and TROC. DE. MIRRA, 13cm high (5in high), together with three further jars, one inscribed *Ext De Cachou*, the other *V. populeom* and the last *Elec. Catholicum Dup.*, the largest: 19cm high (7.5in high). (5)

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800



130

130

A FRENCH LATE 19TH CENTURY 10-INCH METRIC TERRESTRIAL GLOBE, BY E. ANDRIVEAU-GOUJON OF PARIS

formed from twelve printed and coloured paper gores, with polar calottes, a brass hour plate at the North Pole marked with the maker's name, the national boundaries outlined in orange, the oceans showing currents and winds, with graduated brass meridian ring, raised on a turned and ebonised stand with graduated brass horizon ring, with maker's cartouche to the Atlantic Ocean reading *GLOBE TERRESTRE METRIQUE...E. ANDRIVEAU-GOUJON, EDITEUR, Paris, 21 Rue du Bac*, 48cm high (18.5in high) overall.

£400 - 600
€480 - 720
US\$640 - 970

A similar example by the same maker sold *Christie's*, 9th September 1998, lot 158.





132

131

A PAIR OF FRENCH 19TH CENTURY PATINATED-BRONZE TWIN-LIGHT WALL APPLIQUES

in the manner of Jean-Charles Delafosse, French (1734 - 1789) the tapering fluted backplates surmounted by acanthus and a berry finial and issuing from a floral patera a pair of fluted scrolling branches terminating in a waisted and bead-decorated socket, 53cm high (20.5in high). (2)

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800

132

A PAIR OF FRENCH MID-19TH CENTURY GILT-BRONZE EWERS

each cast with a scroll-edged spout above a spiral-fluted neck, the tapering body with trailing foliage and scroll-edged cartouches, and applied with a handle in the form of a scaly, winged dragon, on a circular gadrooned foot and a square grey-veined white marble base, 36cm high (14in high). (2)

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000

133

A LARGE PAIR OF ITALIAN LATE 19TH/EARLY 20TH CENTURY POLYCHROME-DECORATED CHINOISERIE VASES

of square-section baluster form, having a red-painted moulded rim, above painted Chinese figures amidst exotic flowers and foliage, the body applied with a pair of gilt metal ring handles with lion mask backplates, all raised on a low stand with outswept bracket feet and shaped aprons, 92cm high (36in high). (2)

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200



131



133





134

134
A GROUP OF SEVENTEEN LATE 19TH AND EARLY 20TH CENTURY VIOLINS

of various sizes, to include thirteen full-size violins, many with spurious paper labels, to include one reading *Anno 1741 Carlo Bergenzi / fece in Cremona*, carved to the back with a castle and the date 1741, another reading *George Kloz in Mitten / vvald ad der Iser 1767*, the third reading *Jérôme Thibouville-Lamy & Cie...Paris*, the fourth *Antonius Stradivarius Cremonensis / Facieba Anno 1725*, the fifth *Franciscus Gobetti fecit Venitus / anno 1724*, another with label reading *Rep... par Lullier Luthier / a Douai in 1867*, the seventh stamped *A LA VILLE DE CREMONE / NICOLAS NORLOT*, decorated to the back with a transfer-printed Napoleonic or Crimean scene, two further stamped to the button *PETIT JEAN-AINÉ*, and carved to the ribs *AD GLORIAM PAGANINI*, and *AD GLORIAM BERANGER*, the tenth with label reading *VIOTTI essaye No. 535* and *VIOTTI* to the button to the back, another with label reading *Sebastian Kloz, in / Mittenwald, An 1803*, the remaining two without labels, one carved with a lion or dragon's mask to the scroll; also comprising two half-size violins, one with a label reading *MICAEL DECONET / Fecit Venetis 1754*, the other unmarked; and two smaller violins, unmarked, their backs 260mm in length. (17)

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

135
A FRENCH 20TH CENTURY BRASS-MOUNTED MAHOGANY PEDESTAL BUREAU

attributed to Maison Dominique
the rectangular top bordered by a brass rail with inset leather writing surface, above a single frieze drawer to the front and a pull-out slide to the back, flanked by two cylinder shaped pedestals each fitted with drawers, on an inset plinth, with an *en suite* fauteuil, 191cm wide, 101cm deep, 79cm high (75in wide, 39.5in deep, 31in high). (2)

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

The decorating firm of Dominique, founded in 1922 in Paris, was the creation of self-taught artists André Doimin and Marcel Genevriere. The firm prospered through private commissions and exhibitions. Most notably their suites produced for the *Ambassade Française 1925 Exposition* and their curved furniture for the *Galerie de la Renaissance*. Interestingly by now, the well established firm won the contract in the 1930's to design and decorate some of the interior of the Ocean liner *Normandie*. The firm closed in 1970.



135





136

A PAIR OF 19TH CENTURY ITALIAN MARBLE RELIEF PANELS

one with a cherub holding a floral bouquet aloft and with a scallop shell within a cartouche below, the other with a similar cherub arms folded above an asymmetrical shield cartouche, incorporating Siena, Jasper, black and statuary marbles, *originally part of a larger panel; extensive losses, 41.5cm wide, 10cm deep, 153cm high (16in wide, 3.5in deep, 60in high) (2)*

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000



137

137

A SET OF FOUR SWEDISH LATE 18TH/ EARLY 19TH CENTURY GILT AND WHITE-PAINTED FAUTEUILS AND CHAIRS

the fauteuils with curved backs and spreading arm supports, each surmounted by a lion's head, on bulbous legs to the front and sabre legs to the back, the chairs *en suite*, mounted with Egyptian heads, on similar legs, each covered with green and cream silk upholstery, the gilding refreshed (4)

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000

138 Y

AN AUSTRIAN LATE 18TH/ EARLY 19TH CENTURY IVORY MOUNTED WALNUT AND OAK BUREAU-CABINET

the serpentine cresting above a pair of cupboard doors, the interior fitted with two shelves, above a hinged slope opening to reveal a cupboard door flanked to each side by a secret compartment, pigeon holes and six small drawers, above three drawers, on bracket feet, the doors and drawers inlaid with shield-shaped ivory escutcheons, 57.5cm wide, 100cm deep, 220cm high (22.5in wide, 39in deep, 86.5in high).

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600

139

A FRENCH 19TH CENTURY WALNUT, OAK AND CHERRYWOOD PARQUET FLOOR

comprising 72 panels, each inlaid with geometrical pattern, on a pine background, each panel 66cm x 66cm (25.5in x 25.5in), approximately 30 square meters.

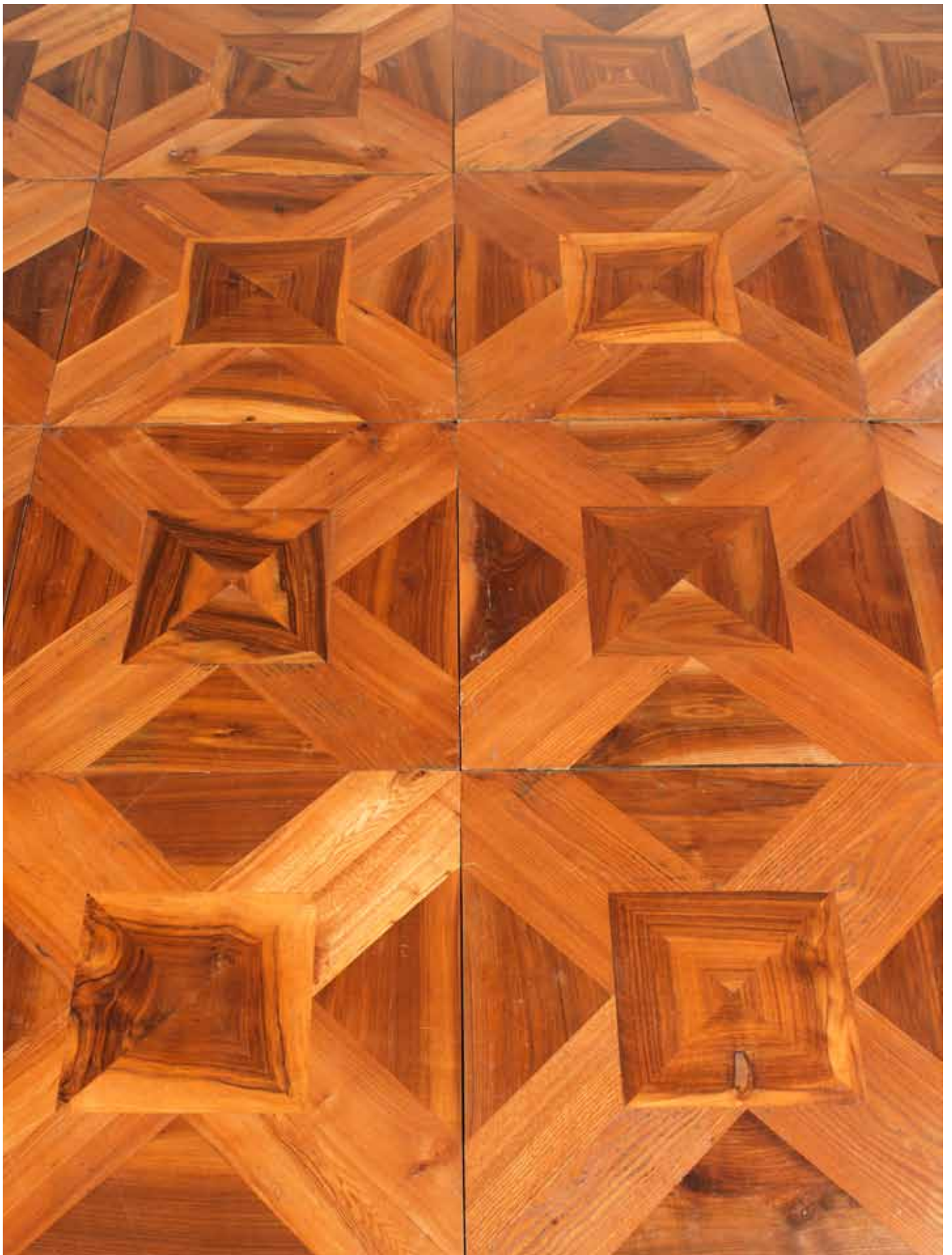
£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



138





140

140 Y

A FRENCH 19TH CENTURY LOUIS XIV-STYLE EBONISED, RED TORTOISESHELL AND BRASS 'BOULLE' MARQUETRY DOUBLE-SIDED BUREAU MAZARIN

decorated overall in both *première* and *contre partie* with Berainesque strapwork, foliate scrolls, figures and animals, the rectangular top with canted corners centred by a cartouche and figures, above a central recessed frieze drawer with a falling cupboard door, flanked a bow-fronted banks of banks of three drawers, the sides inlaid with further strapwork and figures, raised on four canted square tapering legs joined by an X-shaped stretcher and terminating in bun feet, *restorations*, 116cm wide, 66.5cm deep, 80.5cm high (45.5in wide, 26in deep, 31.5in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000

141

A LARGE FRENCH LATE 19TH CENTURY RÉGENCE STYLE ORMOLU-MOUNTED EBONISED MIRROR

surmounted by a mask with pierced palmette surround, flanked by scrolling mounts and flower-filled urns, above a rectangular bevelled mirror plate within mirrored margins, the angles with scrolling foliate mounts, 105cm wide, 186cm high (41in wide, 73in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000



141



142

142

A PAIR OF ITALIAN 19TH CENTURY ALABASTER URNS AND COVERS

of amphora shape, each surmounted by a domed cover with bud finial, the body decorated with a band of fluting above a run of Vitruvian scrolls, with a pair of upright scroll-ended and pierced handles, raised on a circular moulded socle, 63cm high (24.5in high). (2)

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

143

A NORTH ITALIAN EARLY 19TH CENTURY OVAL MARQUETRY TABLE

the top inlaid with figures in a landscape with a chariot pulled by lions, within a border or ribbon-tied portrait medallions, each joined by a floral garland, the frieze centred to the front by a drawer, on splayed legs, each joined by a lower-tier with similar marquetry, on ball feet, 112cm wide, 90.5cm deep, 74.5cm high (44in wide, 35.5in deep, 29in high).

£4,000 - 6,000
€4,800 - 7,200
US\$6,400 - 9,600



143



144

A FRENCH 18TH CENTURY ORMOLU-MOUNTED TULIPWOOD, KINGWOOD AND FRUITWOOD MARQUETRY COMMODE

in the manner of François de Cuvilliés of serpentine slightly bombé form, the white-veined grey marble top with moulded edge, above three drawers, all inlaid with sprays of marquetry flowers, with conforming inlay to the sides, the drawers edged with scroll and foliate-cast ormolu mounts, the bottom drawer with mask-cast central mount, the sides with conforming floral inlay and ormolu borders, raised on four short outswept supports with foliate mounts, the top drawer with stencilled mark A.W. 634 C.H.T., and in a later hand below L.L.L.I., 77cm wide, 51.5cm deep, 86.5cm high (30in wide, 20in deep, 34in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000

Provenance

The brand CHT refers to 14 - 15 Carlton House Terrace, the London home of the Earls of Lonsdale. Acquired in 1837 by William Lowther (1757 - 1844), the 1st Earl of Lonsdale, furniture from this residence was stencilled 'CHT' with a three digit inventory number. Property from the Carlton House Terrace was later absorbed into Lowther Castle, near Penrith, Cumberland. The majority of the contents were sold by the 5th Earl of Lonsdale in April 1947. For instance, a Langlois commode was sold as Lot 35 in the Lowther sale, with the mark 'C.H.T. / 635'; and a commode by BVRB, sold as Lot 23 in the Lowther sale, was marked 'A.W. / 8323 C.H.T.'

The present lot relates to designs for commodes published by François de Cuvilliés in *Livre de Differents Dessins de Commodes* (1742-45).

One of the leading German rococo architects and designers of the 18th century, de Cuvilliés (1698-1767) was appointed court architect in Munich in 1728 and was responsible for the interiors in the Residenz, Munich (1727-1729) and the Amalienburg in the Park of Nymphenburg (1734-1739). Following these commissions he published a series of engravings of designs for ornament, boiseries and furniture.



145

145

A NEAR PAIR OF FRENCH 19TH CENTURY LOUIS XVI STYLE ORMOLU AND WHITE MARBLE MANTEL CLOCKS, ONE WITH A BELGIAN MOVEMENT, ONE WITH A FRENCH MOVEMENT

both with movement in a drum-shaped case and with white-enamelled dial, one signed *Laguessee, A LIEGE*, and with Roman hours and Arabic minutes, the other signed *Gillet, A PARIS*, and with Arabic hours and minutes, the former topped by an ormolu figure of a Chinaman beneath a parasol, the latter by a Chinawoman, all raised on a pair of two-part and tapering columns topped by ormolu spire finials and hung with chains, on a white marble base with rounded front corners and ormolu baluster and chain 'balustrade', which a pierced gallery edge, raised on turned ormolu feet, *the Liege example 41.5cm high (16.5in high), the Paris example 41cm high (16in high).* (2)

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000

146

A FRENCH LOUIS XVI BRASS-MOUNTED MAHOGANY COMMODORE

the rectangular Grey de St. Anne marble top with rounded corners, above three long drawers, on toupie feet, *127cm wide, 60cm deep, 87.5cm high (50in wide, 23.5in deep, 34in high).*

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



146



147

**A RUSSIAN LATE 18TH CENTURY
FRUITWOOD, SYCAMORE AND MARQUETRY
SWIVEL-ACTION FOLD-OVER GAMES TABLE**

the rectangular top centred by the marquetry arms of the *Famintsyn* family, within an arcaded border of pendant bellflowers, the underside lined with a plush velvet playing surface, within arcading and with stained reserves for counters, with floral patera to each corner, the frieze centred by a lozenge-shaped flower between trailing bellflowers, raised on four square-section tapering supports inlaid with flutes, 98.5cm wide, 49cm deep, 78cm high (38.5in wide, 19in deep, 30.5in high).

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000

Provenance

Christie's, London, 28 September 1995, lot 147.

The Famintsyn family were descended from Khristof Tobias Tomson, originally from Scotland, who settled as landowners first in Poland and subsequently in Russia. In 1681, they received a fiefdom and a monetary grant for services to the Russian throne. The family adopted the first name Famintsov and subsequently Famintsyn, and were granted hereditary estates by the Tsars.



148

A PAIR OF FRENCH EMPIRE EARLY 19TH CENTURY ORMOLU AND BRONZE FIGURAL LAMP BASES

one portraying a male youth, the other a female youth, both holding a ribbon-wrapped wreath of flowers above their heads, and standing on one foot on a domed cylindrical pedestal, cast all over with stylised leaves, with reeded flared foot, on a square bronze plinth, 55cm high (21.5in high). (2)

£1,500 - 2,500
€1,800 - 3,000
US\$2,400 - 4,000



149

149

A FRENCH 19TH CENTURY LOUIS XVI STYLE BRASS-MOUNTED MAHOGANY VITRINE

the rectangular top above a pair of glazed doors within brass surrounds, with fluted angles, the sides with similar glazed panels, the interior fitted with four shelves, on toupie feet, 105cm wide, 45cm deep, 173cm high (41in wide, 17.5in deep, 68in high).

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000



150

A PAIR OF FRENCH LATE 19TH CENTURY CARVED GILTWOOD TORCHÈRES

each having a circular top above an acanthus-carved frieze, raised on a turned and broadening reeded column entwined with a floral and foliate garland, on an acanthus and reed-carved pedestal, encircled by four scaly dolphins, all on a quatreform base with reed-wrapped edge and four turned feet, 173.5cm high (68in high). (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000



151

**A PAIR OF FRENCH LATE 19TH CENTURY
LOUIS XVI STYLE GILT BRONZE THREE-LIGHT
CANDELABRA**

the fluted baluster shaped stem centred by laurel
wreath garlands, above a spreading top issuing
three scrolling foliate branches, each terminated by
a circular drip-pan and candle-holder, surmounted
by a flame, on a circular stepped base with a
beaded and foliate surround, 33cm wide, 45.5cm
high (12.5in wide, 17.5in high). (2)

£6,000 - 9,000
€7,200 - 11,000
US\$9,600 - 14,000



152

AN IMPRESSIVE FRENCH LATE 19TH CENTURY GILT-BRONZE FIFTEEN-LIGHT CHANDELIER

by Henry Vian, after the model by Caffieri, Paris
surmounted by scrolling foliage above a cage frame with three seated putti, one signed to the underside *Vian* and *JL*, above a flower-filled urn, the central stem issuing fifteen scrolling branches, each terminating with a foliate drip-pan and nozzle, the lower terminal flanked by three birds above a floral finial, 95cm in diameter, 116cm high (37in in diameter, 45.5in high).

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000

Henry Vian (1860 - 1905) was a celebrated bronzier who specialised in the production of bronzes in the eighteenth century style, particularly light fittings. He participated in the Great Exhibitions of 1878, 1889 and 1900 and received a Gold Medal in 1889. His workshop was based at 5 rue de Thorigny in Paris.

153

**A PAIR OF FRENCH MID-19TH CENTURY LOUIS XVI STYLE
ORMOLU-MOUNTED BLEU NUIT GROUND PORCELAIN
VASES**

after the model designed by Jean Dulac, retailed by Louis Auguste Alfred Beurdeley, Paris

the domed lid with a berried finial, above a pierced Vitruvian-scroll band frieze supported by a laurel wreath with lion-mask handles to each side joined by swagged lions pelts, the ovoid body above a ribbon-tied frieze and a spreading foliate foot, on a Greek-key panelled square base, one mount inscribed *BY*, 27cm in diameter, 41cm high (10.5in in diameter, 16in high). (2)

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000

The model of these vases can be found in the Beurdeley sale in 1901, 2-3 April: *Catalogue of Furniture and Works of Art, 15th Beurdeley sale*, under the lot number 6, described as follows: *Paire de cassolettes avec couvercles en porcelaine émaillée bleu, montées en bronze ciselé et doré, à décor de mufles de lions, draperies et gorge ajourée. Haut. 40 cent.*

In the Louis XVI period, the *marchand-mercier* Jean Dulac specialised in the commercialisation of Sèvres porcelain and created the original design replicated on these vases. He was appointed *marchand privilégié du Roi* on 16 May 1753 and resided on the rue Saint Honoré where he died in 1786.



154

**A SWEDISH MID-18TH CENTURY
GILTWOOD MIRROR**

the rectangular bevelled mirror plate within
a carved foliate frame, surmounted by
C scrolls flanked to each side by a floral
garland, the pierced lower frieze centred by
scrolling acanthus leaves supporting an urn,
the back with mark *ILS*, 81cm wide, 152cm
high (31.5in wide, 59.5in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

155

**A LARGE ITALIAN SECOND-HALF 19TH
CENTURY GILT-BRONZE MOUNTED
PORPHYRY TABLE TOP**

the rectangular veneered panel within
a scrolling foliate surround, 62cm wide,
121cm long, (24in wide, 47.5in long).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000

A similar porphyry panel of larger size,
with identical gilt-bronze surround sold
Sotheby's New York, *Important English
and European Decorative Arts*, 23 October
2013, (\$46,875).



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156

A PAIR OF FRENCH FIRST-HALF 19TH CENTURY ORMOLU-MOUNTED CELADON EWERS

each of faceted baluster form with scrolling foliate handle and base, 21.5cm high (8in high). (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000

Literature

See Peter Hughes, *The Wallace Collection, Catalogue of Furniture*, Vol. III, London, 1996, No. 280 (F105-106), pp. 1366-70, for a similar pair of 18th century celadon ewers.

157

A FRENCH 19TH CENTURY MARBLE-TOPPED GILTWOOD CONSOLE TABLE

of bow-fronted form with a rouge marble top, above a leaf and berry and fluted frieze, raised on four turned and tapering acanthus-wrapped and stop-fluted legs united by moulded and guilloche-carved curving stretchers, centred by a pine-cone finial, 113cm wide, 52cm deep, 87.5cm high (44in wide, 20in deep, 34in high).

£2,000 - 2,500

€2,400 - 3,000

US\$3,200 - 4,000



157

158

**AN IMPRESSIVE PAIR OF FRENCH LATE 19TH CENTURY
ORMOLU-MOUNTED AND TURQUOISE-GROUND
PORCELAIN EWERS**

after the pair of vases 'à monter Daguerre' attributed to Jean-Claude Thomas Chambellan Duplessis the younger (French, 1730 - 1783) and Charles-Antoine Cuvillier, Sèvres

the urn-shaped bodies mounted with an upper berried collar embellished to each side with a mount in the form of a mask, one of the masks topped by a cushion and a naked nymph, leaning backwards to form the handle, her hands grasping a shell to the foliate-cast everted spout, the vase set upon a fluted and leaf-cast ormolu socle and a square plinth base with concave corners and match-strike cast sides, 47cm high (18.5" high). (2)

These vases are a copy of a pair now in the Wallace Collection [no. C 338-9], whose mounts are attributed to Jean-Claude-Thomas Chambellan Duplessis the younger and the porcelain attributed to Charles-Antoine Cuvillier, Sèvres.

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000





159

**AN UNUSUAL FRENCH EMPIRE EARLY
19TH CENTURY GILT METAL-MOUNTED
MAHOGANY, EBONISED AND BOXWOOD-
STRUNG MECHANICAL TOILET MIRROR**

with a variety of secret drawers and compartments and an unusual locking mechanism, the architectural pediment applied with a gilt metal mount of a pair of griffins in a sunken oval, above a plain metal plate adjusting on a ratchet mechanism worked by a gilt metal acorn finial, and raised on a pair of gilt metal-mounted and ebonised supports flanking a curving ivory balustrade around a chequer-inlaid 'floor', an arrangement of four small drawers below, the lowest central small drawer fitted with a key which sounds a bell and turns either clockwise or anti-clockwise to operate a variety of secret drawers and compartments both to either side of it and to the two drawers to the box base below, the uppermost fitted with a baize writing surface and three small secret drawers, the lowest with divisions and a secret compartment, between canted angles with gilt metal floral mounts, and raised on four hairy paw-cast feet, 41cm wide, 27cm deep, 83cm high (16in wide, 10.5in deep, 32.5in high).

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000



160 *

A PAIR OF ITALIAN 19TH CENTURY WHITE MARBLE BUSTS

reputedly of Napoleon Bonaparte and his brother Joseph, both raised on a grey-veined marble socle, both inscribed *CANOVA* to the reverse, the first figure dressed in the uniform of a General in the National Guard of France, with sash and star of a Croix d'Officier with the Grand cross of the Legion of Honour, with a medal from the order of the Iron Cross, as well as the order of the Golden Fleece around his neck, the second figure dressed in the Royal state robes of France, 59cm high (23in high). (2)

£7,000 - 10,000

€8,400 - 12,000

US\$11,000 - 16,000





161

A FRENCH EARLY 19TH CENTURY EMPIRE GILT-BRONZE MOUNTED MAHOGANY AND EBONY LETTER-BOX CASKET

possibly by Jacob-Desmaller, after a design by Percier et Fontaine, for Pauline Borghèse

the architectural sloping pediment centred to the top by a secret hinged panel to drop documents without the need of a key, within a spreading moulded surround, the top frieze with palmettes, flower-heads, bees and stars, the central cupboard door centred by a swivel mount depicting an eagle with spreading wings resting on an orb and holding a laurel wreath in his beak, the interior fitted to the top with a sliding slope, flanked to each side by an octagonal mount centred by a crowned cypher *PB* within a frieze of entrelacs, the left mount fitted with a secret velvet-lined compartment holding the key *au trèfle*, each surmounted by a standing warrior holding a spear, the panelled sides mounted with foliate shafts, on a breakfront base, 29cm wide, 24cm deep, 31cm high (11in wide, 9in deep, 12in high).

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000

Provenance

By repute Hôtel de Charost, on rue du Faubourg Saint-Honoré, home of Princess Pauline Borghèse from 1804, now the site of the British embassy in Paris.

Pauline Bonaparte has always attracted much attention throughout history. Known to be a colourful character – the youngest sister of Napoleon who became Princess Pauline when she married Prince Camillo Borghèse in 1803. This marriage was not a happy one, due to Pauline's infidelity and much of her life was riddled with scandal. We can only imagine what correspondence and secrets the box might have contained if associated with the character of Princess Pauline Borghèse.

The firm Jacob-Desmaller et Cie., which came from the association of Georges Jacob and his second son François-Honoré-Georges, provided furniture and objects for the Bonaparte's apartments and for the Garde-meuble impérial. They exhibited at the second and third public exhibitions at the *Products of French Industry* held in 1801 and 1802 in the courtyard of the Louvre and Jacob-Desmaller received a Gold Medal at the 1802 exhibition. It was during the Empire period that his reputation was established and his talent fully recognised. It is recorded that in 1807, the firm employed 350 workmen. His work according to Serge Grandjean 'is esteemed not only on account of its stylistic homogeneity but because of its consistent high quality'. Charles Percier and his partner Pierre-François-Léonard Fontaine (1762-1853) published their *Receuil des décorations intérieures*, (1801, reissued in 1812) and were famous for their Napoleonic style, using motifs such as laurel wreaths, eagles and bees (decorative elements fully obvious on the present letter-box). Both were employed by Napoleon as both architects and interior decorators on various palaces such as Malmaison, Tuileries, Louvre, St. Cloud and Versailles. They transformed Napoleon's palaces into lavish showcases for the produce of French art and industry. Percier was also a partner of Jacob-Desmaller and they worked very closely together.

Literature

Serge Grandjean, *Empire Furniture, 1800-1825*, London, 1966.
Charles Percier and Pierre Fontaine, *Empire stylebook of Interior Design, All 72 plates from the 'Receuil de décorations intérieures'*, New York, 1991.



162

A VERY FINE EARLY 19TH CENTURY NEOCLASSICAL WHITE MARBLE SCULPTURE OF "VENERE", ON A GREY PORPHYRY PEDESTAL

attributed to Bertel Thorvaldsen (1770-1844) or his circle the standing Venus by a tree stump, holding an apple in her right hand and drapery in her left, on a circular integral base; raised on a circular grey porphyry pedestal numbered to the top in red paint 10180/ T, on a waisted white marble base and square plinth, *the Venus*: 35cm in diameter, 123cm high (14in in diameter, 48in high), overall: 232cm high (91.5in high). (2)

£60,000 - 90,000

€72,000 - 110,000

US\$96,000 - 140,000

In the winter of 1803-04 the Russian countess Irina Vorontsova commissioned Thorvaldsen (already famous for his 'Giasone') a series of sculptures. The orders included Bacco, Apollo, Ganimede, a group of Amore and Psyche and Venere. The Venere was never delivered in time as was only made in marble between 1805 and 1809. It was subsequently sold in 1811 to Prince Maithe von Putbus who bought the sculpture for his castle on Rügen island. This first Venere was on a smaller scale than a life-size statue (probably 110/ 120cm tall). Theodor von Ropp commissioned another Venere in Marble that was finished in 1817 and sent it to his estate in Pokroy, Lithuania. This time Thorvaldsen made a life-size sculpture (160cm) which was finished in 1816. This model in marble was reproduced by accomplished students of Thorvaldsen in different sizes over the course of the next few years.

The first reproduction of the 'Venere' made in 1813-1816 was commissioned by Richard Bingham and sold by Christie's in 1932 to the American newspaper publisher William Randolph Hearst who kept it in his castle in San Simeon, California. Another marble version was commissioned by William Spencer Cavendish, 6th Duke of Devonshire, and is now in Chatsworth House. Another 'Venere' was commissioned by Peter Caesar Labouchère and inherited by his son Henry, Lord Taunton. In 1920 the latter was bought at Sotheby's by the Thorvaldsen Museum. Johann Scholl, a pupil of Thorvaldsen made a new 'Venere' in 1846 for the same museum. Other fine examples in marble made by Thorvaldsen or his circle are now in the Museums of Fine Art in Houston and at the Neue Pinakothek in Munich. A model in chalk with all the measurements can be found at the Accademia di Belle Arti in Rome. A white marble 'Venere' by Bertel Thorvaldsen (in the same size as our model) is in the permanent collections of the Louvre in Paris.

The author Julius Lange comments in an article that the Thorvaldsen's Venere, as with many other statues made between 1803 and 1819, appears to be a critical commentary on the works of Canova, in this case the 'Venere Italica' (1804-12, Florence, Galleria Palatina). This 'Venere' is also inspired by the greek-roman sculptures, especially the 'Venere Cnidia' by Prassitele, now in the Museo Vaticano. Julius Lange adds that the Thorvaldsen 'Venere' belongs to his less antique figures as he remarks that all antique sculptures show self-assurance whereas this one doesn't. He notes "...she grabs the golden apple that Paride gave her and for a moment she reminds us of Eva, but not a tempting one. This is a Venere concentrating on the apple that will start the war in Troy".

Literature

Bertel Thorvaldsen, 1770-1844: Scultore danese a Roma, Galleria Nazionale d'Arte Moderna, Rome, 1989-1990.





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163

A PAIR OF FRENCH 19TH CENTURY ORMOLU-MOUNTED AND PATINATED BRONZE URNS

each gadrooned urn with a cabochon-cast and beaded everted rim, and mounted with a pair of lotus-wrapped handles with attachments in the form of lion masks, on a spreading and fluted socle with ormolu match-strike foot, all raised on a *rouge griotte* square-section pedestal with leaf-cast collar, 35cm high (13.5in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

164 Y

A FRENCH MID-19TH CENTURY ROSEWOOD AND MAHOGANY SECRÉTAIRE CHEST

by Maison Lemarchand & Lemoine, Paris the later mahogany top with rounded corners and moulded edge, above a long secrétaire drawer with fall front enclosing a Hungarian ash and amaranth-lined interior of four short drawers around a pigeonhole, all behind a tooled leather skiver between side galleries of baluster-turned spindles, above a pair of cupboard doors applied with shaped panels with beaded edging, between fluted corners, the plinth base fitted with a long drawer, raised on four bun feet, with stencil to reverse reading *MAISON LEMARCHAND A LEMOINE, Rue des Tournelles 17. PARIS, 130.5cm wide, 57cm deep, 97cm high (51in wide, 22in deep, 38in high).*

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

Provenance

Purchased at the auction of Dr Percy Cohen's effects in Reading, Berkshire in the 1930s, where it was described as having come from the Empress Eugénie's (1826 - 1920) suite at Farnborough Abbey, Hampshire, where her husband Napoleon III (1808 - 1873) is buried.

Thence by descent to the present owner.

Andre Lemoine and Louis-Edouard Lemarchand became partners in 1846. In 1863, Henri Lemoine took over, and continued the business until 1893. He was one of the chief suppliers of furniture to the French Imperial family.



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A NORTH ITALIAN MID-19TH CENTURY CARVED WALNUT CENTRE TABLE

by Frères Besarel, Venice

the rectangular top above fluted friezes applied with floral bosses, raised on a pair of end supports, each formed from a pair of opposing seated winged lions, each issuing a garland of fruit and foliage from its mouth, raised on an 'H'-shaped platform base with cabochon-carved edge, and four leaf-carved bun feet, bearing a partial paper label to underside reading *Frères Besarel, Sculpteurs en bois et marbre, FABRIQUE ET DEPOT, MEUBLES ARTISTIQUES...*, 114cm wide, 44cm deep, 79cm high (44.5in wide, 17in deep, 31in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000

A mid-19th century North Italian walnut sideboard sold at *Christie's*, 29th June 1995, lot 250, bore the same label.

The winged lion is the emblem of the Republic of Venice as the heraldic symbol of St. Mark the Evangelist, the patron saint of the Republic.

**AN EXHIBITION QUALITY FRENCH MID-19TH CENTURY
QUARTER-VENEERED TULIPWOOD, ROSEWOOD, GREEN
BOULLE, PEWTER AND BRASS INLAID MECHANICAL
SECRÉTAIRE, CIRCA 1850, PRESENTED AT THE GREAT
EXHIBITION OF 1851**

by Daubet & Dumarest, Rue d'Algerie 2, Lyon

fitted with a variety of secret drawers and compartments, all working via a mechanism operated by means of a single key, the drawers all running on bearings, the exterior all-over quarter-veneered, panelled and inlaid with brass lines, the interior of pewter-inlaid green tortoiseshell, the drawers lined in rosewood, the dovetail's shaped as fleur-de-lys in a contrasting timber, the upper section comprising four glazed doors, the central recessed pair enclosing two short and one long drawer, all concealing further drawers, beneath a tortoiseshell-lined dome before a mirrored backplate, the two flanking glazed doors opening by means of a mechanised moulding and enclosing three shelves, the lower section with secrétaire drawer with curving fall-front enclosing four short drawers around a mirror plate, all above three panel-fronted mechanised drawers, the uppermost with secret compartment, a further secret drawer enclosed in the plinth, raised on brass castors, the secrétaire drawer front inlaid with an ivory plaque reading *DAUBET & DUMAREST, ÉBÉNISTES BREVETÉS, Membres de l'Académie nationale, Rue d'Algerie, 2, Lyon*, the lock engraved *BREVET D'INVENTION, Ss Gtie Duct, 97cm wide, 53cm deep, 144cm high (38in wide, 20.5in deep, 56.5in high)*.

£15,000 - 20,000

€18,000 - 24,000

US\$24,000 - 32,000



Exhibited

Great Exhibition of 1851 where awarded a prize medal.

See *Exposition Universelle de 1851: Travaux de Commission Française sur l'industrie des nations*, Charles Dupin (1855), Volume VII, pp. 36 - 37, where the juries verdict of this secretaire - with a single locking mechanism, an ingeneous system of bearings beneath each drawer, and with sliding glass doors - is recorded:

'MM DAUBET et DUMAREST, de Lyon, marchent dignement à côté de M. Krieger pour leurs meubles à système nouveau, d'une commodité sans pareille. Ils avaient exposé deux bureaux de style différent, mais d'un mérite égal.

L'un, bureau de dame, en tulipier rose, formant commode-étagère à glace, n'a qu'une seule serrure placée en haut de meuble et correspondant à toutes les parties mobiles et à tous les tiroirs, de manière que pour l'ouvrir un tour de clef suffit. La table à écrire s'avance, les portes disparaissent en même temps, et les tiroirs sont libres.

Pour refermer le bureau, il suffit de pousser la table sans déranger les objets qui y sont placés, et tout se trouve instantanément fermé de la manière la plus solide.

Les tiroirs marchent entre des galets placés dans tous les sens, sans paraître exterieurement; le jeu en est si facile qu'ils peuvent, avec le moindre effort, être tirés quel que soit l'état de la température. Tous ces tiroirs ont un mécanisme qui correspond à la serrure, de manière qu'ils rentrent d'eux-mêmes dans le corps du meuble et se referment du moment où l'on donne un tour de clef au bureau. Une autre clef ouvre les tiroirs sans ouvrir le bureau.

Le travail d'ébénisterie, de serrurerie et de menuiserie, dans ce meuble de luxe, du prix 7,500, fait grand honneur à MM. Daubet et Dumarest. Ils appliquent le même système de fermeture et de galets à des meubles beaucoup plus simples, d'une valeur qui descend à 1500 francs, à 1000 francs et au-dessous, jusqu'à 300 francs. Leur système de galets sert à toute espèce de meubles à tiroirs, sans augmentation sensible de prix.

Ces dispositions ingénieuses n'offrent pas seulement le mérite de la difficulté vaincue, mais aussi celui d'une utilité réelle.'

See *Exhibition of the Works of Industry of All Nations, 1851: Reports by the Juries on the Subjects in the Thirty Classes Into which the Exhibition was Divided* (1852), p. 546, where it is noted, 'there is another branch of cabinet-work which merits particular notice, that in which mechanical action is introduced; the specimens exhibited by MM. DAUBET and DAUMARET, of Lyon (Exhibit No. 1579) are most ingenious and curious; in their secrétaire, which is full of contrivances, one key unlocks all the drawers. These run in the most easy and perfect manner, if touched in the slightest degree; and the closing of one particular drawer shuts and fastens all the others.'

See J. Meyer, *Great Exhibitions: London, New York, Paris, Philadelphia 1851 - 1900* (2006), p. 48, where this exhibitor is noted as an important contributor of mechanical furniture.

Daubet and Dumarest were cabinet makers in Lyon, working from no. 2 rue d'Algerie. They also exhibited at the Exposition Universelle in 1855 with an ormolu-mounted thuya bureau made for the Empress Eugénie, the wife of Napoleon III.

See *Christie's*, 18th December 2002, Amsterdam, lot 624 (€5,975) for a cabinet made circa 1830 - 1840, which also has a mechanism operated by a single keyhole, also stamped *BREVET D'INVENTION Ss Gtie Duct*.

Please refer to the department for operating instructions.







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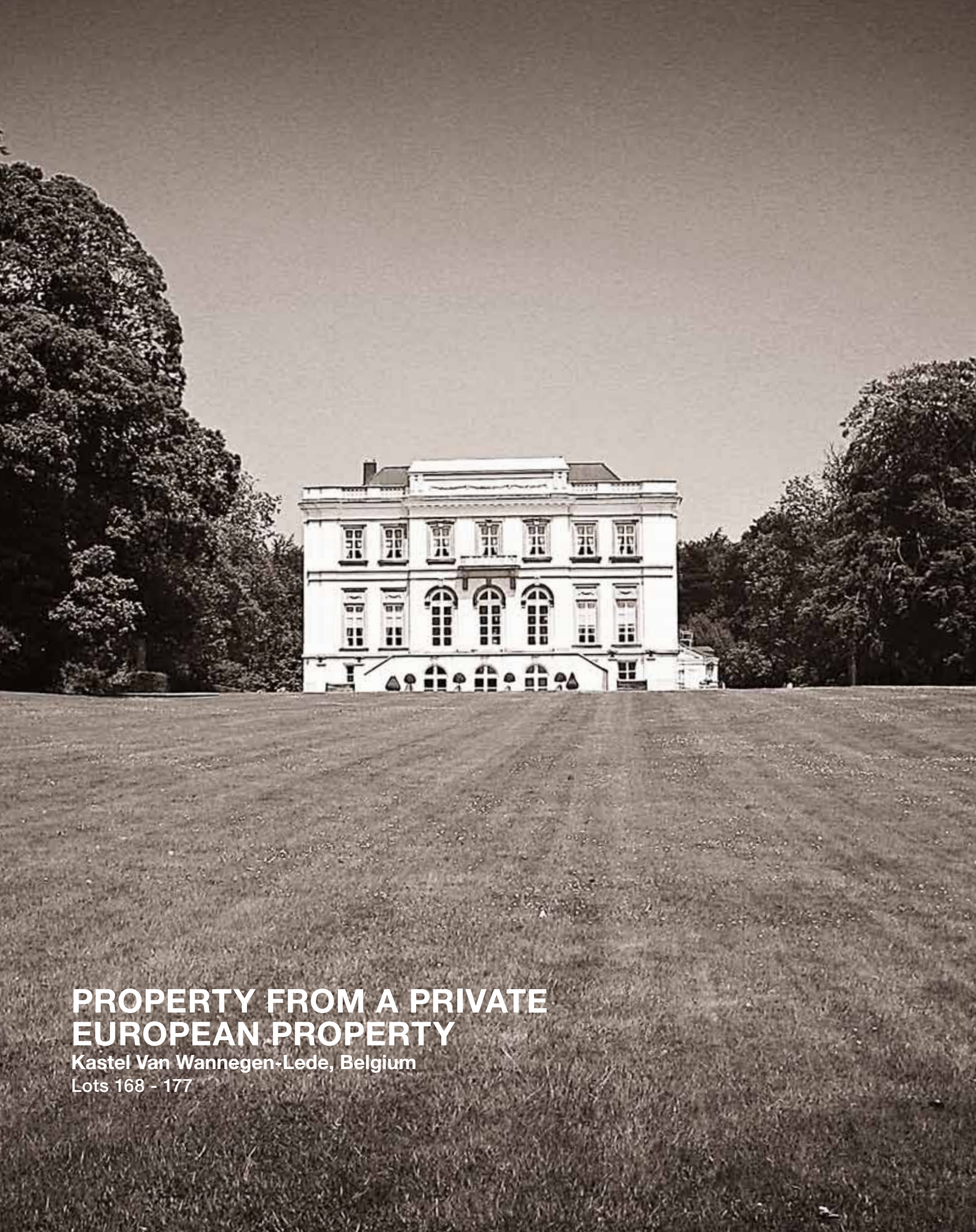
**A LARGE 19TH CENTURY ROCOCO STYLE GILTWOOD
MARGINAL MIRROR**

the rectangular plate within a carved scrolling foliate frame,
surmounted by a dragon within garlands of flowers, *109cm wide,
192cm high (42.5in wide, 75.5in high).*

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600



PROPERTY FROM A PRIVATE EUROPEAN PROPERTY

Kastel Van Wannegen-Lede, Belgium

Lots 168 - 177



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**A PAIR OF IMPRESSIVE FRENCH 19TH
CENTURY GILT-BRONZE EIGHTEEN-LIGHT
FLOOR STANDING CANDELABRA**

in the manner of Pierre-Philippe Thomire, Paris
each surmounted by a two-tier bouquet of scrolling
branches, each terminating with a foliate drip-pan
and candle holder, centred by a stem with pine
finial, the fluted support on acanthus-cast rims and
scrolling palmettes, on a triangular base with paw
feet, each raised on a further studded green-velvet
lined plinth, 56cm wide, 56cm deep, 240cm high
(22in wide, 22in deep, 94in high). (2)

£100,000 - 200,000

€120,000 - 240,000

US\$160,000 - 320,000

169

**A PAIR OF IMPRESSIVE FRENCH 19TH
CENTURY GILT-BRONZE NINETEEN-LIGHT
FLOOR STANDING CANDELABRA**

in the manner of Pierre-Philippe Thomire, Paris
en suite with previous lot
each surmounted by a two-tier bouquet of scrolling
branches, each terminating with a foliate drip-pan
and candle holder, centred by a stem with pine
finial, the fluted support on acanthus-cast rims and
scrolling palmettes, on a triangular stepped base
with paw feet, each raised on a further studded
green-velvet lined plinth, 56cm wide, 56cm deep,
253cm high (22in wide, 22in deep, 99.5in high). (2)

£100,000 - 200,000

€120,000 - 240,000

US\$160,000 - 320,000



A FINE AND IMPORTANT FRENCH MID-19TH CENTURY ORMOLU AND HARDSTONE-MOUNTED EBONISED COLLECTOR'S CABINET

by Charles-Guillaume Diehl (Paris, 1811 - 1885)

with serpentine sides, and an arched pediment topped by an ormolu cresting of a cartouche beneath an open Imperial crown, flanked by a pair of putti holding a drapery swag, the frieze mounted with hardstone flowers, cherries and redcurrants, within ormolu borders, all above a door enclosing an interior of twelve long, shallow drawers, and decorated with a central oval reserve of a tied bouquet of cherries and flowers, with perching bird, the spandrels mounted with hardstone pears and cherries, the sides with riband-tied musical trophy mounts, the angles with figural herms terminating in scrolls, raised on a plinth base and four turned feet with ormolu leaf-cast collars, the reverse with two paper Baden-Prussia Alliance seals, the lockplate engraved *MÉDAILLE A' L'EXPOSITION UNIVERSELLE / 1855 / MANUFACTURE DE MEUBLES / DIEHL / RUE MICHEL-LE-COMTE NO. 19 PARIS*, 104cm wide, 44cm deep, 162cm high (40.5in wide, 17in deep, 63.5in high).

£35,000 - 45,000

€42,000 - 54,000

US\$56,000 - 72,000



Photographed in situ, Karlsruhe Palace, Baden, 1900.

Provenance

Photographed in situ in the Family Rooms, or familienzimmers, of the Karlsruhe Palace, or Karlsruher Schloss, in Baden in 1900.

Thence sold *Sotheby's*, Baden-Baden, 21st October 1995, Lot 1114.

Of German origin, like many 'French' cabinetmakers since the eighteenth century, Charles-Guillaume Diehl (1811 - 1885) settled in Paris in 1840. He established a large atelier at 39, rue Saint-Sebastien. By 1870, he employed no less than six hundred craftsmen. His trade in cabinet making and fancy goods flourished and Diehl participated in all major international exhibitions during the middle of the nineteenth century, starting with the Great Exhibition in 1851, and was frequently awarded. The lockplate to this piece records his award in at the Exposition Universelle of 1855.

The Karlsruher Schloss in Baden was erected in 1715 by Margrave Charles III William of Baden-Durlach. The city grew up around it and was planned with the tower of the palace at the centre and thirty-two streets radiating out from it like spokes on a wheel.

During the Revolutions of 1848, Duke Leopold, Grand Duke of Baden, was expelled in 1849 for some time. In 1918, the last monarch Frederick II, Grand Duke of Baden left the palace and no monarch has resided there since. Much of the city centre, including the palace, was reduced to rubble by Allied bombing during World War II.

The pair to this cabinet, lacking the crown to the cresting, illustrated C. Payne, *European Furniture of the 19th Century* (2013), p. 148.





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**A LARGE GERMAN MID-19TH CENTURY
ORMOLU-MOUNTED GILTWOOD CHEVAL-
MIRROR**

the rectangular mirror-plate within a carved frame of ribbon-tied garland of acanthus leaves, flanked to each side by a fluted support, each surmounted by an urn finial, the front with scrolling gilt-bronze twin-branch candle-arms, on lower scroll supports, each joined by a turned bulbous stretcher, 152cm wide, 75cm deep, 255cm high (59.5in wide, 29.5in deep, 100in high).

£7,000 - 10,000

€8,400 - 12,000

US\$11,000 - 16,000

Provenance

Sotheby's Regensburg, *Die Fürstliche Sammlung
Thurn und Taxis*, 12-15 October 1993, lot 101.



172

**A PAIR OF MONUMENTAL CHINESE 19TH
CENTURY FAMILLE VERTE VASES**

each of baluster form decorated with birds in foliage and
reserves of flowers, one cracked and restored, 48cm
wide, 103cm high (18.5in wide, 40.5in high). (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000





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**JOSEPH TUERLINCKX (BELGIAN, 1809 - 1873):
A LARGE CARVED MARBLE BUST OF HOLY
ROMAN EMPEROR CHARLES V (1500 - 1558),
KAREL V**

modelled with his head turned slightly to dexter, in armour with gorget and besagew, a draped garment over his right shoulder, a collar with pendant Order of the Golden Fleece around his neck, titled *KAREL V*, and raised on a white marble socle, carved to the reverse, *JOSEPH TUERLINCKX 1856, 90cm high (35in high)*.

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000

Exhibited

Kaiser Karl V. (1500 - 1558): Macht und Unmacht Europas, Ghent, Bonn, Vienna & Toledo, 1999-2000.

Illustrated

Mise en Scène, Keizer Karel en de verbeelding van de negentiende eeuw, Museum voor Schone Kunsten, Gent, 1999-2000, p.174.

Joseph Tuerlinckx was born in Mechelen in 1809 and died there in 1873. He was the half-brother of the painter, lithographer, illustrator and portraitist Louis Tuerlinckx and is known as a sculptor. Educated at the Academy in Mechelen, by 1830 he was based in The Hague, and later worked in Rome, where he produced a bust of Pope Gregory XVI. Between 1850 and 1873, he taught at the Academy of Mechelen. In 1856 Joseph Tuerlinckx included as a member of the Royal Academy of Art in Amsterdam.

For this bust, which depicts the Holy Roman Emperor with the prominent jaw of the Hapsburgs, he took inspiration from the portrait of Charles V in armour by Peter Paul Rubens (1577 - 1640) which in turn was after an original by Titian.





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174

TWO FINE ITALIAN MID-19TH CENTURY MICROMOSAIC PORTRAIT PANELS, ONE DEPICTING CHRIST THE OTHER THE VIRGIN MARY

by Augusto, Luigi or Domenico Moglia, most probably from the Vatican Workshop, Rome
each rectangular panel signed to the left *Moglia*, within a deep rectangular frame with egg and dart surround, each micromosaic panel with metal backing, each panel: 23cm wide, 29cm high (9in wide, 11in high), overall: 48cm wide, 54.5cm high (18.5in wide, 21in high). (2)

£10,000 - 20,000
€12,000 - 24,000
US\$16,000 - 32,000

175

A FRENCH EARLY 20TH CENTURY LOUIS XV STYLE ORMOLU-MOUNTED KINGWOOD, SATINÉ, MARQUETRY AND PARQUETRY COMMUNE

the serpentine *Campan Vert* marble top above two long drawers decorated *sans traverses* with flowers and trellis-work, within scrolling foliage surround, the spreading bombé sides with similar panels, on cabriole legs, each headed by a scrolling foliate and shell clasp, on scrolling acanthus and paw-cast sabots to the front, 147cm wide, 61cm deep, 94.5cm high (57.5in wide, 24in deep, 37in high).

£4,000 - 6,000
€4,800 - 7,200
US\$6,400 - 9,600



175



176

**A PAIR OF LATE 18TH CENTURY PATINATED BRONZE
SCULPTURES OF SEATED GALLEY SLAVES**

after 18th century Florentine reductions by Giambattista Foggini (1652 - 1725), from the monumental originals by Pietro Tacca (1577 - 1640) each with hands bound behind their backs, seated on a later associated stand with dolphin mounts and mythological beast feet, each with paper label to underside numbered *St.E.3106* and *St.E.3107* for the Schloss St Emmeram's castle, 33cm wide, 23cm deep, 72cm high (12.5in wide, 9in deep, 28in high). (2)

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000

Provenance

Die Fürstliche Sammlung Thurn und Taxis, Sotheby's, Regensburg, 12 - 15 October 1993, Lot 1065.

Literature

K. Lankheit, *Florentinische Barockplastik, Kunst am Hofe der letzten Medici 1670 - 1743* (Munich, 1962) plates 108-111; *The Twilight of the Medici, Late Baroque Art in Florence, 1670-1743*, exhibition catalogue (Detroit Institute of Arts, 1974) p. 76, nos. 39-40; K. Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia* (Munich, 1982) p. 104, No. 33

The original, over life-size, bronze statues of Corsairs as galley slaves are mounted as though shackled to the pedestal of a pre-existing marble statue by Giovanni Bandini of the Grand-Duke Ferdinando I de' Medici, which stands on the foreshore at Livorno (Leghorn). The Slaves were supposed to represent the Four Parts of the Earth and were modelled from life, using several especially good-looking and typical slaves - who were even known by name - among those who powered the Medici fleet of the Knights of Santo Stefano, who were based in nearby Pisa.

Reductions to the scale of the present figures are not recorded until Giovanni Battista Foggini (1652 - 1725), court sculptor in Florence, produced a series for his bronze room-monument to King Carlos II of Spain in 1698, where they were seated beneath a rearing equestrian statuette of the King (now in The Prado Museum; the statuettes lost). They were repeated for a similar confection of 1706 to honour Joseph I, Holy Roman Emperor, and are preserved in the Bavarian National Museum, Munich.

A set of four such Corsair Slaves, divorced from any context and not correctly attributed, being described simply as 'Bronzes français du temps de Louis XIV', featured in the Seillère sale, Paris, 1890, p. 70, lots 454-55 (withdrawn). It is impossible to judge the actual period of their casting, though if the description was true in terms of dating, it would mean that they were probably original casts by Foggini.

A pair of 18th century French gilt bronze casts sold Christie's London, 16 December 1986, Lot 44 (£6,700).



177



178

177

A PAIR OF ITALIAN LATE 19TH CENTURY GREEN SERPENTINE MEDICI LIONS

after Flaminio Vacca

each lion with paw resting on a ball, on a rectangular stepped base with canted corners, restorations, 58cm wide, 18cm deep, 40cm high (22.5in wide, 7in deep, 15.5in high). (2)

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600

The huge original model for these lions was carved by Flaminio Vacca in the 16th century as a pendant for the Antique (which is modelled with its front right paw on the ball rather than left). The pair once stood in the garden of the Villa Medici and can now be seen on the steps of the Loggia dei Lanzi in Florence.

178

A 19TH CENTURY BRONZE FIGURE OF MERCURY

after Giambologna (1529 - 1608)

the god modelled with his right arm raised and pointing heavenwards, the caduceus in his left hand, standing on one winged foot on a puff of air from a zephyr's mouth, raised on a circular Swedish porphyry pedestal and a square bronze plinth, 83cm high (32.in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800



179

**AN ITALIAN MID-19TH CENTURY CARVED GREEN
SERPENTINE MODEL OF THE FLORENTINE BOAR, OR *IL
PORCELLINO***

after Pietro Tacca (1577 - 1640)

the boar modelled seated on its haunches, on a rectangular base with
canted corners, 64cm wide, 40cm deep, 56cm high (25in wide, 15.5in
deep, 22in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000

Il Porcellino is the local Florentine nickname for the bronze fountain of
a boar which now stands on the south side of the Mercato Nuovo. The
original figure (the present day bronze is a modern copy) was sculpted
and cast by Baroque master Pietro Tacca (1577 – 1640) shortly before
1634, following a marble Italian copy of a Hellenistic marble original,
at the time in the Grand Ducal collections and today in display in the
classical section of the Uffizi Museum.

Visitors to Il Porcellino put a coin into the boar's gaping jaws, so that it
falls through the grating below for good luck, and they rub the boar's
snout to ensure a return to Florence, a tradition that the English literary
traveller Tobias Smollett noted in 1766.



180

180

AN ITALIAN LATE 19TH CENTURY PATINATED BRONZE GROUP OF THE FARNESE BULL

after the Antique

raised on a square alabastro fiorito marble base,
32cm wide, 32cm deep, 42cm high (12.5in wide,
12.5in deep, 16.5in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000

The original marble group of the 'Farnese Bull' was excavated in 1545 at the Baths of Caracalla and by 1546 it had been installed at the Palazzo Farnese in Rome. In the 1550's the group was restored at the suggestion of Michelangelo and placed in the palace courtyard to serve as a fountain. The popularity of the group was such that in 1662 Louis XIV tried to purchase the sculpture, unsuccessfully, and by 1826 it was housed in the Museo Nazionale.



181

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AN ITALIAN 20TH CENTURY PATINATED BRONZE AND SPECKLED GRANITE MARBLE GUÉRIDON

in the manner of Giovanni Battista Piranesi
the circular top on three lion monopodia supports,
74cm in diameter, 102cm high (29.5in in diameter,
40in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000



182

A FINE ROMAN 19TH CENTURY MICROMOSAIC, MALACHITE, LAPIS LAZULI, ROSSO ANTICO AND BELGIAN BLACK MARBLE TABLE TOP

the circular top centred by the Doves of Pliny within a lapis border, with eight Roman landscape views of St. Peter's Basilica, the Colosseum, Castel Sant' Angelo from the banks of the river Tiber, the Temple of Vesta, the Pantheon, the Arch of Titus, Capitoline Hill and the Forum with Arch of Septimius, within a double malachite surround and Greek-Key border, 56cm in diameter, (22in in diameter).

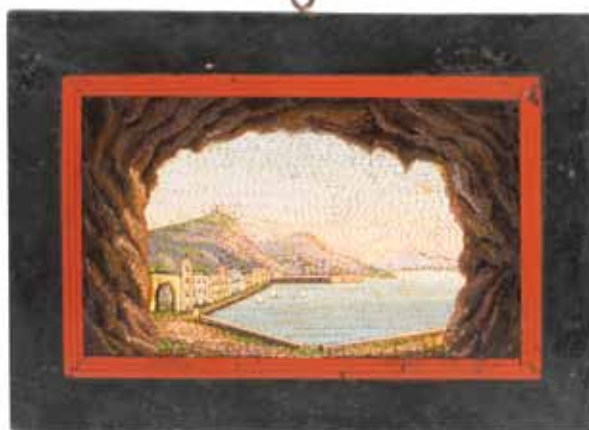
£25,000 - 35,000

€30,000 - 42,000

US\$40,000 - 56,000



183



184

183

A ROMAN 19TH CENTURY RECTANGULAR MICROMOSAIC PANEL OF THE PANTHEON, WITHIN A GILT-BRONZE FRAME

the oval panel inlaid into a belgian black marble base within a malachite border, with a foliate-cast gilt-bronze frame, 29cm wide, 21cm high (11in wide, 8in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000

184

A PAIR OF ITALIAN 19TH CENTURY MICROMOSAIC PLAQUES

both of rectangular form, the first a view of the Bay of Naples, the amphitheatre at Pompeii on the left-hand side, a smoking Vesuvius in the distance, the second a View of Amalfi from the Grotta del Convento dei Cappuccini, showing buildings clustered around a low harbour wall, both views within a red marble border, 19cm wide, 14cm high (7in wide, 5.5in high). (2)

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600

The second view bears resemblance to an 1856 painting by Gioacchino La Pira (Italy, 1839 - 1870).



185

AN ITALIAN LATE 19TH CENTURY EMPIRE STYLE ORMOLU-MOUNTED MAHOGANY, SPECIMEN MARBLE AND MICROMOSAIC OCCASIONAL TABLE

the circular top centred by a view of the Forum within an inlay of various marble within a malachite border, the bulbous support with foliate branches and palmettes, on a tri-form base on paw feet, each surmounted by a reclining sphinx, 69cm in diameter, 77.5cm high (27in in diameter, 30.5in high).

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000



186

A ROMAN 19TH CENTURY RECTANGULAR MICROMOSAIC OF THE FORUM

depicting the Forum of Ancient Rome with the columns of the Temple of Vespasian at the centre flanked to the left by the Arch of Septimius Severus and the Church of Saints Martin and Luke, to the right are the columns of the Temple of Saturn, the grassy foreground has two couples perambulating, in the background are the column of Foca and the columns of the Temple of Castor and Pollux leading to the arch of Titus, set in black Belgian marble, within an ebonised rippled frame, 39.5cm wide, 30cm high (15.5in wide, 11.5in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000





187

**A FINE FLORENTINE MID-19TH CENTURY
PIETRE DURE CIRCULAR TABLE TOP, SET IN
AN ENGLISH GILTWOOD AND WHITE PAINTED
BASE**

the base possibly by George Morant & Sons
centred by a floral bouquet of roses and foliage
within a lapis lazuli and rouge royal marble Greek-
key border, inlaid into a Belgian black marble and
slate back, numbered to the reverse 399/9800, inset
into a hinged base with adjustable back support,
on a bulbous support with flower heads and carved
acanthus leaves, on a tri-partite base with scrolls
and volutes, on rectangular acanthus-carved feet,
73.5cm in diameter, 111cm high (28.5in in diameter,
43.5in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000



188 Y

AN ITALIAN LATE 19TH CENTURY IVORY AND BONE INLAID WALNUT, FRUITWOOD, EBONISED AND MARQUETRY CENTRE TABLE

the rectangular top with bow-breakfront ends inlaid with bird and a butterfly, and to the centre with a fluted urn with lion mask handles and issuing a spray of flowers and foliage, on a scroll-ended pedestal inlaid to the frieze with a hunting scene of a dead stag and a pair of hounds, between boldly scrolling acanthus inlaid with eight bone and ivory flowers, all within a burr walnut border, the shaped friezes inlaid with floral marquetry in ebonised oval reserves, raised on four turned and tapering square-section supports with acanthus-inlaid mouldings and feet, united by a circular platform-centred flat 'X'-shaped stretcher, with conforming inlay, 140cm wide, 89.5cm deep, 72.5cm high (55in wide, 35in deep, 28.5in high).

£6,000 - 9,000

€7,200 - 11,000

US\$9,600 - 14,000



189

**AN ITALIAN 19TH CENTURY SPECIMEN
MARBLE AND PIETRE DURE CIRCULAR
OCCASIONAL TABLE**

the top inlaid with a geometrical pattern centred by a star including Verde Antico, Rosso Antico and Portor within a brass-studded surround, on four rectangular supports, each joined by a circular lower-shelf, 78cm in diameter, 63.5cm high (30.5in in diameter, 25in high).

£4,000 - 6,000
€4,800 - 7,200
US\$6,400 - 9,600



189



190

190 Y

**AN ITALIAN 19TH CENTURY MOORISH STYLE
IVORY AND BONE INLAID FRUITWOOD,
EBONISED AND MARQUETRY CABINET ON
STAND**

the cabinet with a caddy top with lifting, hinged panel enclosing a vacant well, above one long and seven short drawers, all arranged around a central cupboard door with sunken panel inlaid with stylised flowers between flanking pilasters, with panelled sides, on a stand with long frieze drawer, raised on four turned and tapering square-section supports, united by a scrolling, rising 'X'-shaped stretcher centred by a spire finial, inlaid throughout with ivory and bone geometric patterns, stars and stylised flowers, and boxwood lines, 89cm wide, 57cm deep, 149cm high (35in wide, 22in deep, 58.5in high).

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000



191

**AN ITALIAN 19TH CENTURY PIETRE DURA
TABLE TOP ON A CARVED GILTWOOD STAND**

the rectangular black marble inset top inlaid with a central oval bouquet, surrounded by four song birds on fruiting branches, all within siena lines, the stand with pierced strapwork aprons centred on two sides by floral decorated shells, on cabriole supports terminating in mask carved feet, joined by scrolling stretchers, centred by a flower filled urn, *old breaks to the top, 107cm wide, 64cm deep, 81cm high (42in wide, 25in deep, 31.5in high).*

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000





192

192

AN ITALIAN 19TH CENTURY PIETRA DURA AND SPECIMEN MARBLE CIRCULAR TABLE-TOP

inlaid to the centre with an alternating pattern of red and green porphyry in a geometric floral design, within a *rosso antico* surround, the outer border inlaid with a variety of alternating stones and marbles, 65cm in diameter, (25.5in in diameter).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

193

AN ITALIAN 19TH CENTURY SIENA MARBLE NEO-CLASSICAL TAZZA

the shallow gadrooned bowl with pendant leaf-carved finial and everted moulded rim, raised on three stop-fluted pilasters topped by acanthus capital and with moulded plinths, raised on a grey marble edge-moulded triform base, 27.5cm in diameter, 51.5cm high (10.5in in diameter, 20in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



193



194

194

A PAIR OF FRENCH 19TH CENTURY PARCEL GILT, PATINATED BRONZE AND GREEN MARBLE TAZZE

each cast as a wide shallow urn on a fluted oval socle, fitted with handles cast in the form of a pair of entwined snakes, all raised on a green marble-clad base with lotus leaf-cast collar, 31cm wide, 17.5cm deep, 30.5cm high (12in wide, 6.5in deep, 12in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

195

A MID-19TH CENTURY GILTWOOD AND PIETRA DURA-INLAID MARBLE-TOPPED GUÉRIDON

the top probably Ashford, Derbyshire
the circular black marble top inlaid with a spray of flowers including a lily, a rose, three jasmine flowers and lily of the valley, amidst green leaves, set into a giltwood guéridon with three shell-centred and scroll-ended pendants to the frieze, raised on a baluster-turned acanthus-wrapped supports on three rectanuglar-section scroll-carved downswept supports, 45.5cm in diameter, 51cm high (17.5in in diameter, 20in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800



195



196



196

A PAIR OF ITALIAN ALABASTRO FIORITO COVERED URNS

each of ovoid form with a domed removable lid with bud-shaped finial, flanked to each side by a square handle, on a circular spreading foot and square black marble base, 22cm wide, 22cm deep, 62cm high (8.5in wide, 8.5in deep, 24in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

197

AN ITALIAN RECTANGULAR PIETRE DURE AND SPECIMEN MARBLE TABLE TOP

inlaid to the centre with a rectangular red porphyry panel, within a geometrical border of bands of green porphyry and squares of Jaune de Sienne, within a further Jaune de Sienne surround, 81.5cm wide, 125cm long, (32in wide, 49in long).

£7,000 - 10,000

€8,400 - 12,000

US\$11,000 - 16,000



197

198 Y

A LARGE ITALIAN 20TH CENTURY ORMOLU-MOUNTED FAUX-IVORY TYPE, EBONISED AND BROWN-TORTOISESHELL CABINET, RAISED ON A BRACKET SUPPORT

the architectural cabinet surmounted by a gilt-bronze standing figure of Flora, above an arrangement of short drawers and cupboard doors, flanked by circular columns with Corinthian capitals, on bracket feet, raised on a shaped bracket centred by a further drawer, *the cabinet: 97.5cm wide, 155cm high (38in wide, 61in high); the bracket: 111cm wide, 54cm high (43.5in wide, 21in high).* (2)

£6,000 - 9,000

€7,200 - 11,000

US\$9,600 - 14,000





199

199

A PAIR OF FRENCH 19TH CENTURY ORMOLU AND SWEDISH PORPHYRY CASSOLETTES

each cast as an urn on a waisted socle, cast to the body with a pair of Bacchic masks issuing drapery swags, each topped by a reversible cover with pointed faceted knop finial, turning over to form a cylindrical candle socket with spiral-fluted cast edge, raised on a red porphyry column applied with a pair of floral bosses issuing a linked chain with tassel pendants, raised on a square base with spiral-fluted ormolu collar, 28.5cm high (11in high). (2)

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

200

A PAIR OF ITALIAN 19TH CENTURY ALABASTER COLUMNS EACH SURMOUNTED BY A GLOBE

the columns with tuscan capitals, each with an ormolu mounted globe, one globe depicting the earth the other showing star signs written with Italian script, on etched stone moulding and fleur de pêcher marble rectangular plinth, 12cm wide, 10.5cm deep, 71cm high (4.5in wide, 4in deep, 27.5in high). (2)

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

200A

A LARGE SCAGLIOLA CIRCULAR TABLE TOP

the centre with a garland of summer flowers within an outer border of conforming floral bouquets, shells and birds contained within simulated Lapis Lazuli strapwork borders, 129.5cm in diameter, (50.5in in diameter).

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800



200



200A



201 Y

A FRENCH MID-19TH CENTURY ORMOLU-MOUNTED POLYCHROMED DECORATED TORTOISESHELL, ENGRAVED PEWTER AND MOTHER OF PEARL INLAID EBONISED AND BOULLE MARQUETRY CASKET, RAISED ON A CENTRE TABLE

possibly by Jean-Baptiste Befort, dit Befort Père the hinged box opening to reveal an ebonised and velvet-lined interior, centred to the front, back and sides by a mask with palmette, inlaid all over with scrolling foliage and Bérainesque motifs, the table *en suite* with inset silk top within a foliate border, the front with a frieze drawer, the sides with similar masks and palmettes, on cabriole legs, each headed by a bearded mask, on scrolling acanthus-cast sabots, *the casket*: 53cm wide, 34cm deep, 31cm high (20.5in wide, 13in deep, 12in high), *the table*: 66cm wide, 48cm deep, 72.5cm high (25.5in wide, 18.5in deep, 28.5in high). (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000

Jean-Baptiste Befort, known as Befort père (1783-1840) settled in Paris and established his atelier in the faubourg Saint-Honoré in 1817. Despite being reported as “*avoir porté le talent d’ébéniste à un degré de supériorité que les meilleurs ouvriers de Paris peuvent attester*”, Befort was unsuccessful in his attempt to join the Garde-meuble de la Couronne in that same year due to the lack of available places. However, his reputation was such that during the reign of Louis-Philippe he obtained several commissions to supply furniture for the refurbished apartments of the duc d’Orléans in the pavillon de Marsan at the Tuileries. No doubt such commissions included a number of pieces of Boulle furniture, for which the duc had a particular penchant. The present Boulle casket can be compared to a pair of *coffres de mariage on stands* supplied by Befort to William Murray, 4th Earl of Mansfield and 9th Viscount Stormont, and now on display at one end of the Inner Hall at Scone Palace, Perthshire.





202 Y

A FRENCH THIRD QUARTER 19TH CENTURY ORMOLU-MOUNTED, RED AND GREEN-STAINED TORTOISESHELL, CUT-BRASS 'BOULLE' MARQUETRY AND EBONISED MEUBLE D'APPUI

in the manner of Mathieu Befort or Befort Jeune, Paris of breakfront form with curving, concave sides, the ebonised top above friezes of red tortoiseshell, arabesque and scroll cut brass, and brass trellis against green tortoiseshell, centred by a floral and scroll-cast mount, all above a central drawer with conforming decoration and escutcheon cast as an open-mouthed mask between rocaille scrolls, a cupboard door below, enclosing a shelf, and with a panel of red and green 'Bouille' marquetry, centred by a bearded mask-cast mount, the conforming sides with female masks, the plinth with mounts cast as cartouches and as shells, raised on four outswepth supports, 146cm wide, 51cm deep, 146cm high (57in wide, 20in deep, 57in high).

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000

Mathieu Befort (1813 - 1880), who stamped his work Befort Jeune, was the son of Jean-Baptiste Befort, who was of Belgian origin and renowned for having supplied furniture for the apartments of the Duc d'Orléans. He was established at numbers 1 and 6 rue Neuve-Saint-Gilles in Paris from 1844 to 1880. As an ébéniste-marqueteur he specialised in Bouille marquetry and in particular extremely high quality work inspired by the work of André-Charles-Bouille himself.





203

A PAIR OF MID-19TH CENTURY EBONY, ROUGE GRIOTTE MARBLE AND GILT BRONZE MOUNTED CONSOLE TABLES

in the manner of Louis-Alexandre Bellangé, Paris

each with a rectangular rouge marble top above a beaded marble panelled frieze, on gilt bronze winged lion monopodiae and ebonised rectangular plinth bases, *one table reduced in width, both numbered under the marble '6519', one table: 121cm wide, 40cm deep, 95cm high, the other table: 95cm wide, 36cm deep, 95cm high, (47.5" wide, 15.5" deep, 37" high), (37" wide, 14" deep, 37" high).* (2)

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000

The use of solid bronze for furniture legs is rare and can be compared to other known tables by Bellangé using similar winged figures on lion paws. See the table (probably originally from a pair) commissioned circa 1835 by Prince Alessandro Torlonia and illustrated in Catalogue Steinitz, 2010, No.55, fig.a and on the cover of Sylvain Cordier, *Bellangé, ébénistes, Une histoire du goût au XIXe siècle* and Lab 57, pp. 546-549.

See also the bureau plat illustrated in Catalogue Didier Aaron, XII, No. 42 and op. cit. *Bellangé*, Lab 75, pp.208 and 565-567.

Louis-Alexandre Bellangé (1796-1861), son of the celebrated ébéniste Pierre-Antoine Bellangé (d. 1827) who was supplier of furniture to Napoleon I and later to Charles X. Louis-Alexandre Bellangé worked both alongside and independently of his uncle, Louis-François Bellangé and his cousin Alexandre. Establishing his own atelier and shop at 33, rue des Marais-Saint-Martin and describing himself as "*menuisier fabricant de meubles anciens et modernes, magasin de curiosités*", Bellangé specialised in the production of furniture incorporating porcelain, lacquer, hardstones, as well as imitating the Boulle style. In 1833 he tried unsuccessfully to get a place at the garde-Meuble de la Couronne restoring earlier furniture. However, disappointment at this rejection must have been tempered by his subsequent appointment as a supplier of furniture to the duc d'Orléans. His gold medal-winning contribution to the Paris exhibition of 1839 won him the following praise from the Jury: "*M. Bellangé fils s'est toujours fait remarquer par l'excellente confection de ses meubles et par ses imitations exactes et concencieuses des styles [...] qui prouvent tout à la fois la souplesse et la vigueur de son talent*". At the 1844 Exposition des produits de l'industrie française, King Louis-Philippe purchased a Boulle table from him, and later, at the 1851 Crystal Palace exhibition, he was awarded a second class medal for his Boulle furniture. Examples of his furniture, produced either independently or in collaboration with his father, may be found in the Wallace Collection, London and in the collection of Her Majesty the Queen at Windsor Castle.

Literature

Sylvain Cordier, *Bellangé, ébénistes, Une histoire du goût au XIXe siècle*, mare & martin, 2012.



204



204

TWO PATINATED BRONZE HEADS OF "VENUS AFRICAINE" AND "SAÏD ABDALLAH DE LA TRIBU DE MAYAC, ROYAUME DE DARFOUR"

attributed to Charles Cordier (1827-1905)
each surmounted by a small ring holder, 15cm high (5.5in high). (2)

£1,000 - 2,000

€1,200 - 2,400

US\$1,600 - 3,200

Literature

L. de Margerie & E. Papet, *Facing the Other, Charles Cordier (1827-1905), Ethnographic Sculptor*, Cat. 92 & 93, p. 75 and Nos. 520 & 521, p. 209.

205

AN ITALIAN LATE 19TH CENTURY WHITE MARBLE SCULPTURE

by Francesco Bienaimé (Italy, 1844 - 1871)
modelled as a baby seated on a naturalistic moulded oval base, wearing a loose collared gown, holding aloft a dove in its left hand out of reach of a puppy, the puppy's forepaws resting on the child's left leg, its eyes on the dove, signed *FCO BIENAIMÉ ROMA 1878*, 42cm wide, 44cm high (16.5in wide, 17in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800

Francesco Bienaimé was born in Carrara where he ran a workshop that specialised in making marble copies of classical statues. His patrons included the 6th Duke of Devonshire who purchased eight statues and two vases for the gardens at Chatsworth. Francesco was named as the residuary legatee of his brother - the sculptor Angelo Bienaimé - in 1871.



205

206

**A LATE 19TH/ EARLY 20TH CENTURY ONYX D'ALGERIE,
BLACK MARBLE AND PATINATED BRONZE LIFE-SIZE
FIGURE OF AN ORIENTALIST WARRIOR**

in the manner of Charles Cordier (1827-1905)

standing full-length, wearing a turban, shirt and robes, with patinated bronze head and black marble arms and feet, holding a typical Janbiya dagger, on a circular stepped base, 68cm wide, 45cm deep, 160cm high (26.5in wide, 17.5in deep, 62.5in high).

£15,000 - 25,000

€18,000 - 30,000

US\$24,000 - 40,000

Charles Henri Joseph Cordier (1827-1905) did much to promote polychrome sculpture by combining marbles and onyx with bronze, silver and enamels. Cordier is famous for his ethnographic sculpture and fine examples of his interior statuary include his bronze and onyx atlantes and caryatids at the Château de Ferrières. This figure can be compared to other typical busts and figural torchères which can be admired in museums around the world. See L. de Margerie et E. Papet, *Facing the other: Charles Cordier (1827-1905), Ethnographic Sculptor*, Paris, Musée d'Orsay, 2004. Cordier favoured onyx, particularly for busts and often used a simple construction as is the case here, whereby the head, arms and hands are inserted into a solid onyx body. In the absence of a signature or provenance it is not possible to firmly attribute this figure, however the grand scale, fine detailing and use of luxuriant and costly materials firmly credit it to a masterful sculpteur-statuaire.





207

207

**AN ITALIAN LATE 19TH CENTURY WHITE MARBLE
BUST OF A YOUNG ORIENTALIST MAIDEN**

by Cesare Lapini, dated 1884

signed and dated to the reverse *C Lapini Firenze 1884*,
on a circular waisted base, overall: 46cm wide, 72cm
high (18in wide, 28in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000

208

**EMILIO FIASCHI (ITALIAN, 1858 - 1941): A LATE
19TH CENTURY CARVED ALABASTER FIGURE
OF A NUDE GIRL**

looking to dexter and leaning on a console table
raised on a griffin support, all on a naturalistic circular
base, signed *E. Fiaschi* to reverse, 69cm high (27in
high).

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000



208



209

AN ITALIAN LATE 19TH CENTURY CARVED WHITE MARBLE SCULPTURE OF A YOUNG GIRL

by Quintilio Corbellini, Milano

depicted standing by a tree stump, wearing a heart necklace and loose dress, on a circular base signed to the top *Q.lio Corbellini/ Milano, 25cm wide, 43cm deep, 97cm high (9.5in wide, 16.5in deep, 38in high).*

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000



210

**A 19TH CENTURY CARVED MARBLE STATUE,
CHRISTOPHER COLUMBUS**

half-length, Columbus modelled standing, a scroll
clasped in his left hand at his waist, his right hand
resting on a globe atop a pillar, on a square base,
136cm high (53.5in high)

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



211

**A SET OF FOUR FRENCH 19TH CENTURY
WHITE MARBLE SCULPTURES OF CHERUBS
EMBLEMATIC OF THE SEASONS**

*each on an integral circular base, each
approximately: 18cm in diameter to the base, 78cm
high (7in in diameter, 30.5in high). (4)*

£15,000 - 25,000

€18,000 - 30,000

US\$24,000 - 40,000



212

A FRENCH LATE 19TH CENTURY GREEN ONYX AND ALABASTER FIGURAL LAMP

depicting an Egyptian lady standing half-size holding a globe light-shade and drapery aloft, wearing typical head-dress and flowing robes with finely carved belt, on a circular naturalistic base, 55cm wide, 35cm deep, 161cm high (21.5in wide, 13.5in deep, 63in high).

£15,000 - 25,000

€18,000 - 30,000

US\$24,000 - 40,000



213

A NEAR PAIR OF FRENCH LATE 19TH CENTURY GILTWOOD AND ENGRAVED MIRRORS

each with a shield-shaped bevelled mirror plate within a ribbon-tied gilt surround and an outer band of mirrors etched with flower heads with fleurs de Lys supports, the arched top centred by a strapwork cartouche centred by a lion's mask, flanked to each side by a fruit-filled cornucopia, each angle with a seated putto holding an urn and lambrequins, 89cm wide, 122cm high (35in wide, 48in high). (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000



214

214

ANTOINE LOUIS BARYE (FRENCH, 1795 - 1875): A BRONZE MODEL, *TIGRE DÉVORANT UN GAVIAL*

cast as a tiger attacking an alligator, on a naturalistic rounded rectangular base cast with foliage and insects and with moulded edge, on corresponding moulded black marble plinth, signed and dated *BARYE 1836*, the bronze excluding plinth: 10.5cm high (4in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600

Provenance

Formerly in the collection of Alfred Spero, collector and dealer in Renaissance pottery and bronzes and thence by decent.

The exhibition of *Tigre dévorant un gavial* at the Paris Salon in 1831 signalled a major turning point in Barye's career, effectively launching his reputation in Paris as a mature and gifted sculptor and most importantly earning him the attentions of the royal house of Orléans, who would later be his most important patrons over the coming years. Awarded a second-class medal, the half-life-size plaster model exhibited at the Salon which was patinated to resemble bronze won not only the admiration of certain critics but the derision of several others ensuring the notoriety of both the work and its sculptor. A year after its sensational appearance at the Salon, *Tigre dévorant un gavial* was then cast in bronze by Honoré Gonon and his two sons. Barye subsequently offered two reductions of the model in two sizes and after 1876, all three sizes were edited by Brame. Later in the century the smallest reduction was also cast by Delafontaine.

See *Christie's*, 25th April 2003, New York, lots 141 & 142.

215

AN UNUSUAL FRENCH LATE 19TH CENTURY PATINATED BRONZE URN

having a flared spout supported on a vulture's outstretched wings, the scrolling handle topped by a crouching tiger and entwined by a snake, the baluster-form body cast with four medallions each mounted with a different African animal mask, a hippopotamus, a rhinoceros, an elephant and a lion, all against a ground cast with acacia trees, on a short stem with knop cast with the heads of a bear, a monkey, a boar and a wolf, raised on a circular spreading foot, 56.5cm high (22in high).

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000



215



216

AIMÉ-JULES DALOU, FRENCH (1838 - 1902)

A BRONZE FIGURE *LA VÉRITÉ MÉCONNUE* (TRUTH DENIED)

cast by Susse Frères, Paris

the figure seated on a rock with face hidden, dark brown patina,
signed *DALOU*, with *Susse Frères Editeurs/ Paris* foundry pastille and
stamped to the back with letter 'W', 29cm wide, 20cm deep, 35cm
high (11in wide, 7.5in deep, 13.5in high)

£7,000 - 10,000

€8,400 - 12,000

US\$11,000 - 16,000



217

217

A LARGE FRENCH 19TH CENTURY ORMOLU MANTEL CLOCK

the circular white enamelled dial with Roman hours and Arabic minutes and pierced gilt hands in a drum-shaped case encircled by a floral garland and topped by a pair of lovebirds in the arms of a pair of flanking reclining cherubs, all on a breakfront plinth base with leaf and berry cast moulding and inset panels of floral guilloché, raised on six petal cast flattened bun feet, the movement marked 229, 67cm wide, 45.5cm high (26in wide, 17.5in high).

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000

218

A FRENCH LATE 19TH/EARLY 20TH CENTURY ORMOLU-MOUNTED MAHOGANY AND JASPERWARE COMMODE À VANTAUX

of demi-lune form, topped by a *Villefranche de Conflent* edge-moulded marble top, above a frieze mounted with ormolu stop-flutes and bellflowers and fitted to the centre with a drawer and to the ends with a swing-out compartment operated by a concealed button, above a central cupboard door mounted with a Jasperware circular plaque within a riband-topped egg and dart-cast surround within ormolu panel mouldings, flanked to either side by a curving door with a sunken quarter-veneered panel, with stop-fluted uprights headed by acanthus-cast scrolling corbels, raised on four turned and tapering support with beaded sabots, 134cm wide, 49.5cm deep, 96.5cm high (52.5in wide, 19in deep, 37.5in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000



218

219

A PAIR OF FRENCH MID-19TH CENTURY ORMOLU AND WHITE MARBLE SEVEN-LIGHT CANDELABRA

by Henri Picard (Paris, fl. 1831 - 1864)
modelled as a vase with upper collar cast with a floral garland, supporting the central stem cast with ears of wheat issuing six scrolling and writhen branches terminating to one end in a foliate cast socket and beaded drip-pan, and to the other end in a bird's head, the central stem topped by a gadrooned urn finial cast with Bacchic masks, fitted with a reversible finial, either a candle socket or a cover, all raised on a white marble base with applied ormolu floral bosses, and four beaded tapering feet, each with one foot stamped *H. PICARD*, and numbered 66, one with inked inscription to components reading *Mr Picard, Mr Lassalle, Mr Casemire benois, 66, 69cm high (27in high)*. (2)

£12,000 - 18,000

€14,000 - 22,000

US\$19,000 - 29,000

The Parisian fondeur and doreur Henri Picard was based at 6 rue Jarente in 1831, moving to 10 rue de la Perle in 1839 where he remained until 1864. His firm worked on the petits appartements of Emperor Napolon III at the Louvre, and was known for its fine quality production of pièces de table and garnitures de cheminée.



219

220

A FRENCH LATE 19TH CENTURY TRANSITIONAL STYLE ORMOLU AND WEDGWOOD-TYPE MOUNTED KINGWOOD, TULIPWOOD AND AMARANTH CABINET

surmounted by a rectangular marble top with canted angles, above a spreading frieze, centred by a relief panel depicting musical putti, flanked to each side by floral garlands, above a pair of cupboard doors each centred by a ribbon-tied blue and white Wedgwood-type oval medallion each depicting a cloudborne putto, the interior fitted with an adjustable shelf, the sides with quarter-veneered panels, on cabriole legs and scrolling acanthus-cast feet, 108cm wide, 44cm deep, 107cm high (42.5in wide, 17in deep, 42in high).

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000



220



221

221

A FRENCH 19TH CENTURY ORMOLU-MOUNTED WHITE MARBLE THREE-PIECE CLOCK GARNITURE

the clock with a white-enamelled dial with floral garlands between the Arabic hours, an outer ring of Arabic minutes, set into a white marble urn, surmounted by a seated cherub, and decorated with laurel and foliate mounts, each side applied with a female mask, on a waisted socle with oak leaf-cast collars, the bow-ended rectangular moulded base topped by a pair of cavorting putti either side of a mount cast with a tambourine and a marotte, raised to the ends on an outswept hairy cloven hoof, and to the centre on four pierced ball feet in the form of rattle bells, the candelabra each with three foliate scroll-cast candle arms with ram's head terminals to one end, and candleholders in petalled drip-pans to the other, raised on a circular base mounted with a cavorting putto on a cloud, and raised on three cloven hoof feet, the dial painted *B*, the remainder indistinct, the clock: 43cm high (16.5in high), the candelabra: 39cm high (15in high). (3)

£7,000 - 10,000

€8,400 - 12,000

US\$11,000 - 16,000

222

A LATE 19TH CENTURY LOUIS XV-STYLE KINGWOOD AND PARQUETRY TABLE À JEU

the serpentine swivelling fold-over top inlaid with parquetry and with gilt metal moulded edge, enclosing a baize playing surface within a rosewood border, above shaped friezes with floral and scroll-cast mounts, raised on four scrolling supports terminating in acanthus-cast sabots, 90.5cm wide, 46cm deep, 77cm high (35.5in wide, 18in deep, 30in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800



222

223

**A FRENCH LATE 19TH CENTURY LOUIS XVI STYLE
GILT-BRONZE CLOCK**

by Lemerle Charpentier, Paris

the urn-shape case supported by two standing figures, surmounted by a figure of Cupid shooting an arrow, the circular white enamel dial inscribed *Lemerle - Charpentier & Cie./ Bronziers/ Paris/ 8, rue Charlot*, flanked to each side by a laurel garland, on a shaped base and acanthus-cast feet, 32.5cm wide, 81cm high, (13in wide, 32in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

Charpentier & Cie was located at 8, Rue Charlot, Paris in 1860, and was later known as Lemerle-Charpentier & Cie circa 1870 to 1890. They exhibited mantel clocks, garnitures, torchères and vases at the Exposition Universelle of 1878 in Paris.



223

224 Y

**A FRENCH LATE 19TH/EARLY 20TH CENTURY LOUIS
XV STYLE GILT-METAL MOUNTED ROSEWOOD AND
MARQUETRY COMMODE**

the moulded serpentine *Rouge Royale* marble top above two long drawers, inlaid to the front and sides with panels of flowers, the shaped apron flanked by splayed legs ending in sabots, 110cm wide, 52cm deep, 84cm high (43in wide, 20in deep, 33in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800



224



225



226

225

A PAIR OF FRENCH LATE 19TH CENTURY SILVERED-BRONZE AND ROUGE GRIOTTE MARBLE SEVEN-LIGHT CANDELABRA

each with a central rectangular tapering support flanked to each side by a lion's mask, each joined by a flowering garland, surmounted by an urn with central candle holder with flame finial, issuing six scrolling branches each terminating with a foliate drip-pan and circular candle holder, the circular spreading red marble base on small foliate feet, the frieze with bands of entrelacs, re-silvered, 33.5cm wide, 33.5cm deep, 73cm high (13in wide, 13in deep, 28.5in high). (2)

£4,000 - 6,000
€4,800 - 7,200
US\$6,400 - 9,600

226

A FRENCH LATE 19TH CENTURY GILT-PATINATED BRONZE FIGURE GROUP

signed *Joseph Chéret*

modelled as a scantily clad woman seated on a bench, an artist's palette and paintbrushes in her right hand, a child seated beside her clasping a Greek amphora, decorated with a band of dancing maidens, in its arms, the bench raised on end supports terminating in lion paws, all on a moulded rectangular base, 31.5cm high (12cm high).

£1,000 - 2,000
€1,200 - 2,400
US\$1,600 - 3,200

Gustave-Joseph Chéret (1838 - 1894) studied sculpture under Carrier-Belleuse, later marrying one of his daughters. He exhibited at the Paris Salon during the 1860s and then again from 1875. Chéret specialised in decorative statuettes, vases, table-centres and fireplaces. On Carrier-Belleuse's death he took over his master's role at the Sèvres factory, and his designs and style proved ideally suited to translation into porcelain.



227

227

A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED CITRONNIER, EBONISED-METAL AND ALABASTER OCCASIONAL TABLE

by Georges-François Alix, Paris

the circular alabaster-inset top with stiff leaf-cast ormolu edge, raised on three pairs of tapering ebonised-metal supports, headed by leafy capitals and wrapped by a leaf and berry vine, on a triform concave-sided base and three pairs of ormolu hoof-cast feet, stamped *ALIX A PARIS* to underside of top and triform base, and to underside of ormolu feet, 31cm in diameter, 73.5cm high (12in in diameter, 28.5in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800

Georges-François Alix (1846 - 1906) was a cabinetmaker working in Linke's workshops, possibly from as early as 1881. It is thought that Alix, at some unspecified date, started working on his own, specialising in 'meubles genre ancien, bronzes et marqueteries'. In 1870, he was established at 46, rue de Charonne and in 1878 moved to 6 bis, rue Richard Lenoir. He exhibited at the Paris Expositions of 1884, 1885 and 1889. Linke purchased some of his friend's cabinetmaking plans and wood models or gabarits after Alix's death in 1906.



228

228

A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED ROUGE GRIOTTE MARBLE JARDINIÈRE

in the manner of Barbedienne, Paris

the oval waisted neck with gadrooned surround mounted with acanthus leaves, the bulbous body centred to the front and back by a palmette, flanked by ram's head handles, on a circular spreading foot and square base, 60cm wide, 32cm deep, 45cm high (23.5in wide, 12.5in deep, 17.5in high).

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000

An almost identical Rouge Griotte jardinière sold Bonhams New York, 20 Nov 2008, Fine European Furniture, Decorative Arts, Silver, Rugs & Carpets, lot 1282 (\$25,000).



229

229 Y

A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED ROSEWOOD, KINGWOOD AND FRUITWOOD MARQUETRY BUREAU DE DAME

the rectangular *brèche d'Alep* marble top within a low pierced brass gallery, above concave guilloche-inlaid friezes, and a rising cylinder inlaid with floral sprays and enclosing four walnut-veneered short drawers, with slide-out leather-lined writing surface, all above one long and three short marquetry-fronted drawers, the sides inlaid with martial trophies and flowers, raised on four cabriole supports terminating in ormolu cabochon and scroll-cast sabots, 88cm wide, 46.5cm deep, 107cm high (34.5in wide, 18in deep, 42in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



230

230

A PAIR OF FRENCH LATE 19TH CENTURY GILT AND PATINATED BRONZE AND ROUGE GRIOTTE MARBLE LAMP STANDARDS

each cast in the form of an opposing putto supporting a twin-handled Neo-Classical red marble urn upon its head, issuing a reeded brass column terminating in a socket, all raised on a circular waisted red marble socle, 140.5cm high (55in high) to top of socket. (2)

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800

231

A FRENCH MID-19TH CENTURY MAHOGANY-FRAMED RECLINING ARMCHAIR, CIRCA 1840

by Jeanselme of Paris

the upholstered reclining back flanked by padded open arms on scrolling arm supports, the moulded front seat rail sliding out to reveal an upholstered footrest adjusting on a ratchet beneath it, raised on two floral patera-headed turned and fluted front supports, the rear supports outswept, the underside of rear seat rail stamped JEANSELME, 62.5cm wide, 112.5cm high (24.5in wide, 44in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800



231

The Parisian firm of Jeanselme, manufacturers of chairs and furniture, was founded at 7 & 9 rue Harlay, Paris in 1824 and closed in 1930. The stamp of the surname JEANSELME is thought to date from 1840 to 1853.

The identical model sold *Christie's*, 19th March 2013, Lot 406.

232

A FRENCH LATE 19TH CENTURY ORMOLU AND WHITE MARBLE CENTREPIECE "AUX AMOURS ENCHAÎNÉS"

attributed to Henry Dasson, Paris
the lobed quatrefoil-shaped urn with metal liner, and everted rim above an ormolu collar fitted with pendant rings, raised on four putto scrolling herm supports cast with acanthus and terminating in hooves, the putti with outstretched arms and supporting vines ripe with grapes, the urn with pendant finial, raised on a shaped white marble base with projecting corners, mounted to the centre of each long side with a pair of foliate plaques, raised on four pairs of toupie feet, the marble scratched to the underside 156, one of the mounts marked N. 35, 37cm wide, 26cm deep, 37.5cm high (14.5in wide, 10in deep, 14.5in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000

Literature

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

Fig. 147 (p. 134) and fig. 281 (p. 239) for objects of comparable execution.

A similar centrepiece attributed to Henry Dasson in *Campan Vert marble*, together with a pair of brûle-parfums, sold Bonhams New York, 21 September 2011, Fine Furniture and Decorative Arts, lot 8313 (\$72,000).



232

233

A FRENCH LATE 19TH/ EARLY 20TH CENTURY LOUIS XV STYLE ORMOLU-MOUNTED KINGWOOD VITRINE

attributed to François Linke, Paris
the shaped stepped *Brèche d'Alep* marble top above three glazed cupboard doors, the central panel mounted with ribbon-tied floral garlands, the mirrored interior fitted with a glass shelf, the spreading sides with arched glass panels, on scrolling legs, each headed by an urn, on scrolling acanthus-cast sabots, 137cm wide, 45cm deep, 130.5cm high (53.5in wide, 17.5in deep, 51in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,000 - 11,000



233



234

234

A PAIR OF FRENCH LATE 19TH CENTURY GILT AND PATINATED BRONZE-MOUNTED FOUR-BRANCH CANDELABRA

each bearing a signature François Linke of vase shape, topped by a foliate finial, and with foliate and scroll clasps descending from the necks, the body entwined with a pair of foliate and berry-cast scrolling mounts, issuing a pair of riband-wrapped scrolling branches topped by leaf-cast candleholders, the foot with scroll-edged and pierced Rocaille mount issuing four scroll feet, both bearing the signature *F. Linke* to lower mount, one numbered 871, the other 259, 29cm wide, 28cm deep, 42.5cm high (11in wide, 11in deep, 16.5in high). (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000



235

235

A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED, PARQUETRY AND OEIL DE VERMEIL TABLE À ÉCRIRE

by François Linke, index number 2586, Paris the rectangular moulded top with five recesses to the rear including three famille verte inserts, the cube parquetry frieze including a drawer with divisions, on tapered square legs headed by scale motif capitals, the reverse of the ring handles impressed 'L 617' and the lock engraved 'F. Linke', the inside of the lock stamped *Ct. LINKE SERRURERIE, PARIS '2586'*, lacking sabots, 94cm wide, 55cm deep, 76cm high (37in wide, 21.5in deep, 29.5in high).

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600

236

A FRENCH LATE 19TH CENTURY GILT-BRONZE, TIGER'S EYE AND PORPHYRY MODEL

possibly by Henry Dasson, Paris
surmounted by a putto holding aloft a branch of laurel in his right hand, seated on a ball of *Tiger's Eye* with a cloud-form ormolu mount below, all on a moulded square red porphyry base with leaf-cast edge, 21.5cm high (8in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

Provenance

M. Vincent Wapler, Drouot, Paris, 3 - 4 July 1996, lot 421.



236



237

237

A FRENCH LATE 19TH/EARLY 20TH CENTURY LOUIS XV-STYLE ORMOLU-MOUNTED, KINGWOOD, SATINÉ AND MARQUETRY PEDESTAL

attributed to François Linke, Paris
with a serpentine, edge-moulded *fleur de pêcher* top, the front of the pedestal inlaid with a spray of flowers and foliage, with a bird and a butterfly, a larger riband-tied garland of marquetry flowers, foliage and musical trophies below, above a mount cast as a spray of bullrushes, the angles wrapped in foliate-cast scrolling mounts, raised on four outswept supports terminating in acanthus and paw-cast feet, 37cm wide, 37cm deep, 111.5cm high (14.5in wide, 14.5in deep, 43.5in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,000 - 13,000

This pedestal has been attributed to François Linke on the basis of its quality, style of mount, and its similarity to others by him. The more elaborate example with marquetry sides - Index Number 126 - is illustrated C. Payne, *François Linke, 1855 - 1946* (2003), p. 40, Plate 32.



238

A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED, AMARANTH, MAHOGANY, SYCAMORE, MARQUETRY AND PARQUETRY BUREAU À CYLINDRE, AFTER THE 1784 MODEL BY JEAN-HENRI RIESENER (1734 - 1806)

by François Linke, index number 100, Paris
decorated in the round and inlaid overall with lozenge-parquetry, the top with pierced three-quarter gallery, the roll-top inlaid with an oval trophy allegorical of Poetry, within a ribbon-tied foliate surround, opening to reveal four pigeon-holes and four short drawers, above a slide-out gilt-tooled black leather writing surface, above a central concealed frieze drawer mounted with an ormolu plaque of cloudborne-putti, flanked to each side by a drawer with flower-filled basket and scrolling foliate handles, the sides with ormolu plaques emblematic of Painting and Sculpture, on square tapering legs and acanthus-cast feet, the reverse of each lockplate stamped *CT LINKE/ SERRURERIE/PARIS*, 120cm wide, 62cm deep, 111.5cm high (47in wide, 24in deep, 43.5in high).

£6,000 - 9,000
€7,200 - 11,000
US\$9,600 - 14,000

See *Christie's*, 29th September 2005, lot 183 (£16,800), for another example of this model by François Linke. This example has the same *CT LINKE* stamp to the locks, but a slightly different arrangement inside the cylinder, and a mechanically-retracting writing surface. The example sold at *Christie's* is also stamped with the model number 100, which does not feature here.

Another example in mahogany sold Sotheby's New York, *A Private Collection, Volume II, Important French Furniture and Decorations, Inspired by 18th century Models, including signed furniture and items from the Linke Family Private Collection*, 19th April 2007, lot 156 (\$30,000). See, C. Payne, *François Linke, 1855 - 1946* (2003), p. 475 and p. 488 for the black and white reproduction from the Blue Daybook. It is noted that "the Blue Daybook shows a pencil drawing of this desk without the cylinder of which two versions were made. However, by the time the green registre was in general use in circa





1901, the only model available was the cylinder desk as in the present lot. It was available in amarante or plane and satiné with various complexities of marquetry. A traditionally popular model, ten cylinder desks appear to have been made. It is not certain how many were made in mahogany as with the present lot but the model was rarely made with the pair of candlearms flanking the desk. A variation was made for the diamond merchant Elias Meyer for his Grosvenor Square apartment in London, Commande 1237. Part of a large order in 1909, the Meyer desk is on the list of repurchases made by Linke himself on Meyer's death in 1926, but it is identified as a marquetry example. Unfortunately, there was no exact date or reference to the present lot made in richly-veneered plum-pudding mahogany.'

This model by Riesener has been reproduced by several makers. See also, *Christie's*, 14th - 15th April 2011, lot 135, for an example by Alfred Beurdeley. Another by the same maker sold *Sotheby's*, 19th April 2007, lot 91 (\$72,000).

The original Jean-Henri Riesener bureau was delivered to Marie Antoinette's new *boudoir* in the Palace of the Tuileries on 21st December 1784, and is now in the permanent collection of the Musée du Louvre.

239

AN IMPRESSIVE FRENCH LATE 19TH CENTURY GILT-BRONZE AND CUT-GLASS THREE-PIECE CLOCK GARNITURE

by Raingo Frères, Paris

comprising a mantel clock and a pair of eight-light candelabra; the clock surmounted by an urn flanked to each side by square handles, each joined by laurel garlands, the circular white enamel dial inscribed *Raingo Frères/ A Paris*, the circular back-plate decorated in relief with a flower filled urn, numbered to the reverse 443, the movement also numbered 443, each side flanked by a twin scroll support, each joined by a ribbon-tied floral garland, on a rectangular base with frieze d'entrelacs, on low gadrooned feet, the candelabra *en suite* with urn bodies issuing scrolling candle branches, each with a cut-glass drip-pan, on similar scroll supports and gadrooned feet, *the clock*: 47cm wide, 18cm deep, 71cm high (18.5in wide, 7in deep, 27.5in high); *the candelabra*: 38cm wide, 38cm deep, 73cm high (14.5in wide, 14.5in deep, 28.5in high). (3)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000





240

A FRENCH EARLY 20TH CENTURY LOUIS XV-STYLE CARVED GILTWOOD AND AUBUSSON TAPESTRY FIVE-PIECE SALON SUITE

attributed to François Linke, Paris

comprising a canapé and four fauteuils à la reine, the canapé with moulded serpentine top rail carved with scrolls and centred by a rocaille shell amidst foliage, the arms outswept and raised on scrolling supports carved with leaves and flowers, raised on four front and three rear acanthus and 'C' scroll-carved supports, with rocaille-carved apron, the fauteuils à la reine en suite, all upholstered in Aubusson tapestry worked in silks and wool, of spring flowers against a cream ground and within a pink border, *the canapé, 205cm wide, 75cm deep, 116cm high (80.5in wide, 29.5in deep, 45.5in high).* (5)

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000

An identical salon suite supplied by François Linke circa 1909 for the house of Elias Meyer, No. 16 Grosvenor Square, the fauteuils à la reine stamped *LINKE* to the back, sold *Christie's*, King Street, 21st March 2002, Lot 293 for £80,750.

A set of three fauteuils of the same design, and upholstered in the same tapestry, sold *Bonhams*, 9th December 2010, Lot 199, where it was conjectured that these three fauteuils could have been part of the salon suite, Linke index No. 1360, made for the Meyer drawing room.

The photographs of the interior views of Mr and Mrs Elias Meyer's house are reproduced by Christopher Payne, *François Linke 1855 - 1946, The Belle Epoque of French Furniture* (2003), and the fauteuils, covered with the same upholstery, can be seen in situ (p. 243).

According to François Linke's daybook this suite of seats was made first for Elias Meyer in 1909 and for Bruël in 1912. As underlined by Christopher Payne, the Meyer suite was re-purchased by Linke and part was sold to Yossifoglu in 1931, using the client's own tapestry.



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© Linke Archive/ Christopher Payne.



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A FRENCH LATE 19TH CENTURY GILT-BRONZE THREE-PIECE CLOCK GARNITURE 'AUX-CHINOIS'

by François Linke, Paris

comprising a mantel clock and pair of three-light candelabra; the clock centred by a circular white enamel dial with roman and arabic numerals, surmounted by a seated figure holding a parasol, the Rocaille cast base surmounted by seated chinese figures on cushions wearing typical dress, the man holding a bird, the candelabra *en suite* with similar seated figures holding fans, each base signed *Linke*, the clock: 38cm wide, 60cm high (14.5in wide, 23.5in high); the candelabra: 32cm wide, 65cm high (12.5in wide, 25.5in high). (3)

£12,000 - 18,000

€14,000 - 22,000

US\$19,000 - 29,000

242

A FRENCH LATE 19TH CENTURY LOUIS XV STYLE ORMOLU-MOUNTED KINGWOOD AND SATINÉ BUREAU PLAT

by Joseph-Emmanuel Zwiener, signed François Linke, Paris

the shaped top inset with a light-brown leather writing surface within a gilt-surround, the frieze centred by three short drawers with scrolling foliate surrounds, the central lockplate signed *F. Linke, a Paris*, the reverse with similar simulated drawers, on cabriole legs, each headed by a flower-filled cornucopia, on scrolling acanthus-cast sabots, 114.5cm wide, 69.5cm deep, 77.5cm high (45in wide, 27in deep, 30.5in high).

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000

The same model, said to be an early Linke piece produced whilst he was working at Zwiener's workshop before he acquired his own, sold Sotheby's New York, *A Private Collection, Volume I, Important French*

Furniture and Decorations, including Signed Furniture and Items from the Linke Family Private Collection, 26 October 2006, Lot 106 (\$48,000) and again in the same rooms, 30 October 2013, Lot 227 (\$43,750).

Unlike the bureau plat offered here, however, the centre drawer was inscribed in blue pencil with the numbers 636 and 89388 and with a rare monogram *FL*, and one of the sabot was stamped *Z*. By contrast, its lockplate was not signed *F. LINKE a Paris*. Described as

an 'Important Bureau plat Paris, François linke working in the Zwiener workshops, circa 1877/8-1881', it is noted that: 'In his early days in Paris, François Linke worked for 'German masters,' assumed to be Zwiener. He even lived as a bachelor in the same street as Zwiener's workshops, the rue de la Roquette. The monogram 'FL' on the underside of the central drawer suggests that Linke had a hand in the making of this desk, which otherwise has all the hallmarks of his mentor's work. Linke habitually used a blue wax crayon to mark his furniture, either under a drawer or on the underside of a marble top. The number 89388 is probably a model, order or serial number for one of the larger Paris makers or retailers who may have commissioned the piece. It is uncommon for the individual cabinetmaker to mark his own work when working for a master such as Zwiener. Possibly it was marked for Zwiener's convenience as Linke was about to set up on his own in the nearby Faubourg St. Antoine. Another rare Linke mark, a cursive 'L,' as opposed to the monogram FL found on the present lot, is stenciled on a small table Linke made for the established Maison Krieger, lot 69 in the present sale. The three-figure number 636 at first glance appears to be an index number in a similar vein to that developed by Linke in the mid-1880s. However it is not consistent with his inventory, further suggesting that the present lot is a rare example of Linke before he became independent, rather than his repair of Zwiener's work'.

The military trophy mounts on this small table are identical to mounts used on a larger bureau attributed to Zwiener, sold Delorme Collin du Bodge, Paris, June 14, 2006, lot 186.



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A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED MARQUETRY BOMBÉ COMMODE

by Zwiener Jansen successeur, Paris

the serpentine stepped Villefranche de Conflent marble top above two bombé drawers decorated *sans-traverses* with floral marquetry within a scrolling acanthus banded cartouche, the angles with espagnolettes with open corsets, the bombé sides with similar inlay of floral bouquets, on cabriole legs and paw-cast feet, the reverse of the central mount marked Z and another indistinct letter N or J, 115cm wide, 57.5cm deep, 91cm high (45in wide, 22.5in deep, 35.5in high).

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000

This commode is a perfect example of the exuberant rococo style introduced by the designer and sculptor Léon Messagé (1842-1901), first developed by Joseph-Emmanuel Zwiener and from 1900 by François Linke.

The corner mounts "à espagnolettes" with open corsets and the heart shaped central cartouche are typical of Zwiener's work and can be seen on a nearly identical example illustrated in Camille Mestdagh, *L'ameublement d'art français (1850-1900)*, fig.17.

Zwiener was among the first cabinetmakers in France to make furniture after Léon Messagé's design. They began working together circa 1880, notably for the 1882 Exhibition in Paris.

Joseph-Emmanuel Zwiener (born in 1849) established his workshop 12, rue de la Roquette near the Faubourg Saint Antoine 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'. Jansen continued to faithfully produce Zwiener's creations, using the original models and lavishing the utmost care on these meubles de luxe.

A similar commode with a mount marked ZN for Zwiener sold at Sotheby's New York, 21 October 2008, lot 196.

A similar commode with a mount marked Z for Zwiener sold at Sotheby's New York, *A Private Collection, Volume I, Important French Furniture and Decorations, including Signed Furniture and Items from the Linke Family Private Collection*, 26 October 2006, lot 135 (\$132,000).

A similar commode with a mount marked ZJ for Zwiener Jansen successeur, sold at Sotheby's New York, *A Private Collection, Volume I, Important French Furniture and Decorations, including Signed Furniture and Items from the Linke Family Private Collection*, 26 October 2006, lot 136 (\$108,000).

Literature

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





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A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED GREEN MARBLE VASE

the ovoid body surmounted by a cover with a pomegranate finial, flanked to each side by a lion's head and Nemean pelt, on a circular foot with an acanthus-cast border, raised on a square base, 60cm high (23.5" high).

£6,000 - 9,000

€7,200 - 11,000

US\$9,600 - 14,000

245

A PAIR OF 19TH CENTURY NEO-CLASSICAL STYLE GILTWOOD MIRRORS

each surmounted by a ribbon-tied laurel wreath, flanked to each side by floral garlands, the rectangular divided mirror plate within a foliate frame, the lower terminal with further laurel garlands, 67cm wide, 143cm high (26in wide, 56in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



245



246

A FRENCH LATE 19TH CENTURY GILT-BRONZE NINE-LIGHT CHANDELIER

by Maison Millet, Paris

the ribbon-tied corona supporting a foliate garland above a lyre shaped body centred by bearded masks, issuing nine scrolling acanthus-cast branches each terminating with a circular drip-pan and candle holder, the lower terminal with musical trophy, the tambourine inscribed *Millet à Paris*, above rope-twist tassle terminals, 74cm wide, 74cm deep, 111cm high (29in wide, 29in deep, 43.5in high).

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000

Maison Millet was established by Théodore Millet in 1853, and continued until 1902 from premises at 11, Rue Jacques-Coeur, Paris before relocating to 23, Boulevard Beaumarchais. Maison Millet was a highly regarded furniture company that was described as producing 'meuble et bronze d'art, genre ancien et moderne.' The firm won several awards in the series of exhibitions in London and Paris, such as the gold Medal in the 1889 Paris Exposition Universelle. Maison Millet was an active client of François Linke.



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A FRENCH 19TH CENTURY ORMOLU AND PATINATED BRONZE MANTEL CLOCK

the white enamel dial with Roman hours and trefoil-pierced hands in a beaded, scroll-cast tricorner-shaped surround, topped by a turned finial with flared and pierced collar, on a shaped lozenge-cast plinth mounted with a pair of patinated bronze putti wearing Oriental jewellery and Fez, between a pair of spire finials topped by flames, raised on four moulded supports and a stepped giltwood base with beaded edge, the movement marked *L Japy fils* and numbered 481, 38cm wide, 37cm high (14.5in wide, 14.5in high).

£2,500 - 3,500

€3,000 - 4,200

US\$4,000 - 5,600



248

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EUGÈNE MARIOTON, FRENCH (1857 - 1933): A PAIR OF PATINATED BRONZE AND IRON PLAQUES MOUNTED ON A MARBLE SLAB, TITLED *OFFENSIVE* AND *DEFENSIVE*

the plaque titled *Offensive* depicting an allegorical figure seated on a fallen pilaster and beside a lion, a horn issuing wind or fire to her shoulder, the *Defensive* plaque showing a serene female figure seated upon a capital, a goat by her side, olive branches behind her, both plaques in a square moulded surround mounted with turquoise and red stones at the cardinal points, and spaced by a pilaster topped by a bust of Hermes, beneath a moulded capital mounted with cornucopia, all mounted on a grey-veined red marble panel, 48cm wide, 25cm high (18.5in wide, 9.5in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800



249

249

AN EARLY 20TH CENTURY LOUIS XV-STYLE GILT BRASS-MOUNTED TULIPWOOD, BURR OAK AND MARQUETRY SERPENTINE COMMODE

retailed by James Shoolbred, London
the Turquin de Caunes marble top with moulded edge above a pair of doors inlaid to the centre with a design of leaves and foliage against a burr oak ground and within a scroll and roccaille-cast gilt metal surround, the doors enclosing a pair of slides, the ends with conforming inlay, raised on four outswept supports, those to the front with scroll and foliate-cast mounts, bearing an ivory plaque to reverse reading *From JAS. SHOOLBRED & CO, TOTTENHAM COURT ROAD, LONDON W, 122.5cm wide, 52.5cm deep, 92cm high (48in wide, 20.5in deep, 36in high).*

£2,000 - 3,000

€2,400 - 3,600

US\$3,200 - 4,800



250

A FRENCH LATE 19TH CENTURY ORMOLU AND PARCEL-GILT COBALT BLUE SÈVRES-STYLE PORCELAIN GUÉRIDON

inset to the centre with a large charger, painted in gilt to the centre with a medallion of musical trophies, within a border of cavorting satyrs, putti and maidens in a landscape of classical urns and pedestals, the boogie painted in gilt with Bacchanalian masks and scrolling vines, the bowl's rim with a riband-wrapped garland of flowers and foliage and grapes, the table's outer border of ormolu engraved with foliage and scrolls, and inset with twelve oval porcelain plaques of 18th and 19th century establishment figures, with gilt (now rubbed) titles, spaced by cobalt, bleu celeste and parcel-gilt shaped porcelain plaques, on an elaborate turned, fluted and gadrooned column with bulbous knop, issuing foliate scrolls terminating in ram's heads supporting pendant floral garlands, raised on a triform base with boss-cast edge, a shaped ebonised triform plinth below, 75cm in diameter, 92cm high (29.5in in diameter, 36in high).

£12,000 - 18,000
€14,000 - 22,000
US\$19,000 - 29,000



251

251

A PAIR OF FRENCH LATE 19TH CENTURY SÈVRES STYLE ORMOLU-MOUNTED PINK-GROUND PARCEL-GILT AND FINELY PAINTED PORCELAIN VASES AND COVERS

each with a removable domed lid painted with garlands of flowers and acanthus-cast finial, above a gadrooned neck and baluster-shaped body painted to the front with courting couples in a landscape within a gilt scroll surround, the reverse with a floral and fruit bouquet, the sides flanked by scrolling foliate handles, on a circular spreading foot, on a square base with canted angles surmounted by a laurel wreath, each lid with blue interlaced Ls marks centred by the letter 'S', 29cm wide, 19cm deep, 48cm high (11in wide, 7in deep, 18.5in high). (2)

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 19,000

252

A FRENCH LATE 19TH/ EARLY 20TH CENTURY SÈVRES STYLE ORMOLU-MOUNTED AND PARCEL-GILT COBALT BLUE-GROUND FAIENCE VASE AND COVER

the removable domed lid with pine finial, inscribed to the reverse *L N./ P....*, the waisted neck decorated with scrolling foliage, the baluster body painted with an equestrian battle scene to the front, signed *Lucot/ Sèvres* and inscribed *Azaretto/ B. Aires*, the reverse painted with a portrait of Napoleon, flanked to each side by a scrolling foliate handle, on a spreading circular foot and square base with canted angles, 40cm wide, 30cm deep, 98cm high (15.5in wide, 11.5in deep, 38.5in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000



252



253

253

**A FRENCH LATE 19TH CENTURY SÈVRES STYLE
SILVERED AND BLUE-GROUND PORCELAIN TÊTE-À-
TÊTE TEA SERVICE**

comprising a tray, two cups and saucers, a teapot, a milk jug, a sugar bowl and cover, all finely painted with figures in a landscape, or reserves of animals, within a silvered border of flowers, eached with enterlaced Ls centred by letter c and numbered 67, the tray: 43cm wide, 33.5cm deep, (16.5in wide, 13in deep). (9)

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

254

**A FRENCH LATE 19TH/ EARLY 20TH CENTURY SÈVRES
STYLE ORMOLU-MOUNTED AND PARCEL-GILT
TURQUOISE-GROUND PORCELAIN VASE AND COVER**

the attached domed cover with pine finial, the waisted neck above an ovoid body painted to the front with an oval cartouche depicting three ladies in a landscape, the back painted with a crowned military trophy and coat of arms, flanked to each side by a ribbon-tied scrolling foliate handle, the circular spreading foot raised on an octagonal base on paw feet, 41cm wide, 30cm deep, 108cm high (16in wide, 11.5in deep, 42.5in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600



254



255

**A LATE 19TH CENTURY VIENNA-STYLE
PARCEL-GILT AND POLYCHROME
DECORATED PORCELAIN AND EBONISED
CENTRE TABLE**

the circular top centred by a rectangular painted scene depicting dolphin-riding putti and nymphs within scrolling foliage and arabesques, the pink-ground outer border within a stepped surround, the frieze with pierced cartouches, on a pierced bulbous support, flanked to the sides by a seated putto emblematic of the seasons, on cabriole feet, each headed by a winged bust, flanked to each side by a mask, 60cm in diameter, 69cm high (23.5in in diameter, 27in high).

£12,000 - 18,000

€14,000 - 22,000

US\$19,000 - 29,000





256

**A FRENCH LATE 19TH/EARLY 20TH CENTURY LOUIS XV STYLE
ORMOLU-MOUNTED KINGWOOD VITRINE**

of serpentine outline, the triple glazed panel front with a central door revealing a damask-lined interior with two adjustable glass shelves, the projecting angles with pierced and solid rocaille mounts, on paw sabots, 149cm wide, 41cm deep, 194.5cm high (58.5in wide, 16in deep, 76.5in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

257

A LARGE FRENCH LATE 19TH/EARLY 20TH CENTURY MARBLE-TOPPED GILTWOOD AND PORCELAIN CONSOLE TABLE WITH MIRROR

the mirror plate in a beaded and moulded surround, topped by a leaf and berry frieze centred by a cresting of an oval Sèvres-style porcelain plaque of an 18th century lady in parcel-gilt and bleu celeste border, surrounded by a garland of laurels, the plate flanked by a pair of tapering fluted pillars topped by acanthus capitals and urn finials and terminating in swag-carved pedestals, between scrolling brackets, the bow-fronted base topped by an inverted bow-breakfront marble top, above a floral guilloche frieze centred by a conforming pendant Sèvres-style plaque between foliate scrolls, raised on four turned, tapering and fluted supports headed by floral patera and on toupie feet united by curving, leaf-carved stretchers, topped by a twin-handle urn between flowers, 189cm wide, 56cm deep, 287cm high (74in wide, 22in deep, 112.5in high).

(2)

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600





258

A PAIR OF LARGE FRENCH EARLY 20TH CENTURY ORMOLU-MOUNTED IMARI PORCELAIN FLOOR STANDING EIGHT-LIGHT VASE-CANDELABRAS

each with a reeded baluster shaped vase body decorated in iron-red, blue and gilt highlights, flanked to each side by a scrolling cornucopia handle, centred to the front and back by a strapwork cartouche mount, surmounted by a waisted long neck with similar decoration, issuing eight scrolling candle-arms, each terminating with a foliate drip-pan and candle holder, with pierced frieze and domed lid with flaming finial, on a pierced base and scrolling acanthus-cast feet, 67cm wide, 64cm deep, 172cm high (26in wide, 25in deep, 67.5in high). (2)

£30,000 - 50,000

€36,000 - 60,000

US\$48,000 - 80,000



259

259

A LARGE JAPANESE AO KUTANI PARCEL-GILT RED AND GREEN PORCELAIN DISH AND COVER, WITH FRENCH LATE 19TH CENTURY PIERCED GILT-BRONZE MOUNTS

in the manner of l'Escalier de Cristal, Paris
the domed lid with pine cone finial, decorated with cartouches depicting figures in a landscape and birds, the circular dish with waisted rim, decorated with reserves of scrolling foliage, the underside with red marks for Dai Nippon Kutani, on a pierced foliate gilt-bronze base, the porcelain Japanese Meiji period, the bronze mounts French late 19th century, 39cm in diameter, 26cm high (15in in diameter, 10in high).

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

260

A FRENCH THIRD QUARTER 19TH CENTURY ORMOLU-MOUNTED PATINATED BRONZE TABLE LAMP

by l'Escalier de Cristal, Paris
having a strapwork and foliate-cast neck with pierced lotus border, above an amphora vase-shaped body decorated with geometric motifs in low relief, flanked by ruyi handles, on a circular pierced base with flared aprons and scroll feet, with a plaque to the neck reading A L'ESCALIER DE CRISTAL / PANNIER LAHOUCHE / & CIE / 1 RUE AUBER, PARIS, 90cm high (35in high) excluding fittings.

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

L'Escalier de Cristal was established in 1802 by Madame Désarnaud, supplying clocks, lamps and other objets d'art to important European families. From 1840, L'Escalier de Cristal were awarded medals at most of the international exhibitions and became an icon of Parisian taste and luxury.



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A PAIR OF ITALIAN LATE 19TH CENTURY BRONZE AND CLAM SHELL TAZZE

in the manner of Lodovico Pogliaghi
each formed from a shell raised on a stem cast as a bird's scaly claw
entwined by a snake, the handle formed from the snake's curved neck
and head, 30.5cm high (12in high). (2)

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800

262

A FRENCH LATE 19TH CENTURY CARVED WALNUT TORCHÈRE WITH REVOLVING TOP

having a circular grey-veined white marble top on a revolving disc, set
into a balustroid column with acanthus-carved capital above a pair of
scaly dolphins with intertwined tails, the space between carved with
sprays of leafy foliage, raised on a circular moulded plinth base with
fluted frieze, diameter of top 38.5cm, 108.5cm high (diameter of top
15in, 42.5in high).

£2,000 - 3,000
€2,400 - 3,600
US\$3,200 - 4,800



262



263

263

A SMALL FRENCH MID-19TH CENTURY ORMOLU AND CLOISONNÉ ENAMEL MIRROR

by Maison Alphonse Giroux, Paris
the bevelled oval mirror plate in a moulded surround decorated with cloisonné arabesques and foliate scrolls, mounted with a cresting of foliate scrolls and flowers and centred by a flame finial, raised on two scroll-ended front supports issuing branches bearing a pair of reclining putti, on a foliate scroll-carved twin-branch rear supports, engraved *Maison Alph Giroux Paris* to backplate, 28.5cm wide, 44.5cm high (11in wide, 17.5in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,400 - 9,600

Alphonse Giroux and Company, famous curiosity and luxury goods shop was situated at No. 7 rue du Coq-Saint-Honoré and in business from the time of the Consulate until the end of the Second Empire. The company was founded by François-Simon-Alphonse and continued in 1838 by his two sons, Alphonse-Gustave (1810 - 1886) and André (1801 - 1879). The father became a close associate of the royal family and specialised in the manufacture of refined items for gifts. It was Alphonse-Gustave, however, who really expanded the activities of the firm as is testified by the report of the jury at the 1839 Products of Industry Exhibition awarding him another silver medal. After buying a writing desk at the 1855 Universal Exhibition Napoleon III bought several other pieces of furniture, candelabras and clocks from Giroux for the Compiègne Palace. In 1857, Alphonse Giroux transferred his shop to No. 43, boulevard des Capucines where he continued to do business until 1867, when he ceded the company to Duvinage and Harinkouck.



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264

A LATE 19TH CENTURY ORMOLU, CLOISONNÉ ENAMEL AND ONYX TAZZA

by L. Baudrit, Paris
the waisted onyx bowl with stiff leaf-cast ormolu and enamel mounts to rim and waist, issuing a pair of herms cast scroll-ended handles, raised on three down and outswept supports decorated with enamel flowers and scrolls and terminating in pointed trefoil-shaped feet, the metal liner to bowl stamped *L. BAUDRIT, PARIS, 54 RUE DE BONDY*, 34cm wide, 41.5cm high (13in wide, 16in high).

£1,500 - 2,500

€1,800 - 3,000

US\$2,400 - 4,000

265

**A PAIR OF FRENCH LATE 19TH CENTURY
CHINOISERIE ORMOLU AND CLOISONNÉ
LAMPS**

by Ferdinand Barbedienne, Paris
each topped by a glass shade and chimney, above a
decorated pierced collar, each vase of baluster form
decorated with enamel birds, flowers and foliage,
and raised on an ormolu stand with flared pierced
aprons and scrolling outswept supports, signed *F.
BARBEDIENNE*, 78cm high (30.5in high). (2)

£3,000 - 5,000
€3,600 - 6,000
US\$4,800 - 8,000

266

**A FRENCH LATE 19TH CENTURY ORMOLU-
MOUNTED CLOISONNÉ ENAMEL CHARGER OR
TAZZA/TABLE CLOCK**

the circular dish with low rim decorated with a
landscape river scene, and to the underside with birds
and flowers against a green ground, inset to the centre
with a white enamel dial with Roman hours and Arabic
minutes, framing engraved gilt hands in the form
of dragons, all raised on a circular base with lotus-
cast moulding and outswept feet with scroll-pierced
brackets, 42cm in diameter, 12.5cm high (16.5in in
diameter, 4.5in high).

£1,000 - 2,000
€1,200 - 2,400
US\$1,600 - 3,200



265



266



267

A LARGE LATE 19TH CENTURY EBONISED LIBRARY TABLE

the rectangular top with lunette-carved moulded edge, above a fluted frieze fitted with three short drawers, raised on a pair of boldly-carved end supports, formed from two opposing elephant heads, their curling trunks forming the feet, centred by a satyr mask, its mouth a scallop shell, united by a stretcher carved as two opposing elephant heads, their trunks outstretched and centred by a conforming satyr mask, 207.5cm wide, 98cm deep, 82cm high (81.5in wide, 38.5in deep, 32in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,000 - 11,000





268

**AN IMPRESSIVE ITALIAN LATE 19TH CENTURY
'EXHIBITION TYPE' CARVED LIMWOOD
CONSOLE TABLE AND MIRROR**

the rectangular bevelled mirror plate surrounded by musical putti, each playing a musical instrument, singing or dancing, on short shaped supports, raised on a shaped console with inset white marble with rounded front angles, the frieze centred by a musical trophy, oak branches and sheet music, on two female caryatid supports, the scrolling 'X'-shaped stretcher centred by further musical putti, one playing the drums, the other blowing a horn, on scroll feet, *the mirror: 120cm wide, 220cm high (47" wide, 86.5" high); the console: 142cm wide, 62cm deep, 90.5cm high (55.5" wide, 24" deep, 35.5" high).* (2)

£20,000 - 30,000

€24,000 - 36,000

US\$32,000 - 48,000



269

AN IMPRESSIVE GILT-BRONZE AND BRONZED-PATINATED METAL CHANDELIER

surmounted by a shell-cast corona above a long rope-twist support, above an anchor issuing four chains supporting an elaborate bowl dish decorated with dolphins flanked by stylised sea plants, with an octopus and ball terminal, electrified, 102cm in diameter, 400cm high (40in in diameter, 157in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,800 - 8,000

Provenance

The Baltic Exchange, London.

Illustrated on the cover of Hugh Barty-King, *Baltic Exchange, 1744-1994: Baltic Coffee House to Baltic Exchange*.

The Baltic Exchange was based successively at Threadneedle Street and St Mary Axe. It was founded in 1744 as the Virginia and Baltic Coffee House, established as a meeting place for merchants trading with Virginia or the Baltic. From 1823, it was known as the Baltic Coffee House; later becoming the Baltic Mercantile & Shipping Exchange Ltd (1900-1981/2). In 1857 the Exchange formed the Baltic Company Ltd to purchase South Sea House (wound up in 1899). In 1899 the Exchange formed a committee called the City of London Exchange Syndicate to purchase a site in Jeffrey's Square (wound up in 1900). From the late 19th century to the end of the 20th century, the Exchange became a worldwide centre for freight and records of many thousand ship charters are held.

See inside back cover for detail illustration.



Image courtesy of The Baltic Exchange, London.

The Baltic Exchange, London.



270

**AN IMPRESSIVE FRENCH LATE 19TH
CENTURY PARCEL-GILT, ORMOLU-
MOUNTED AMBOYNA AND JAUNE DE
SIENNE MARBLE EXTENDING DINING-TABLE**

the oval quarter-veneered yellow marble top above a panelled waisted apron, on a central spreading support applied with scrolling foliage and acanthus-cast leaves, on a stepped base, each end with a concealed frieze panel extending for extra leaves and with two drop-down ring turned legs support, with three modern wooden leaves, 190cm wide, 141cm deep, 80cm high (74.5in wide, 55.5in deep, 31in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 24,000



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**FRANCESCO TERILLI
(ITALIAN, ACTIVE 1596-1633)**

A carved ivory and tortoiseshell crucifix
on gilt metal mounted tortoiseshell base
circa 1600

*26cm high (10" high), 22.5cm wide
(8.5" wide), the cross and base, 91cm
high (33.5" high), 25cm wide (9.5" wide)*

£30,000-50,000

CONTACT

+44 207 468 8246

rauunicef@bonhams.com



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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

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

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

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

Bidding in person

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

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

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

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

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

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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

Bottling Details and Case Terms

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

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the 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> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the 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.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of 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.
8.1.9	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			11	GOVERNING LAW
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.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
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		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	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 waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
 - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
 - 3.1.1 the Purchase Price for the Lot;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the Lot is marked [^{AR}], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8.1	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:	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1.1	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	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot 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	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2.1	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	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.2	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	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	9	FORGERIES	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		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	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of 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 MISCELLANEOUS	13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		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 .
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		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.
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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.		
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), **"Seller"** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

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

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

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

19th Century Paintings

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

20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

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Philip Keith
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U.S.A.
Fredric Backlar
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American Paintings

Alan Fausel
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Antiquities

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Antique Arms & Armour

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U.S.A.
Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A.
Frank Maraschiello
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Australian Art

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Australian Colonial Furniture and Australiana

James Hendy
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Books, Maps & Manuscripts

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Christina Geiger
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British & European Glass

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U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

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U.S.A.
Peter Scott
+1 415 503 3326

California & American Paintings

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Carpets

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Hadji Rahimipour
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Chinese & Asian Art

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Dessa Goddard
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HONG KONG
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Clocks

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Jonathan Snellenburg
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Coins & Medals

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U.S.A.
Paul Song
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Contemporary Art

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U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

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

Football Sporting Memorabilia

Dan Davies
+44 1244 353118

Furniture & Works of Art

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Fergus Lyons
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U.S.A.
Jeffrey Smith
+1 415 503 3413
AUSTRALIA
Jennifer Gibson
+61 3 8640 4088

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
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Impressionist & Modern Art

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U.S.A.
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

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Japanese Art

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Jewellery

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Marine Art

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Gregg Dietrich
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Mechanical Music

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Modern, Contemporary & Latin American Art

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Motor Cars

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EUROPE
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AUSTRALIA
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Automobilia
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U.S.A.
Kurt Forry
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Motorcycles

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

Musical Instruments

Philip Scott
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Native American Art

Jim Haas
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Natural History

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Claudia Florian
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Old Master Pictures

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U.S.A.
Mark Fisher
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Orientalist Art

Charles O'Brien
+44 20 7468 8360

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