

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

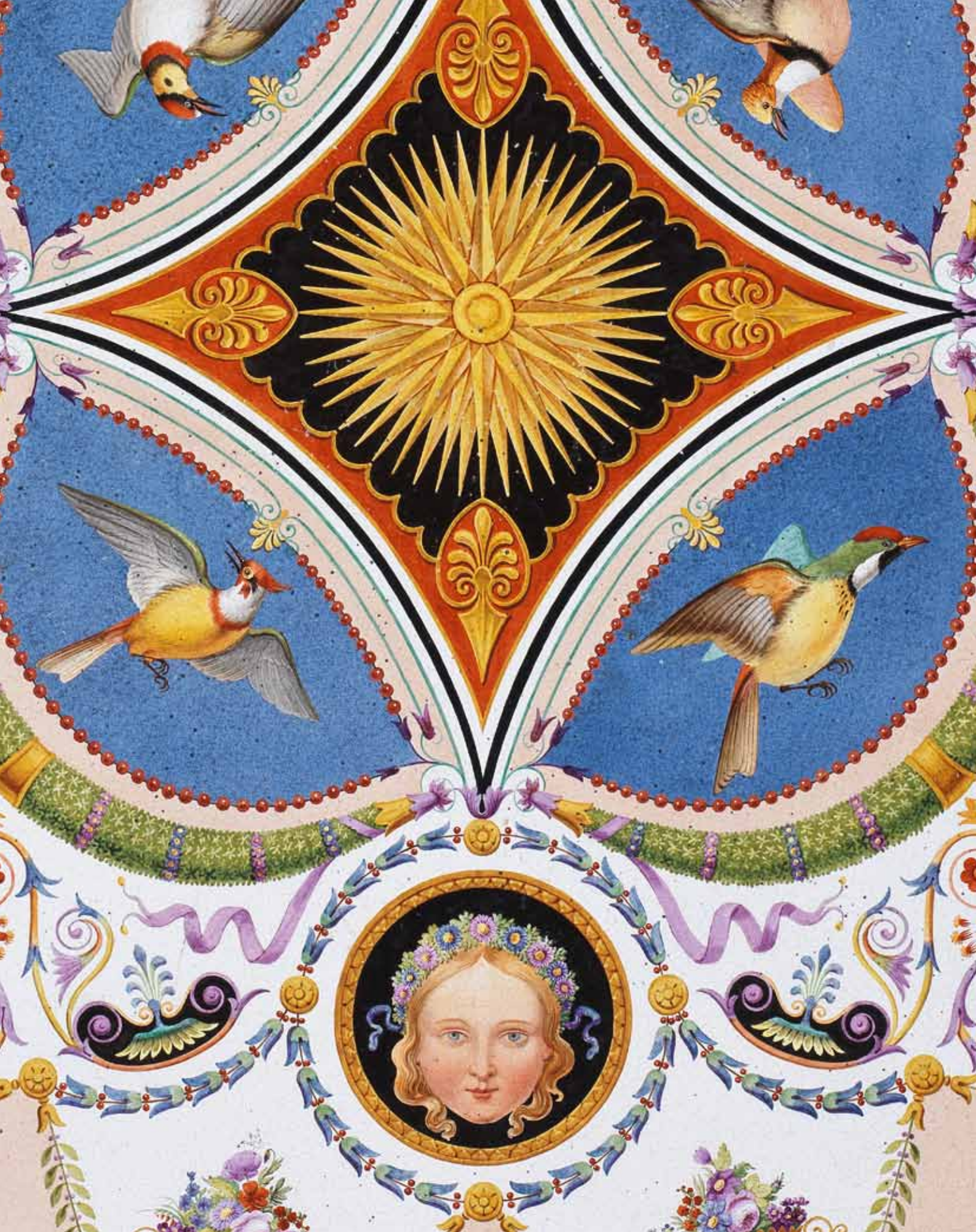
Thursday 10 July 2014



**Bonhams**

LONDON







# FINE EUROPEAN FURNITURE, SCULPTURE AND WORKS OF ART

Thursday 10 July 2014 at 2pm  
101 New Bond Street, London

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## SALE NUMBER

21711

## CATALOGUE

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## ILLUSTRATIONS

Front cover: Lot 195  
Back cover: Lot 100  
Inside front cover: Lot 98 (detail)  
Inside back cover: Lot 20 (detail)

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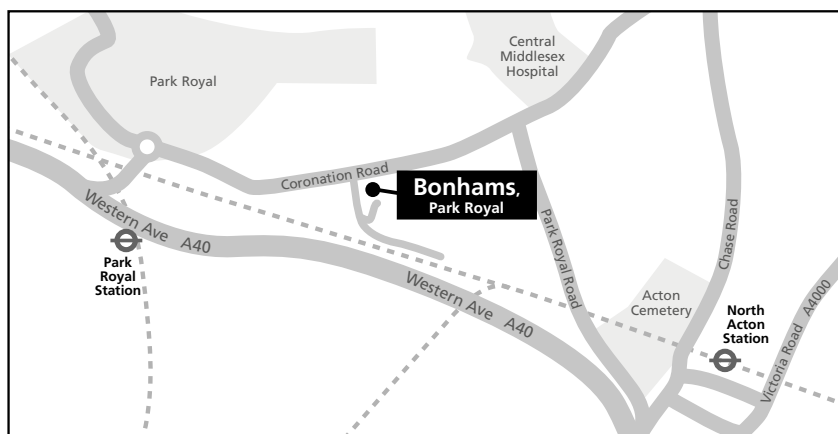
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1

**A LATE 17TH/ EARLY 18TH CENTURY NEAPOLITAN REVERSE  
GLASS PAINTING IN THE MANNER OF LUCA GIORDANO  
(1634-1705)**

depicting a mythological scene within an octagonal brass-inlaid and  
rippled ebony frame, 49cm wide, 49cm high (19in wide, 19in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



2

2

# **A 17TH CENTURY FLEMISH HISTORICAL TAPESTRY FRAGMENT**

woven in wool and silk, depicting a victorious Charlemagne seated on a throne and surrounded by his elders, receiving crowns from defeated adversaries set within a wooded landscape, with a narrow rope twist borders, *probably reduced in size, backed and mounted on a frame, 431cm x 160cm*

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000





3

**A PAIR OF LARGE FRENCH WROUGHT IRON ANDIRONS**

possibly 15th century

each with turned stem supporting a circular tri-form cup or bowl holder, the top guard support in the shape of a beast, on spreading arched legs, 27cm wide, 54cm deep, 103cm high (10 1/2in wide, 21in deep, 40 1/2in high). (2)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

3



4

**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 waisted spreading plinth, dated 1643 to the front, 65cm in diameter, 128cm high (25.5in in diameter, 50in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400







5 Y Φ

**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)*

£12,000 - 18,000

€15,000 - 22,000

US\$20,000 - 30,000



6

6 Y

**A PAIR OF GERMAN ROSEWOOD  
KUNSTKAMMER CUPS**

each with a tulip-shaped cup on a bulbous and fluted foot, on a rippled hexagonal shaped base, 8cm wide, 8cm deep, 24cm high (3in wide, 3in deep, 9in high). (2)

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

7

**A SPANISH LATE 17TH CENTURY WALNUT  
AND INLAID CENTRE TABLE**

the rectangular top inlaid with a central panel of flowers between a camel and a dog, the corners with flower spandrels, all within an inlaid chevron border, the edge of the top inlaid with flower-head motifs, on pierced scrolling open panel end supports untied by arched cast-iron stretchers, possibly Catalan, 129cm wide, 66cm deep, 81cm high (50 1/2in wide, 25 1/2in deep, 31 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



7





8

8 Y Φ

**AN ITALIAN LATE 17TH CENTURY IVORY INLAID WALNUT TABLE CABINET**

the top with three panels of veneer outlined with stringing, the central architectural door with a portico centred by figure of a knight framed by an arch enclosing four drawers, the sides each with three drawers inlaid with ebony banded panels depicting hunting scenes, all within an outer border of inlaid pearl motifs linked by stringing, the sides with scrolling iron carrying handles, *possibly originally surmounted by a superstructure*, 96cm wide, 29cm deep, 43cm high (37 1/2in wide, 11in deep, 16 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

9 Y Φ

**A FRANCO-FLEMISH LATE 18TH CENTURY CARVED IVORY CORPUS CHRISTI**

on a modern display stand, 6.5cm wide, 27.5cm high (2 1/2in wide, 10 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



9



11

10

**A PAIR OF FLEMISH 18TH CENTURY COPPER FLOOR STANDING TORCHÈRES**

previously in the Christian Dior collection, Château de Montauroux, Provence  
each with a bulbous support decorated with scrolling foliage and winged angel heads, on a tri-form base decorated with further foliage, strapwork cartouches and the Mystic Lamb, on a further ebonised base, possibly adapted, with some restorations, 55cm wide, 55cm deep, 153cm high (21 1/2in wide, 21 1/2in deep, 60in high). (2)

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000

11

**A 17TH CENTURY INDO-PORTUGUESE CARVED AND LATER GILT LOW CHAIR**

the shell carved cresting flanked by lions and scrolls above a pair of peacocks and a spindle turned open splat, flanked by leaf and lobed carved and turned uprights, above a close-nailed padded leather seat on block and turned legs carved with paterae, joined by flattened cross stretchers with remnants of a gilt brass applied moulding, on turned feet, *with traces of a red paint scheme underneath the later gilding*, 57cm wide, 46cm deep, 76cm high (22in wide, 18in deep, 29.5in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

**Provenance:**

Marc-André Raffalovich (1864-1934) and thence by descent to the vendors.

A related chair of late 16th century date sold Bonhams, Chester, 19 January 2012, lot 379. These distinctive low chairs originated in the Bay of Bengal (now Easter India and Bangladesh). The chair is of a local form but decorated with European Renaissance motifs and hence intended for export to the West.



10







12

**A SPANISH 17TH CENTURY WALNUT, BONE MOUNTED, PAINTED AND PARCEL-GILT VARGUEÑO**

the upper section with red velvet backed iron mounts including carrying handles, the fall front with a hasp lock and four bolts to the sides, revealing an elaborately polychrome decorated interior fitted with an arrangement of twelve drawers surrounding an arched door revealing three further drawers, the lower part with a pair of scallop shell lopers above a pair of similarly decorated geometric panelled drawers with corresponding doors below, on stile feet, 108cm wide, 44cm deep, 138cm high (42 1/2in wide, 17in deep, 54in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

**Provenance:**

Acquired from Mary Bellis Antiques, Hungerford, Berkshire in 1967.





13

13

**AN EARLY 18TH CENTURY HISTORICAL TAPESTRY OF THE DEFEAT OF SYPHAX AT THE HANDS OF MASINISSA**

woven in wool and silk, the field depicting Syphax being thrown from his badly injured horse with his Roman pursuers preparing to seize him, with the Numidian army and their elephants looking on, framed by borders made up of columns with urns producing flowers and climbing nymphs supporting hanging urns centred by a panel 'MASINISSA SYPHAC EM IN PRAE LIO CAPIT' above wild birds and flowering decorations 360cm wide x 335cm high approx

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000

14 Y Φ

**A LATE 18TH CENTURY RELIEF CARVED IVORY TONDO DEPICTING THE PRESENTATION OF THE ROSARY TO SAINT DOMINIC**

probably Italian

the figure of St. Dominic watched over by the seated Virgin and Christ child raised on an acanthus bordered dais and flanked by attendant saints including amongst others Saint Catherine of Siena, Saint Francis and Saint Clare, a hilly townscape in the distance to the background, the whole set within a later Renaissance style gilt gesso and carved wood frame, the inverted breakfront moulded foliate and dentil cornice above an anthemion frieze and a pair of foliate baluster column supports, the lower frieze with floral garlanded caryatid decoration, the ivory tondo, 42cm diameter (16 1/2" diameter), the frame, 72cm high, 65cm wide (28" high, 25 1/2" wide).

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000





14

15

**A SMALL GERMAN LATE 17TH/ EARLY 18TH  
CENTURY METAL-MOUNTED WALNUT,  
EBONY AND BOXWOOD COFFER**

the hinged panelled top centred by a raised recess,  
the sides with carrying handles, on later bun feet,  
restored, 62cm wide, 40cm deep, 37.5cm high  
(24in wide, 15 1/2in deep, 14 1/2in high).

£1,500 - 2,000

€1,900 - 2,500

US\$2,500 - 3,400



15



16

16

**A PATINATED BRONZE OF HERCULES**

after the Antique  
holding the Erymanthian boar over his shoulder,  
raised on a Jaune de Sienne rectangular marble  
base, 19.5cm wide, 15cm deep, 48cm high (7  
1/2in wide, 5 1/2in deep, 18 1/2in high).

£1,000 - 2,000

€1,200 - 2,500

US\$1,700 - 3,400

17

**A DUTCH WALNUT, EBONY, FRUITWOOD,  
MARQUETRY AND PARQUETRY CENTRE  
TABLE**

the top late 17th century, adapted on a later base  
the rectangular top inlaid with circular medallions  
and six-point stars within a frieze border of  
cartouches flanked by foliage, above a central  
frieze drawer with brass handles, on turned  
supports joined by a shaped stretcher, on bun feet,  
122cm wide, 79cm deep, 76cm high (48in wide,  
31in deep, 29 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

18

**A SOUTH GERMAN LATE 16TH CENTURY  
ASH, ELM AND FRUITWOOD AUGSBURG  
MARQUETRY CABINET**

the hinged top above a compartment with two  
small drawers to each side, the fall front opening  
to an interior with five dummy drawers to the top,  
above six drawers above a pair of doors flanked  
to each side by a further door and a small drawer,  
inlaid overall with architectural ruins, birds and  
foliage, the front with a medallion depicting a giant  
cherub and a dog, on a later stand with baluster-  
shaped turned legs and bun feet, 93cm wide,  
45cm deep, 131.5cm high (36 1/2in wide, 17 1/2in  
deep, 51 1/2in high). The cabinet 59cm high (23in  
high).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

**Literature:**

R. Baarsen, *German Furniture*, Rijksmuseum,  
Amsterdam, 1998.

Simon Jervis, *Printed Furniture Designs before  
1650*, England, 1974.

L. Möller, *Der Wrangelschrank und die  
verwandten Süddeutschen Intarsienmöbel des 16  
Jahrhunderts*, Berlin, 1956.



17









19

**GIACOMO OR GIOVANNI ZOFFOLI, ITALIAN (1731-1785 OR 1745-1805)**

A late 18th or early 19th century bronze model of the Furietti Centaur *after the antique* the beast on integral bronze plinth signed to the front *G.ZOFFOLI.F* and inscribed to the side *APICTEAC.KAI. HAHTAC AIPOAEICEIC*, dark brown patination, 22.5cm wide, 11cm deep, 33cm high (8 1/2in wide, 4in deep, 13in high)

£5,000 - 7,000

€6,200 - 8,600

US\$8,400 - 12,000

The Furietti Centaurs were discovered in 1736 by Giuseppe Alessandro Furietti (1684-1764) during excavations of the domed hall at Hadrian's Villa. After the death of Furietti the following year they were purchased by Pope Clement for thirteen thousand scudi against strong competition from the English and placed in the Capitoline.

The excavation of the centaurs was celebrated by the publication of engravings by Girolamo Frezza and subsequently by a series of 'bronzetti' cast by Francesco Righetti and Giacomo or Giovanni Zoffoli who cast the above lot.

19

19A \*

**ATTRIBUTED TO FRANCESCO BERTOS (ITALIAN, 1678-1741)**

A bronze allegorical figure of Music the semi-clad figure clutching a sheaf of music resting against a stylised rustic treestump, with dark brown patination wearing through to copper in places, mounted on a later serpentine rectangular plinth base, 29cm high (11in high) overall

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

The present lot is derived from an element of a larger pyramidal group by Bertos, *Painting and Music*, finely cast examples of which are in the collections of The Chrysler Museum, Vermont, USA and the Museo Nacional del Prado, Madrid, Spain.

**Provenance:**

Sotheby's, New York, 29 January 1998, Lot 136.

**Literature:**

Avery, C. Dr, *The Triumph of Motion: Francesco Bertos (1678-1741) and the Art of Sculpture*, Turin, 2008, p. 226, no. 126



19A



20

**A FLORENTINE LATE 17TH/ EARLY 18TH CENTURY PIETRE DURE RECTANGULAR PANEL DEPICTING "CHRIST WITH THE SAMARITAN WOMAN AT THE WELL"**

possibly by Baccio Cappelli, for the Grand Ducal workshops,  
Florence

the figure of Christ seated by a well, the Samaritan woman approaching, holding an urn, within a landscape and small houses to the background, within a rectangular border of black and red marble, the reverse on slate, 28cm wide, 36.5cm high (11in wide, 14in high).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

The scene derives from a painting entitled "Jesus with the Samaritan woman at the well", by Paolo Veronese and dated 1585.



21 \* Y Φ

**A PAIR OF AUSTRIAN MID-18TH CENTURY  
IVORY AND FRUITWOOD BEGGARS**

in the manner of Simon Troger  
each standing on a naturalistic base, *one 24cm  
high (9in high), the other 22.5cm high (8 1/2in  
high).* (2)

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000

22 Y Φ

**AN ITALIAN 19TH CENTURY IVORY INLAID  
WALNUT CASSAPANCA**

the arched crest inlaid with a pair of angels  
supporting a central cartouche, the back, seat and  
twin panelled front inlaid with various depictions of  
hunting on horseback, flanked by stylised lion arms  
and within relief moulded borders, on carved scroll  
feet, 164cm wide, 59cm deep, 155cm high (64  
1/2in wide, 23in deep, 61in high).

£2,500 - 3,500

€3,100 - 4,300

US\$4,200 - 5,900

21



22





23 \*

**A LATE 17TH/EARLY 18TH CENTURY FLEMISH VERDURE  
TAPESTRY**

woven in wool and silk, depicting a group of men beside a lake within  
a wooded background framed by narrow borders  
266cm x 233cm

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



24

**AN ITALIAN LATE 17TH CENTURY CARVED GILTWOOD  
BAROCCO FRAME**

possibly Roman

the rectangular moulded inner frame now inset with a green silk panel applied with patterned borders, the surround boldly carved with pierced scrolling foliage, re-gilded, 118cm wide, 150cm high (46in wide, 59in high).

£2,500 - 3,500

€3,100 - 4,300

US\$4,200 - 5,900

The bold carved acanthus ornament featured on the present frame relates to designs produced by Giovanni Paolo Schor between 1660 and 1670, preserved in the Museum der Bildenden Künste, Leipsig, (illustrated in E. Colle, no. 24, p. 110). Further published designs which can be compared to the present lot were published by Filippo Passarini in his pattern book of 1698 (see F. Sabatelli, p. 69, ill. 83).

**Literature:**

- E. Colle, *Il mobile Barocco in Italia*, Milan, 2000.

- F. Sabatelli, *La Cornice Italiana*, Milan, 1992.





25 Y Φ

**A PAIR OF GERMAN 18TH CENTURY IVORY FIGURES OF MUSICIANS**

figuring a mandolin player and a trumpet player, each with a dog, on a naturalistic base and square plinth, 7.5cm wide, 18cm high (2 1/2in wide, 7in high). (2)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

25



26 Y Φ

**A PAIR OF GERMAN 18TH CENTURY CARVED IVORY FIGURES OF BEGGARS**

one figuring a hurdy-gurdy player with a monkey on his shoulder, the other a lady feeding a small dog, each on a wooden and ivory cylindrical base, 7cm in diameter, 23cm high (2 1/2in in diameter, 9in high). (2)

£1,000 - 2,000

€1,200 - 2,500

US\$1,700 - 3,400

26



27 \*

**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)*

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

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.





28

**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)

£20,000 - 30,000

€25,000 - 37,000

US\$34,000 - 50,000

**Provenance:** Château de Bussy, France.





29

**A FRENCH EARLY 18TH CENTURY RÉGENCE CARVED  
GILTWOOD WALL MIRROR**

the plumed cresting centred by a mask with a head-dress, the cartouche shaped plate with mirrored margin plates, all within an elaborate scrolling frame carved throughout with intricate arabesque strapwork, gadrooning, flowers and foliage, the apron with lobed and shell carved ornament, *91cm wide, 138cm high (35 1/2in wide, 54in high)*.

£8,000 - 12,000

€9,900 - 15,000

US\$13,000 - 20,000

30

**A FRENCH 18TH CENTURY RÉGENCE GILT BRONZE CARTEL CLOCK**

with a later dial

the circular enamel dial with roman numerals surmounted by a female figure, above a scrolling foliate body terminated by two cherubs flying in the clouds, with an enamel plaque inscribed *MYNUEL APARIS*, the movement has a replaced quarter repeating train, 28cm wide, 59cm high (11in wide, 23in high).

£3,000 - 4,000

€3,700 - 4,900

US\$5,000 - 6,700

31

**AN 18TH CENTURY GILTWOOD CONSOLE TABLE**

circa 1730, possibly German in the manner of François de Cuvilliés the later moulded serpentine marble top above a conforming frieze with a cross-hatched ground and a pierced scrolling foliate apron centred by a cartouche with a mask, the sides carved with shells, the elaborate scrolling legs with Indian masks to the knees and waved X-shaped stretchers converging on a pierced shell and leaf cartouche to the rear, 125cm wide, 61cm deep, 85cm high (49in wide, 24in deep, 33in high).

£6,000 - 8,000

€7,400 - 9,900

US\$10,000 - 13,000

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.



30



31





32

32

**A FRENCH 19TH CENTURY GILT-BRONZE LOUIS XIV STYLE CHANDELIER**

the pierced urn shaped foliate corona above four caryatid supports centred by a vase-shaped baluster stem resting on a panelled plinth cast with bow and quiver trophies, the base issuing eight gadrooned scrolling arms above pierced foliage and strapwork headed by four masks of Ceres and with a gadrooned pendant finial, 89cm in diameter, 82cm high (35in in diameter, 32in high).

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000

33

**A NORTH EUROPEAN LATE 18TH/EARLY 19TH CENTURY GILT BRONZE MOUNTED GILTWOOD MIROIR À PARECLOSES**

probably Swedish, in the manner of Burchard Precht II of arched rectangular form, headed by a female bust, 74cm wide, 155cm high (29in wide, 61in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



33

34

**AN ITALIAN 19TH CENTURY GILT-BRONZE,  
GREEN PORPHYRY AND WHITE MARBLE  
TAZZA**

in the manner of Benedetto Boschetti  
the dish with sun-flower patera, on three winged  
cherub herms, on a stepped circular base flanked  
by lion head masks, centred by a pinecone finial  
34.5cm in diameter, 30cm high (13 1/2in in  
diameter, 11 1/2in high).

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000



34

35

**A FRENCH 18TH CENTURY RÉGENCE  
ORMOLU-MOUNTED KINGWOOD AND  
PARQUETRY BOMBÉ COMMODE**

the brèche d'Alep marble top above a front *en*  
*arbalète*, opening with two small and two long  
drawers, on bracket feet, 130cm wide, 58cm deep,  
87cm high (51in wide, 22 1/2in deep, 34in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



35





36

**A SET OF SIX PAINTED WOOD PANELS AFTER THE TWELVE MONTHS SERIES BY CLAUDE III AUDRAN**

the panels 18th century, the paintings refreshed and 19th century with a green *grotesque* style décor on a golden background, the months depicted by zodiac signs and associated mythologic gods: Neptune and Pisces for February, Venus and Taurus for April, Apollo and Gemini for May, Jupiter and Leo for July, Vulcan and Libra for September, Diana and Sagittarius for November, within a silver and green-painted carved frame, on a later rococo style outside board forming a screen, each panel approx. 73cm wide, 248cm high (28 1/2in wide, 97 1/2in high). (6)

£20,000 - 30,000

€25,000 - 37,000

US\$34,000 - 50,000





#### Provenance:

Sotheby's Parke Bernet, New York, lot 135, 28th October 1978.

These panels are based on designs by Claude Audran le Jeune, Antoine Watteau and Alexandre-François Desportes for the Gobelins tapestries "Les Douze Mois Grotesques".

Claude Audran le Jeune (d. 1734) designed this series in 1708 and 1709 while he was executing the decoration of the apartments of the Dauphin, later King Louis XV, at the Château de Meudon. An entry in the Comptes des Bâtiments indicates the creation of the series at a cost of 495 livres.

It is probable that the young Antoine Watteau (d. 1721), then just 23 or 24 years old, collaborated on this project, while it was Alexandre-François Desportes (d. 1743) who supplied the animal figures.

#### Literature:

- T.A. Strange, *French Interiors, Furniture, Decoration, Woodwork and Allied Arts*, London, 1950, pp.246-247-248-252-253 and 255 for illustrations of preparatory drawings.

- P. Verlet, M. Florissoone, A. Hoffmeister, F. Tabard, *La Tapisserie, histoire et technique du XIVe au XXe siècle*, Lausanne, 1977.

- Christelle Inizan, *Découverte à Paris d'un plafond peint à décor de singeries attribué à Claude III Audran, Antoine Watteau et Nicolas Lancret*, In Situ, Revue des Patrimoines, online 22 august 2011.







37

**AN IMPORTANT FRENCH MID-18TH CENTURY GILT AND PATINATED BRONZE PENDULE À L'ÉLÉPHANT**

signed Bailly L'ainé, Paris

the elephant raised on a naturalistic base, supporting a howdah with a turret and three hunting figures with bow and arrow, rock and trumpet, the pierced rear door and the sides with green silk panels, the white enamel Roman and Arabic dial signed *BAILLY. LA INÉ/A PARIS*, the signed and numbered two train drum movement with flattened lower edge and silk suspension, the numbered outside countwheel striking on a bell, 32cm wide, 63cm deep, 54cm high (12 1/2in wide, 25in deep, 21in high).

£45,000 - 55,000

€55,000 - 68,000

US\$76,000 - 93,000

Joachim Bailly l'Aîné, Maître in 1749 is recorded at various addresses in Paris, notably rue de Bourg l'Abbé in 1746, rue Saint-Honoré in 1755, rue Dauphine in 1772 and rue St Denis by 1778.

The first recorded elephant clock is mentioned on the 15 December 1757, Madame de Montmartel acquiring an example from the marchand-mercier Lazare Duvaux. Described as *"Une pendule en bronze doré d'ormoulu, dont le mouvement à sonnerie, de Moisy, est porté sur un éléphant"*.

The design of the present case is very rare as most elephant clocks have drum cases surmounted by a single oriental figure. A very similar clock, by Bailly l'ainé, is illustrated in F.J. Britten: *Old clocks and watches and their makers*, 1971, p.481.

**Provenance:**

The P.C. Spaans Collection of Important European Clocks, 19 December 2007, lot 472.

**Literature:**

-Tardy, *La pendule française*, Vols.I & II, Paris, 1981, p.346 & p.16  
-Pierre Kjellberg, *Encyclopédie de la pendule française*, Paris, 1997, p.144, fig.A, pp.125-128.





38



38

**A PAIR OF FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED LOUIS XV STYLE CHINESE CELADON VASES**

the Chinese bottle raised on a pierced foliate base, flanked to each side by a scrolling handle, 14cm wide, 36cm high (5 1/2in wide, 14in high). (2)

£6,000 - 9,000

€7,400 - 11,000

US\$10,000 - 15,000

39

**A FRENCH MID-18TH CENTURY LOUIS XV ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD OCCASIONAL TABLE**

the serpentine top with a diamond parquetry above a side drawer, on cabriole legs and foliate cast sabots, 51.5cm wide, 41cm deep, 71cm high (20in wide, 16in deep, 27 1/2in high).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000



39





40

**A FRENCH 18TH CENTURY LOUIS XV ORMOLU MOUNTED KINGWOOD, TULIPWOOD AND AMARANTH "FISH-SCALE" PARQUETRY BUREAU EN PENTE**

possibly by Jacques Dubois, circa 1760

the serpentine hinged fall-front inset with a gilt-tooled green leather writing-surface, the interior fitted with three short drawers, a pigeon hole and compartments with three sliding covers, the bombé back with similar inlay, the angles with foliate clasps, on cabriole legs and scrolling foliate sabots, 84cm wide, 48cm deep, 86cm high (33in wide, 18 1/2in deep, 33 1/2in high).

£30,000 - 50,000

€37,000 - 62,000

US\$50,000 - 84,000

Jacques Dubois (1694-1763), Maître in 1742

The bureau en pente is known to be one of Dubois' favourite form of furniture. They are known examples in a similar shape to the present lot, see one with Japanese lacquer, also unstamped, illustrated in P.Kjellberg, p.268, illus D.

It is interesting to note that the sparse amount of ormolu mounts, some incorporating neo-classical elements, and the combination of fish-scale pattern and cubes marquetry are characteristic of the 1760s and apparent on Jean-François Oeben's work (see Pradère, p.257).

**Literature:**

- Alexandre Pradère, *French furniture makers, the art of the ébéniste from Louis XIV to the Revolution*, Paris, 1989.

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





41

**A FRENCH LOUIS XV ORMOLU-MOUNTED KINGWOOD,  
TULIPWOOD AND AMARANTH TABLE À ÉCRIRE**

by Roger Vandercruse, R.V.L.C dit Lacroix

the rectangular top inlaid with a bois de bout foliate spray, above a leather-inset writing slide with small shell handle, the side with a small drawer fitted with an ink pot, an old paper label to the inside describing the table as being stamped to the underside of the carcass, raised on cabriole legs each headed by a foliate clasp, joined by a lower platform stretcher, on scrolling cast sabots, 42.5cm wide, 32cm deep, 69cm high (16 1/2in wide, 12 1/2in deep, 27in high).

£50,000 - 80,000

€62,000 - 99,000

US\$84,000 - 130,000



Roger Vandercruse, dit Lacroix, *Maître* in 1755

An identical table stamped RVLC sold Sotheby's New York, 10 November 2006, lot 63 (with provenance : New York Private Collection, Parke Bernet Galleries, New York, October 23, 1964, lot 340).

RVLC was prolific in his production of small tables and two comparables to the present lot are illustrated in Pradère (p. 288, figs. 311-312).

The first example (fig.311) shows identical ormolu corner mounts and sabots to the present table.

Similarities can be found between the oeuvres of RVLC dit Lacroix and Bernard van Risamburgh. This table à écrire presents characteristics that allow to illustrate this point. It is almost identical in design to a small table stamped BVRB, illustrated in Pradère (p.192, fig.180).

BVRB produced a number of such small tables notably for the marchands-mercier such as Lazare, Duvaux or Poirier. Both BVRB and RVLC worked for Poirier and produced tables of the same model, including very fine examples of tables en cabaret mounted with a Sèvres porcelain top.

The present lot also shows a "bois de bout" marquetry that both ébénistes mastered in a very similar way as described by Clarisse Roinet, referring to two tables à écrire from the Wrightsman Collection, New York.

**Literature:**

- Alexandre Pradère, *Les ébénistes Français de Louis XIV à la révolution*, Paris, 1989.

- Clarisse Roinet, *Roger Vandercruse dit La Croix*, Les éditions de l'amateur, Paris, 2000.



**A FRENCH MID-18TH CENTURY TRANSITIONAL ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, MARQUETRY AND PARQUETRY OCCASIONAL TABLE**

the oval brèche d'Alep marble top above a pull-out inset with a brown leather writing surface, the side fitted with a frieze drawer, the sides inlaid with trellis-work centred by flower-heads, on cabriole legs, each joined by a lower shelf inlaid with a sprig of flowers, on scrolling acanthus-cast feet, 50.5cm wide, 37.5cm deep, 71.5cm high (19 1/2in wide, 14 1/2in deep, 28in high).

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000



43

**A FRENCH 18TH CENTURY RÉGENCE ORMOLU-MOUNTED TORTOISESHELL AND BRASS INLAID BOULLE MARQUETRY STRIKING BRACKET CLOCK**

by Nicolas Pelletier, Paris

the case decorated throughout *première partie* with Berainesque motifs, the cresting in the form of a female figure seated on a shell decorated cushion, the glazed front enclosing a finely chased dial with blue and white enamelled Roman numeral chapter ring, engraved seconds and steel hands, the lower part with a relief figure holding a key in each hand flanked by scrolling vines, on scrolled, foliate cast cabriole feet, the interior with a chequered floor, the movement signed *Nicolas Pelletier, Paris*; together with a conforming bracket mounted with caryatids and with a pendant foliate finial, bearing a printed paper label including the name and address 'W.T.P. Wolston, 46 Charlotte Square', the clock: 39cm wide, 14cm deep, 88cm high; the bracket: 45cm wide, 23cm deep, 38cm high. (2)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

44

**A FRENCH 18TH CENTURY LOUIS XV CARVED BEECHWOOD THREE-SEAT CANAPÉ**

by Louis I Cresson

the elongated cartouche shaped caned back, open arms and serpentine caned seat elaborately carved with rocaille flowers, leaves flame motifs, on eight cabriole legs, 194cm wide, 62cm deep, 99cm high (76in wide, 24in deep, 38 1/2in high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,500 - 4,200

Louis I Cresson (1706-1761), Maître in 1738.

A comparable armchair with very similar carved décor is illustrated in P. Kjellberg, p.208 illus. B.

**Literature:**

- P.Kjellberg: *Le Mobilier français du XVIIIe siècle*, Les éditions de l'amateur, 1989.



43



44





45



45

**A MATCHED PAIR OF FRENCH 18TH CENTURY LOUIS XV BEECHWOOD FAUTEUILS**

the tapestry upholstered arched backs, above serpentine seats and scrolling arm rests and supports, on cabriole legs and scrolling feet, restored with some rails replaced, 66cm wide, 48cm deep, 101cm high (25 1/2in wide, 18 1/2in deep, 39 1/2in high). (2)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

46

**A FRENCH 18TH CENTURY LOUIS XV GILT-BRONZE MOUNTED KINGWOOD AND TULIPWOOD PARQUETRY COMMUNE**

the Breccia serpentine marble top above two long drawers, on cabriole legs and foliate cast sabots, 97cm wide, 56cm deep, 83cm high (38in wide, 22in deep, 32 1/2in high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,500 - 4,200



46

47

**A LARGE FRENCH MID-18TH CENTURY  
LOUIS XV GILT BRONZE CARTEL CLOCK**

the scrolling foliate body centred by a circular  
enamel dial with roman numerals signed  
*Ls.Châlons*, damage to the enamel dial, 54cm  
wide, 78cm high (21in wide, 30 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

48

**A FRENCH 18TH CENTURY LOUIS XV  
ORMOLU-MOUNTED WALNUT SATINÉ  
COIFFEUSE**

stamped Migeon

the serpentine top with a central sliding and  
lifting mirror panel, the sides with a pair of hinged  
flaps each enclosing a blue silk-lined lidded well  
compartment, the left side fitted with two later  
blue white porcelain containers, a glass perfume  
jar and two pierced tinware cylindrical lidded  
containers, the central drawer stamped MIGEON,  
the underside bearing a torn paper label with the  
ink manuscript '*Château de Lamotte-au-Bois près  
Hazebrouck...d*', restored, 86cm wide, 47cm deep,  
68cm high (33 1/2in wide, 18 1/2in deep, 26 1/2in  
high).

£2,500 - 3,500

€3,100 - 4,300

US\$4,200 - 5,900

Pierre IV Migeon (1696-1758) or Pierre V Migeon  
(1734-1775).

**Provenance:**

Château de Lamotte-au-bois

**Literature:**

P. Kjellberg, *Le mobilier français du XVIIIe siècle*,  
Paris 1989, pp.570-578.

J. Nicolay, *L'art et la manière des maîtres ébénistes  
français au XVIIIe siècle*, Paris 1976, pp.315-316.

S. Mouquin, *Pierre IV Migeon, Au Coeur d'une  
dynastie d'ébénistes parisiens*, Paris 2001.



47



48





49

49

**A FRENCH 18TH CENTURY LOUIS XVI ORMOLU-MOUNTED AMARANTH AND TULIPWOOD PARQUETRY MEUBLE-SECRÉTAIRE À HAUTEUR D'APPUI**

by Jean Georges Raisin

the Saint-Anne marble top above a hinged fall front with writing surface surmounted by two pigeon holes flanked to each side by two small drawers, above a pair of doors opening to reveal two shelves, on bracket feet, stamped *I.C RAISIN* under the marble, 84.5cm wide, 37cm deep, 97.5cm high (33in wide, 14 1/2in deep, 38in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

Jean Georges Raisin, Maître in 1755, is recorded on the Faubourg Saint Antoine and then rue d'Antin until 1780.

**Literature:**

- Pierre Kjellberg, *Le mobilier français du XVIIIe siècle*, les éditions de l'amateur, 1989.

50

**A FRENCH LATE 18TH CENTURY PATINATED BRONZE FIGURE OF VENUS AFTER THE BATH**

after Giambologna

depicted standing with her right foot resting on an tripartite base, on an integrally cast square plinth, 8cm wide, 7cm deep, 23cm high (3in wide, 2 1/2in deep, 9in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



50

51

**A FRENCH LATE 18TH/ EARLY 19TH CENTURY ORMOLU AND FLEUR DE PÊCHER MARBLE BRÛLE-PARFUM**

the attached domed cover with pine cone finial, above a pierced surround, the body with scrolling foliate frieze, on three monopodiae supports, each surmounted by a ram's head, centred by a spirally fluted central stem with intertwined snake, on a tri-form stepped base, 19cm wide, 19cm deep, 42cm high (7in wide, 7in deep, 16 1/2in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



51

52

**A FRENCH LATE 18TH CENTURY DIRECTOIRE ORMOLU AND BRASS MOUNTED MAHOGANY AND EBONY CONSOLE-DESSERT**

the bleu Turquin marble inset within a pierced gallery, above a long drawer and mirrored back, on fluted tapering circular legs joined by an undertier with a Bleu Turquin marble, on toupie feet, 145.5cm wide, 46cm deep, 93cm high (57in wide, 18in deep, 36 1/2in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



52





53

53

**AN ITALIAN TROMPE L'OEIL SCAGLIOLA TABLE TOP**

in the manner of Laurentius Bonuccelli, possibly 18th century of rectangular shape, decorated with playing cards, flowers, a violin and musical sheets, 131.5cm long, 62cm wide, (51 1/2in long, 24in wide).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

The use of playing cards is often seen on slabs by scagliolarists, most notably Laurentius Bonuccelli, see Christie's Callaly Castle, Alnwick, Northumbria, 22nd September 1986 lot 117. Other examples can be seen at Wilton House, Wiltshire and Saltram House in Devon.

54

**A FRENCH 18TH CENTURY LOUIS XVI ORMOLU MOUNTED AMARANTH, KINGWOOD AND TULIPWOOD MEUBLE-SECRÉTAIRE À HAUTEUR D'APPUI**

by Martin Ohneberg

the Saint-Anne marble top, above a hinged fall front writing surface unfolding to extend, surmounted by four small drawers and a pigeon hole, above three long drawers, on bracket feet, stamped under the marble M.OHNEBERG, 70cm wide, 35cm deep, 94.5cm high (27.5in wide, 13 1/2in deep, 37in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

Martin Ohneberg, Maître in 1773

54

55

**EMILE ANDRE BOISSEAU (1842-1923)**

an alabaster and marble group of a boy seated on a cushion playing with his cat, signed to the front *E. Boisseau*, on a circular red and black marble base, 22cm wide, 22cm deep, 40cm high (8 1/2in wide, 8 1/2in deep, 15 1/2in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



55

56

**A ROMAN 18TH CENTURY NEOCLASSICAL GILTWOOD, GILT-BRONZE AND MARBLE CONSOLE**

the Rouge Griotte shaped marble top with a gilt bronze beaded surround, above a pierced *piastres* frieze, on circular tapering fluted legs *à asperges*, each surmounted by a gadrooned collar and a foliate patera, on toupie feet, 140cm wide, 53cm deep, 94cm high (55in wide, 20 1/2in deep, 37in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



56



57

**A FRENCH 18TH CENTURY LOUIS XVI GILT BRONZE AND ENAMEL MANTEL CLOCK *L'AMOUR ET LA POÉSIE***

signed Roque, Paris; the globe restored

the annular calendar dial on a celestial sphere, above arabic moonphase circular dial with age of moon sector, flanked to one side by a muse seated on books and playing the lyre, by a Cupid to the other, on a shaped white marble base with bas-relief plaques, on toupie feet, the dial signed *Roque/ A PARIS*, the globe restored, the finial replaced, 32cm wide, 41cm high (12 1/2in wide, 16in high).

£20,000 - 30,000

€25,000 - 37,000

US\$34,000 - 50,000

Joseph Léonard Roque, Maître in 1770, became *Horloger du roi* circa 1790. He participated in the making of the celebrated clock "La création du monde" by Passavant.

**Literature:**

- P.Kjellberg, *Encyclopédie de la pendule française*, Paris, 1997.





58

**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)

£6,000 - 9,000

€7,400 - 11,000

US\$10,000 - 15,000





59

**A FRENCH LATE 18TH CENTURY SÈVRES STYLE PORCELAIN AND GILT BRONZE LOUIS XVI "CHINOISERIE" CLOCK**

the lapis-blue cornet vase within a portico of four elaborate composite columns with guilloché and turned elements, each headed by a later spirally turned scroll, surmounted by four bambou and festoons shaped scrolling branches holding the circular enamel dial, flanked to each side by a small bell, on toupie feet; the concentric dial showing minutes, calendar and twenty-four hour in three concentric chapters, the skeletonised movement visible to the centre and showing twin train spring barrel movement with cylinder escapement, the balance mounted behind the dial with countwheel strike to the bell, including dome and base, 14cm wide, 12cm deep, 33cm high (5 1/2in wide, 4 1/2in deep, 12 1/2in high).

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000

60

**A PAIR OF ITALIAN LATE 18TH CENTURY NEOCLASSICAL FRUITWOOD AND AMARANTH COMMODES**

each with a Roman gilt-bronze mounted Grand Antique veneered marble top, above two long drawers, on square tapering legs, one commode with a printed paper depository label to the reverse: *WARING & GILLOW LTD, 180 OXFORD STREET, REMOVAL AND WAREHOUSE DEPT* bearing the manuscript ink inscription *Lady Clyde 3.8.61, 71cm wide, 41cm deep, 84cm high (27.5in wide, 16in deep, 33in high). (2)*

£2,500 - 3,500

€3,100 - 4,300

US\$4,200 - 5,900



59



60







61

**A PAIR OF LARGE ITALIAN EARLY 19TH CENTURY MARBLE  
MEDICI LIONS**

**after Flaminio Vacca**

each lion with a paw resting on a ball, 105cm wide, 30cm deep,  
69cm high (41in wide, 11 1/2in deep, 27in high). (2)

£8,000 - 12,000

€9,900 - 15,000

US\$13,000 - 20,000

**Provenance:**

-Dunsland House, North Devon

The Villa Medici in Rome was acquired in 1576 by Ferdinando I de Medici, Grand Duke of Tuscany. The famous "Medici lions" were in place at the Loggia dei Leoni in 1598 to ornate the villa's garden staircase. They can be seen today at the Loggia dei lanzi in Florence. The first lion dates from the second century, the second was made by Vacca between 1590-1598 as a pendant to the ancient sculpture.



62



62 Y

**A PAIR OF BALTIC 19TH CENTURY GILTWOOD AND ROSEWOOD STOOLS**

each with curved back legs joined by a simulated bamboo handle rail, the square buttoned-down padded seat on baluster supports and paw-carved feet, 45cm wide, 46cm deep, 49cm high (17 1/2in wide, 18in deep, 19in high). (2)

£1,500 - 2,500

€1,900 - 3,100

US\$2,500 - 4,200

63

**A GERMAN MID-18TH CENTURY CARVED OAK BOMBÉ COMMODE**

the moulded inverted serpentine top above three long drawers and panelled sides carved with low relief roccaille motifs interspersed with birds and flowers, the cabriole corners terminating in hoof feet flanked by pierced carving, 129cm wide, 61cm deep, 93cm high (50 1/2in wide, 24in deep, 36 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

63





64

**A LARGE NEAPOLITAN NEOCLASSICAL  
PAINTED AND PARCEL-GILT TWO-TIER  
CHANDELIER**

part 19th century, part later

the turned and foliate carved stem with an upper subsidiary tier with carved upturned single leaf fronds issuing six scrolling metal branches with candle sconces, the lower part of the stem with a large circular tier surmounted by a gallery of ten candle sconces alternating with scrolling paterae brackets headed by fan motifs, the sides of the tier issuing a further ten foliate carved candle arms, the base of the stem with a foliate carved pendant finial, the corona and two tiers hung with pendant carved flower bud drops, *128cm in diameter, 131cm high (50in in diameter, 51 1/2in high).*

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

65

**A BALTIC EARLY 19TH CENTURY WHITE  
PAINTED AND PARCEL-GILT CHAISE LONGUE**

possibly Danish

the scrolling side rail carved with a serpent opposed by a griffon, the end with a patera flanked by scrolling foliate motifs, the end facing with acanthus foliage above a shaped side rail centred by a bird issuing leafy tendrils, the end with an anthemion and similar scrolling ornament, on short carved monopodia supports, *191cm wide, 67cm deep, 82cm high (75in wide, 26in deep, 32in high).*

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



64



65



67



66

66

**A FRENCH EARLY 19TH CENTURY EMPIRE GILT BRONZE CLOCK**

surmounted by a seated figure of calliope with a writing tablet, her feet resting on a pile of books, above a stepped pediment and a circular enamel dial signed *Fort à Paris*, flanked to each side by a griffon, a butterfly and a ribbon-tied palmette and laurel crown, on a rectangular plinth and green marble base, 32cm wide, 24cm deep, 54.5cm high (12 1/2in wide, 9in deep, 21in high).

£6,000 - 9,000  
€7,400 - 11,000  
US\$10,000 - 15,000

67

**A FRENCH EARLY 19TH CENTURY EMPIRE ORMOLU-MOUNTED MAHOGANY DRESSING TABLE**

the swivel mirror flanked to each side by a column terminated by a neoclassical urn, above a table with a white marble top, a frieze drawer and two small side drawers situated under the mirror, on circular front legs and pilaster supports joined by a stretcher, together with a mahogany stool, 80cm wide, 44.5cm deep, 154cm high (31in wide, 17 1/2in deep, 60 1/2in high). (2)

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



68

**A ROMAN LATE 19TH CENTURY GILT-BRONZE,  
MICROMOSAIC, MALACHITE, PORPHYRY AND JAUNE DE  
SIENNE MARBLE TABLE**

the top centred by a medallion depicting St. Peter's Basilica, surrounded by further views of the Pantheon, Capitoline Hill, the Forum and Arch of Septimius, the Colosseum, the Arch of Titus and the Temple of Vesta, within a malachite band and geometrical surround of porphyry and Jaune de Sienne, on three monopodiae supports with rams's heads, on hoof feet joined by a stretcher centred by an acorn finial, on castors, 54cm in diameter, 73cm high (21in in diameter, 28 1/2in high).

£20,000 - 30,000

€25,000 - 37,000

US\$34,000 - 50,000





69

**A PATINATED-BRONZE MOUNTED SIMULATED PORPHYRY  
COMPOSITION URN ON A PINK GRANITE PEDESTAL**

the large vase with bronze spreading foot, raised on a circular  
column, 53cm in diameter, 135cm high (20 1/2in in diameter, 53in  
high). (2)

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



69



70



70

**AN ITALIAN RECTANGULAR PIETRE DURE AND SPECIMEN MARBLE TABLE TOP**

the white marble base inlaid with a geometrical pattern comprising alabastro fiorito, rosso and verde antico, red and green porphyry, yellow Sienna, portor and brocatelle d'Espagne, 137cm wide, 77cm deep, (53 1/2in wide, 30in deep).

£6,000 - 8,000

€7,400 - 9,900

US\$10,000 - 13,000

71

**AN ITALIAN EARLY 19TH CENTURY MARBLE FOUNTAIN SPOUT**

depicting a mythological beast, 40cm wide, 22cm deep, 37cm high (15 1/2in wide, 8 1/2in deep, 14 1/2in high).

£6,000 - 9,000

€7,400 - 11,000

US\$10,000 - 15,000



71





72

**A ROMAN LATE 18TH/ EARLY 19TH CENTURY PATINATED  
BRONZE AND ALABASTER BUST OF THE EMPEROR  
CARACALLA**

after the Antique

clad in a toga, on a circular waisted foot and square base, 48cm  
wide, 25cm deep, 70.5cm high (18 1/2in wide, 9 1/2in deep, 27  
1/2in high).

£15,000 - 25,000

€19,000 - 31,000

US\$25,000 - 42,000

The emperor Caracalla is described in the *Historia Augusta* as having had an evil mode of life. 'He was gluttonous in his use of food and addicted to wine, hated by his household and detested in every camp save that of the praetorian guard' (C. Scarre, *Chronicle of the Roman Emperors*, London, 1998, pp. 138-146). Yet also attributed to his name is the architectural splendour of the Baths of Caracalla in Rome and many military victories including those against Germany in AD 213 and the Parthians in AD 216. Antique versions of his portrait can be seen in the Museo Nazionale, Naples and the British Museum, London.

The technique of setting a bronze head into a marble bust is not uncommon, a great many examples were made in Italy during the 18th and 19th centuries to cater for the taste in 'antique' style sculpture.





73

73  
**AN ITALIAN RECTANGULAR PIETRE DURE AND SPECIMEN  
 MARBLE TABLE TOP**

inlaid with a geometrical pattern comprising alabastro fiorito, rosso antico, red and green porphyry, 133cm wide, 83cm deep (52in wide, 32 1/2in deep).

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000

74

**A PAIR OF CARVED LIMESTONE CORNER CAPITAL HEADS**

each depicted with long curly hair, 35cm wide, 38cm deep, 35cm high (13 1/2in wide, 14 1/2in deep, 13 1/2in high). (2)

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000



74



75

**A LARGE MID-19TH CENTURY SPECIMEN MARBLE AND PIETRE DURE CIRCULAR TABLE TOP**

restored; originally mounted on a carved wooden base stamped by Charles Nosotti

centred by a medallion with a pietre dure still life of shells and corals, issuing radiating fans of various specimen, bordered by a frieze of similar bands, with minor traces of repairs to crack across, *137cm in diameter (53 1/2in in diameter)*.

**£5,000 - 8,000**

**€6,200 - 9,900**

**US\$8,400 - 13,000**

Charles Andrew Nosotti originated from Milan but established his business in London around 1822. He sold his surplus stock when he moved to Oxford Street in 1838, opening a showroom at 399 and a gilders' shop in Great Chapel Street. His stock included rich gilt frames, consoles, pier tables etc.

He died in 1854, succeeded by his son Charles F. Nosotti (c.1831-1909), listed in the 1861 census as a carver and gilder. He specialised in interior decorating and upholstery. By 1870 he advertised as "by appointment carver and gilder to his late Majesty William IV and to His Imperial Majesty, Napoleon III".

They participated in the international exhibitions as early as 1831 and exhibited at the 1862 Great Exhibition, collaborating with Howard and Sons cabinet makers.





76

**A PAIR OF LARGE ITALIAN 19TH CENTURY PIETRE DURE PANELS OF FLOWERS**

after the 17th century model by the Corbarelli workshop, now in the church of Santa Giustina, Padua.

each depicting a lapis-lazuli urn issuing a flowering bouquet and butterflies, within a moulded square white marble frame, 47.5cm wide, 70.5cm high (18 1/2in wide, 27 1/2in high). (2)

£15,000 - 25,000

€19,000 - 31,000

US\$25,000 - 42,000

**Literature:**

Annamaria Giusti, *Pietre Dure and the Art of Florentine Inlay*, see p.108 for a photograph of one of the 17th century inlaid panels by the Corbarelli workshop.

An almost identical pair sold these rooms, 25th November 2009, lot 82 (£90,000).





**AN ITALIAN 19TH CENTURY GIALLO ANTICO MARBLE****NAVETTE**

the fluted oval lid above a vessel with ogees flanked by a triton blowing into a scone to one side and a bearded head to the other, on a spreading foot and a base with entrelacs centred by a shell, raised on a porphyry and Belgian black marble plinth, 33cm wide, 16cm deep, 48.5cm high (12 1/2in wide, 6in deep, 19in high).

£15,000 - 25,000

€19,000 - 31,000

US\$25,000 - 42,000





78

78

**A PAIR OF LATE 19TH CENTURY GILT-BRONZE AND BLACK MARBLE MODELS OF THE WARWICK VASE**

each urn form body flanked to each side by an intertwined handle, decorated in relief with grapevines, classical busts and lion pelmets, with a spreading circular foot, raised on a fluted column and stepped base, 29cm wide, 32cm high (11in wide, 12 1/2in high). (2)

£2,500 - 3,500  
€3,100 - 4,300  
US\$4,200 - 5,900

79

**A NEAPOLITAN FRUITWOOD, EBONY, EBONISED, MARQUETRY AND PARQUETRY COMMODE WITH THE BUOSI FAMILY CREST**

the rectangular top inlaid by a panel depicting figures within a Greek Key border, above three long drawers inlaid with a charioteer and the crowned family crest for the Buosi family from Forli, the framed panelled sides each inlaid with a warrior on a horse, on a stepped base decorated with a further Greek Key frieze, 127cm wide, 57cm deep, 101cm high (50in wide, 22in deep, 39 1/2in high).

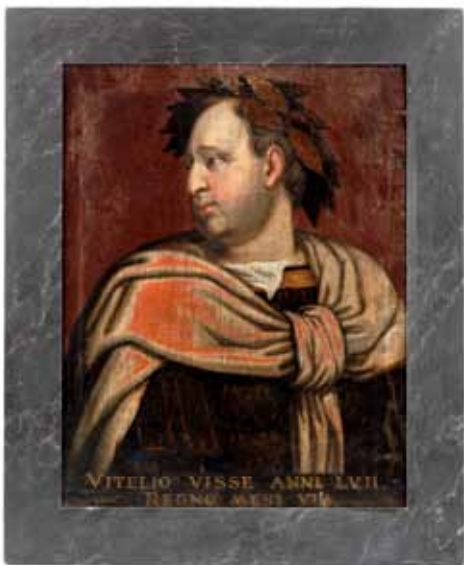
£12,000 - 18,000  
€15,000 - 22,000  
US\$20,000 - 30,000



79







80

**A SET OF TEN LATE 17TH/ EARLY 18TH CENTURY PAINTED CANVASES PORTRAITS OF ROMAN EMPERORS**

circa 1700, possibly Bologna

comprising portraits of Ottavio, Tiberio, Claudio, Nerone, Galba, Othone, Vitelio, Vespo., Titu and Domitiano, each with their dates of reign and numbered to the reverse with Roman numerals, within modern wooden frames, 80cm wide, 96.5cm high (31in wide, 37 1/2in high). (10)

£25,000 - 35,000

€31,000 - 43,000

US\$42,000 - 59,000



81 (back)

81

**AN ITALIAN LATE 19TH/EARLY 20TH CENTURY DOUBLE-SIDED EROTIC GIALLO ANTICO MEDALLION**

revolving within a parcel-gilt Portor marble base, showing a Medusa head on one side, the other with an erotic scene dissimulated by a silvered drapery, 51cm wide, 10cm deep, 42cm high (20in wide, 3 1/2in deep, 16 1/2in high). The medallion 30cm (11 1/2in) in diameter.

£15,000 - 25,000

€19,000 - 31,000

US\$25,000 - 42,000

82

**A PAIR OF FRENCH 19TH CENTURY PATINATED BRONZE AND JAUNE DE Sienne VASES**

each body flanked by a bearded mask handle on circular spreading foot and square base, raised on a Jaune de Sienne marble plinth, 20cm wide, 29cm deep, 52cm high (7 1/2in wide, 11in deep, 20in high). (2)

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000



82





83



83

**A PAIR OF 19TH CENTURY POLYCHROME DECORATED WOODEN SPHINGES**

each lying on a rectangular base, with traces of wear to the surface, 114cm wide, 45cm deep, 77cm high (44 1/2in wide, 17 1/2in deep, 30in high). (2)

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

84

**AN ITALIAN PATINATED BRONZE MOUNTED CHERRYWOOD EGYPTOMANIA REVIVAL BIBLIOTHEQUE**

by Pietro Savio, Alessandria

the upper-structure surmounted by an arched pediment centred by etched sphinges, above three open book-shelves, the breakfront cabinet surmounted by a gris de Saint Anne marble top, above a cupboard door with similar etching decoration, the angles flanked by small bronze busts, the interior fitted with a shelf, on a stepped base, the back stamped in an oval *Pietro Savio* and with paper label also inscribed *Pietro Savio/ Alessandria*, 123cm wide, 52cm deep, 259cm high (48in wide, 20in deep, 101 1/2in high).

£6,000 - 9,000

€7,400 - 11,000

US\$10,000 - 15,000



84





85

85

**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).

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000

86

**AN ITALIAN PIETRE-DURE AND SPECIMEN MARBLE PANEL**

depicting figures on market stalls near Portico di Ottavia, within a geometrical border of specimen marble, within a modern acanthus-carved giltwood frame, entitled: *Roma Portico di Ottavia* and signed *Stefano Macri*, 58cm wide, 56cm high (22 1/2in wide, 22in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



86



87



87

**A MATCHED PAIR OF ITALIAN LATE 17TH/EARLY 18TH CENTURY WHITE MARBLE RELIEF SCULPTED OVAL PLAQUES**

each depicting a scene from the Old Testament, the first showing the Sacrifice of Isaac carved in high relief, the second showing Daniel in the Lions' Den carved in low relief, 27.5cm wide, 34.5cm high (10 1/2in wide, 13 1/2in high). (2)

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

88

**AFTER JEAN-JACQUES CAFFIERI (1725-1792)**

a 19th century white marble bust of Corneille Van Cleve raised on a simulated Sienna marble pedestal on a square base, 45 wide, 27cm deep, 178cm high (17 1/2in wide, 10 1/2in deep, 70in high) The bust: 71cm high (28in high) (2)

£2,000 - 3,000

€2,500 - 3,700

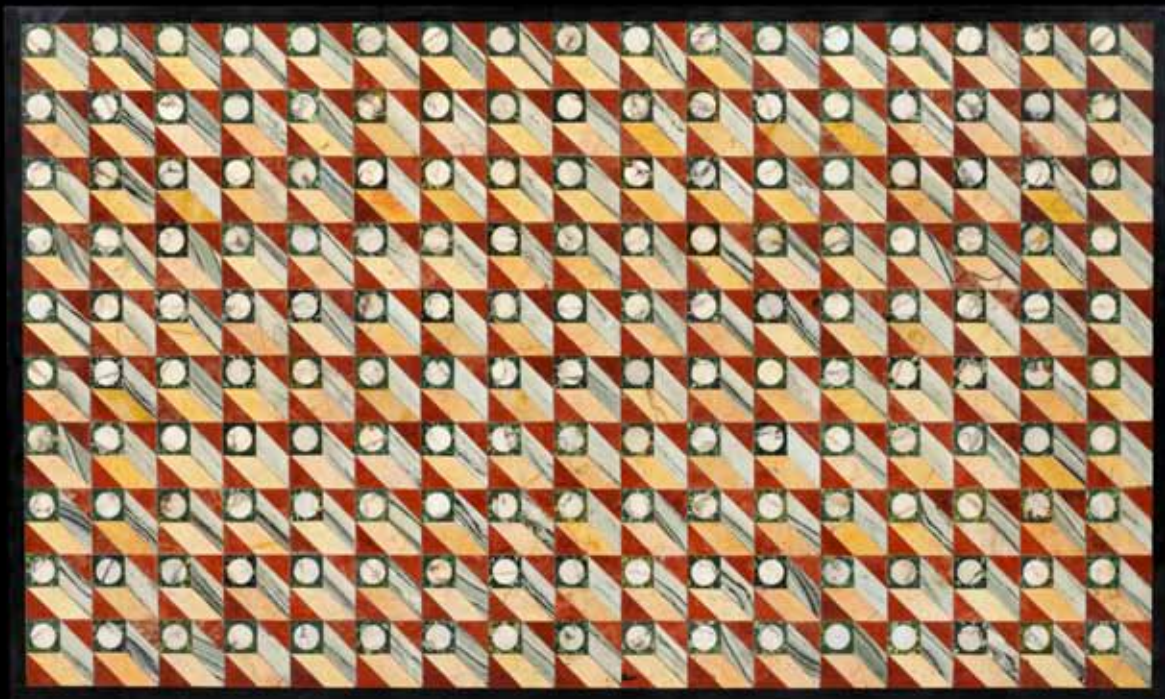
US\$3,400 - 5,000

Purchased from the sale of William Wardoff Aster in the late 1960's at Clivedon House.



88





89



90

89

**AN ITALIAN RECTANGULAR HARD-STONE AND SPECIMEN MARBLE TABLE TOP**

inlaid with a geometrical pattern, including green porphyry, Giallo di Siena, Rosso Antico, Verde Antico and Cipollino, within a black marble surround, 74cm wide, 123cm high (29in wide, 48in high).

£5,000 - 7,000  
€6,200 - 8,600  
US\$8,400 - 12,000

90

**SCIPIONE TADOLINI (1822-1892)**

an Italian late 19th century white marble bust after the Antique signed to the back *E.Q. SCIPIO. TADOLINI. ROMAE*, on a spreading circular foot, 41cm wide, 31cm deep, 62cm high (16in wide, 12in deep, 24in high).

£3,000 - 5,000  
€3,700 - 6,200  
US\$5,000 - 8,400



91

**AN ITALIAN 19TH CENTURY ALABASTER GROUP OF  
"THE WRESTLERS"**

on an octagonal base, raised on a spirally fluted green marble pedestal with octagonal revolving top and acanthus-carved circular stepped base, overall: 72cm wide, 40cm deep, 164cm high (28in wide, 15 1/2in deep, 64 1/2in high). The Wrestlers: 56cm high (22in high). (2)

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400





92

92

**A PAIR OF FRENCH EARLY 19TH CENTURY RESTAURATION PATINATED AND GILT BRONZE FIGURAL FOUR-LIGHT CANDELABRA**

the three elaborate foliate acanthus multi-scrolling arms with engine milled nozzles centred by a further flared lotus nozzle issuing from cornucopia terminals supported by a figure of Apollo on one and a figure of Diana on the other, raised on sphere pedestals, the integral foliate baluster plinths on acanthus stepped square bases, vert de gris to the patina, 12cm wide, 58cm high (4 1/2in wide, 22 1/2in high). (2)

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

93

**A FRENCH EARLY 19TH CENTURY RESTAURATION ORMOLU MANTEL CLOCK**

depicting a boy blowing the seeds from a dandelion, the dial with enamel numerals within a square case flanked to the front by quivers and arrows, on a rectangular spreading base fronted by a cherub sitting on a garland of flowers, holding a butterfly and a flaming torch, on square feet, the dandelion now missing, 29.5cm wide, 13cm deep, 46cm high (11 1/2in wide, 5in deep, 18in high).

£2,000 - 3,000  
€2,500 - 3,700  
US\$3,400 - 5,000



93



94

**A FRENCH LATE 19TH CENTURY ORMOLU AND PATINATED BRONZE MOUNTED BLACK MARBLE VASE**

by Hippolyte Heizler, most probably cast by Georges Servant, Paris the urn shaped body flanked to each side by a stylised foliage handle, centred by a frieze with a panther and maize branches, above a fluted circular spreading foot, raised on a square base with paw feet, signed twice *HEIZLER* to the frieze, *28cm wide, 64cm high (11in wide, 25in high)*.

£6,000 - 9,000

€7,400 - 11,000

US\$10,000 - 15,000

The animalier sculptor Hippolyte Heizler (1828-1871) studied with Antoine-Louis Barye (1796-1875). He worked on monumental decorative projects in the Louvre, the Tuileries and the Opera and created numerous models for the most acclaimed bronziers of his time. A sculpture of a Royal Tiger, signed by Heizler and Pierre-Louis Rouillard can be seen in the garden of Palace Beylerbeyi in Istanbul, commissioned by Sultan Abdülaziz (1830-1876). In 1867 he was commissioned by the Imperial Crown to create a bronze group of dogs, as a diplomatic present to the Russian Czar.





96



95

95

**A PAIR OF MID-19TH CENTURY ORMOLU-MOUNTED CUT CRYSTAL GLASS BOWLS ON STAND**

possibly Russian

each surmounted by a rim cast with palmettes, the cut-glass bowl flanked to each side by a mask issuing a snake, on a faceted spreading foot on a square base with stepped surround decorated with further palmettes, 17cm wide, 12cm deep, 18cm high (6 1/2in wide, 4 1/2in deep, 7in high). (2)

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

96

**A PAIR OF RUSSIAN 19TH CENTURY CARVED PINE AND MAHOGANY ARMCHAIRS**

the shaped panel backs above pierced, foliate carved splats, the conforming, carved open arms with C-scroll supports, the upholstered drop-in seats above foliate-carved sabre front legs, with a silk upholstery depicting the Kremlin, *the underside of the rails* bearing the branded inventory marks 'ILO K', 57cm wide, 64cm deep, 100cm high (22in wide, 25in deep, 39in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

**Provenance:**

previously in a private Scandinavian collection.

The present stamp POK has not been identified but suggests a property's inventory mark.

The Cyrillic initials P.K. for Pridvornaya kontora (the office overseeing Imperial court property) have been seen on a Russian porcelain service sold Sotheby's New York, 17 April 2012, lot 90.



97

**A FRENCH MID-19TH CENTURY ORMOLU AND PIETRE-DURE MOUNTED EBONY AND EBONISED MEUBLE À HAUTEUR D'APPUI**

the pietre-dure rectangular plaques probably 17th century opening with a pair of doors, each mounted with two pietre dure plaques depicting birds, flanked to each side by a mount of a herm supporting a shell, the side panels with a mask of Hermès, the interior fitted with two shelves and a later compartment with four small drawers and a pigeon hole, on a shaped base with a circular apron inset with a further pietre-dure plaque, 122.5cm wide, 37cm deep, 108cm high (48in wide, 14 1/2in deep, 42 1/2in high).

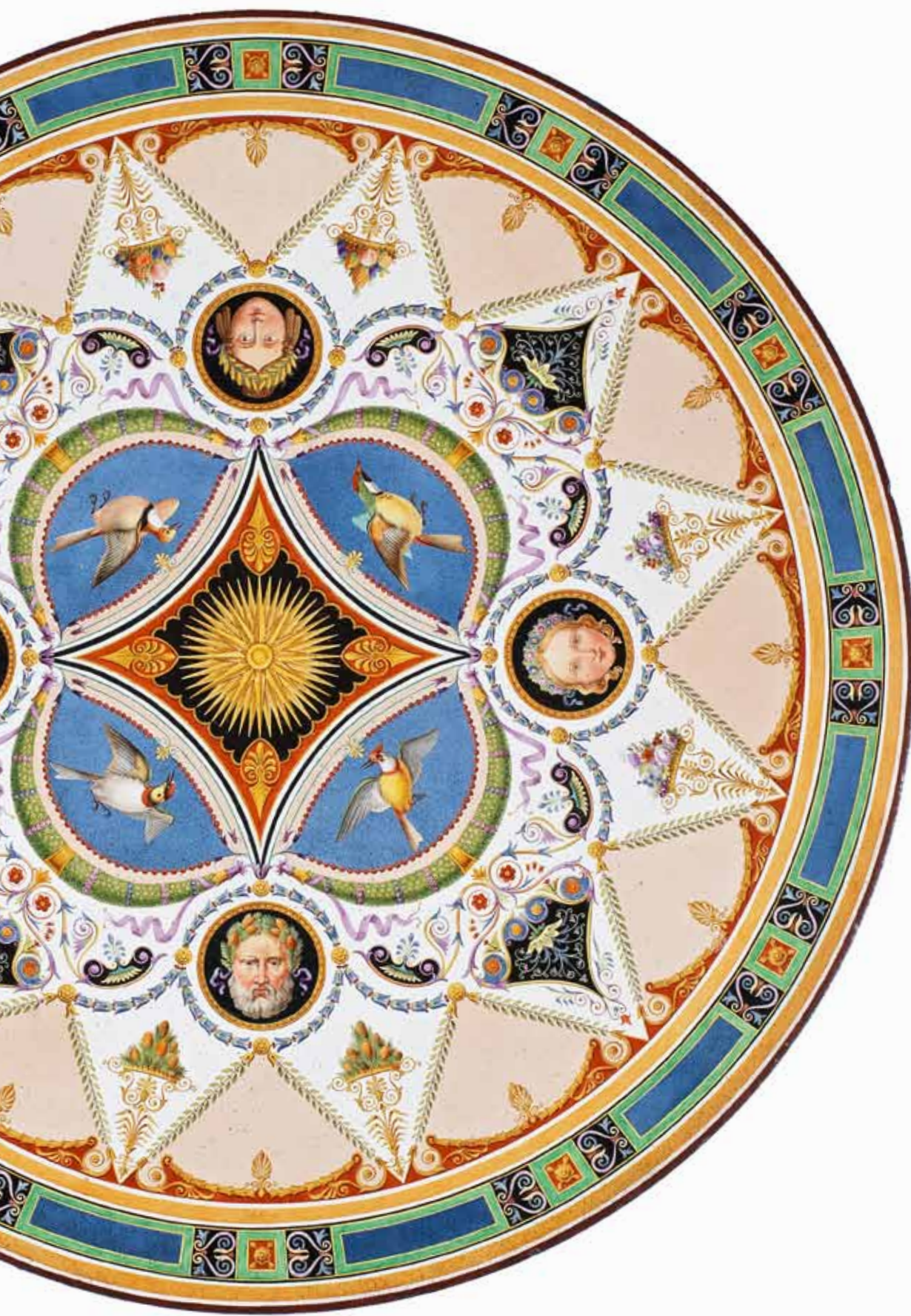
£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000











98

**A RARE FRENCH 19TH CENTURY ÉMAIL SUR LAVE DE VOLVIC CIRCULAR TABLE TOP**

circa 1835, executed by Hachette et Cie, probably designed by Jacques Ignace Hittorff  
the top decorated with Pompeian style grotesques, birds and medallions, stamped *Hachette & comp rue Coquenard no 40/ A Paris*, on a walnut tripod base terminating by paw feet and numbered 2913 under the carcass, 82cm in diameter, 72cm high (32in in diameter, 28in high).

£15,000 - 25,000

€19,000 - 31,000

US\$25,000 - 42,000

The inscription *rue Coquenard n° 40* under the top, following *Hachette & Comp*, corresponds to the address of the architect Hittorff.

Pierre Hachette, founder of the company, lived and had his workshops at 124 rue du Faubourg Saint Martin.

The top of the present guéridon, made of solidified volcanic lava, decorated in enamels with classical motifs in bright colours, is a good example of a technique developed in France during the first half of 19th century.

It was first seen at the Paris Exposition Nationale of 1827 in two decorative panels exhibited by the chemist Ferdinand Mortelèque, now in the Musée National de Céramique in Sèvres.

Hachette, Mortelèque's son-in-law, went on to set up his own company Hachette & Cie in 1833. The Comte de Chabrol who owned land in the Volvic region of France and wanted to exploit its laval deposits first employed Mortelèque and later introduced Hachette to the architect Hittorff. Hittorff's supplied highly-coloured designs with classical patterns as can be seen on the present lot.

Another table top by Hittorff and Hachette & Cie, depicting a portrait of Louis Philippe, was exhibited at TEFAF 2014.

**Literature:**

- «Laves émaillées. Un décor oublié du XIXe siècle», Musée de la vie romantique, Paris, 1998.



99

**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, 103cm wide, 183cm high (40 1/2in wide, 72in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

**FRANÇOIS-CHRISTOPHE-ARMAND TOUSSAINT**  
**A LARGE PAIR OF FIGURAL TORCHÈRES:**  
***ESCLAVE INDIEN AND ESCLAVE INDIENNE***

LOT 100







100

**FRANÇOIS-CHRISTOPHE-ARMAND TOUSSAINT (1806-1862)  
A LARGE PAIR OF FRENCH MID-19TH CENTURY GILT AND  
PATINATED BRONZE FIGURAL TORCHÈRES: *ESCLAVE  
INDIEN AND ESCLAVE INDIENNE***

cast by F. Barbedienne (before 1869) from models by Toussaint  
dated 1850

the male and female figures each holding aloft a cut-glass torch, on  
panelled chamfered rectangular black marble plinths, the bronze  
pedestals of cylindrical baluster form with acanthus leaf collars and  
four engaged foliate scroll corbel supports with fluted ornament,  
on circular socles cast in the form of ribbon-bound laurel garlands,  
each signed *A. Toussaint 1850* and *Fondeur F. Barbedienne*, 36cm  
wide, 36cm deep, 217cm high (14in wide, 14in deep, 85in high). the  
figures 112cm high (44in high). (2)

£100,000 - 150,000

€120,000 - 180,000

US\$170,000 - 250,000

Armand Toussaint first exhibited a plaster model at the 1847 Salon  
in Paris entitled "Un esclave indien portant une torche" along with its  
female pendant.

The models were cast in bronze three years later, commissioned  
by the French *Ministre de l'intérieur*, and after being exhibited at  
the 1850-1851 Paris Salon (exh. no 3599) they were placed in the  
Ministry's bureau in the Palais de l'Élysée.  
These models described as "Les deux indiens (esclaves porte-  
lumières)" can be seen in the Barbedienne catalogue from 1855, then  
edited in two sizes (112cm and 70cm). The present lot corresponds  
to the tallest edition.

At the 1862 Great Exhibition in London, Graux-Marly also exhibits  
a cast of these torchères, described by the French reporter  
Deherain as follows: «During one of our last Salons, everyone was  
struck by those half naked figures, with their eyes on the ground,  
expressing the resignation of a vanquished people; these are two  
excellent candelabra models, who have been reduced to numerous  
dimensions; these will be beautiful at the bottom of a monumental  
stair".

After Toussaint's death in 1869 Ferdinand Barbedienne and Graux-  
Marly signed an agreement to regulate the cast edition of these  
models. According to this contract Barbedienne is limited to edit  
them in sizes below 99.5cm and Graux-Marly higher than 108cm.

Armand Toussaint (1806-1862) studied under David d'Angers at  
the Ecole des Beaux-Arts in Paris. During his career he created  
sculptures for parisian monuments including the Louvre, Notre Dame  
Cathedral, St. Sulpice church, the Basilica of St. Clothilde, and the  
Palais de Justice. He received the medal of the Légion d'Honneur in  
1852.

Closely related bronze torchères include examples sold Sotheby's  
New York, 21 October 2008, lot 85, for \$218,500.





101

101

**AUGUSTE MOREAU (1834-1917)**

a French late 19th century white marble group emblematic of "Love"

depicting Cupid holding a flaming torch kissing a cherub holding flowers, on a naturalistic carved base signed to the side Augte. Moreau, on a circular base, 48cm wide, 31cm deep, 66cm high (18 1/2in wide, 12in deep, 25 1/2in high).

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000



102

102

**GUSTAVE DELOYE (1838-1899)**

Diana the Huntress

A white marble group signed to the back *Deloye*, on a waisted circular pink marble base, 38cm wide, 30cm deep, 73cm high (14 1/2in wide, 11 1/2in deep, 28 1/2in high).

£8,000 - 10,000

€9,900 - 12,000

US\$13,000 - 17,000





103

103

**JEAN-BAPTISTE CARPEAUX (1827-1875)**

"Le Rieur Napolitain"

signed on the reverse *JB. Carpeaux*, on a spreading square base, together with a square gilt-metal-mounted ebonised pedestal, the bust 52cm high (20in high), the pedestal: 97cm high (38in high). (2)

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

**Literature:**

M. Poletti & A. Richarme, *Jean-Baptiste Carpeaux, Sculpteur, Catalogue raisonné de l'oeuvre édité*, Paris, 2003, p.145, no. BU 43.

104

**AN ITALIAN LATE 19TH CENTURY WHITE MARBLE GROUP OF A LADY FEEDING A GOAT**

the young shepard wearing Classical drapery, seated on rocks feeding a goat to her side, her walking stick resting to the right side, on an oval base, raised on a later grey marble pedestal, overall: 40cm wide, 40cm deep, 150cm high (15 1/2in wide, 15 1/2in deep, 59in high). The figure: 97 cm high (38in high). (2)

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



104



105

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**AN ITALIAN 19TH CENTURY CARVED WALNUT ROCKING CHAIR**

attributed to Luigi Frullini, Firenze, the shield-shaped cartouche back surmounted by a shell, the curved sides with winged beast supports and scrolling foliage, centred by a leathered seat, joined by shaped stretchers, loose joints and old wood-worming, 117cm wide, 75cm deep, 111cm high (46in wide, 29 1/2in deep, 43 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

See lot 109 for a footnote on L. Frullini.

106 Y

**A 19TH CENTURY PIETRE-DURE MOUNTED TORTOISESHELL AND BONE INLAID PALISSANDRE BOX**

the moulded hinged top with a bone inlaid plaque, opening to a leather lined interior, the front and sides with pietre dure panels depicting flowers, on a spreading base and bun feet, with a secret compartment to the underside, 29cm wide, 17.5cm deep, 23cm high (11in wide, 6 1/2in deep, 9in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



106





107 Y Φ

**AN ITALIAN MID-19TH CENTURY IVORY, MOTHER-OF-PEARL AND FRUITWOOD MARQUETRY-INLAID EBONY AND EBONISED OCTAGONAL CENTRE-TABLE**

most probably by the Falcini brothers, Florence  
the top centred by a large flowering urn surrounded by eight panels depicting further flower-filled vases and scrolling foliage, on a spreading square pedestal and columnar supports, joined by a shaped stretcher flanked to each side by a lion's head, on scroll feet and castors, 157cm wide, 157cm deep, 76.5cm high (61 1/2in wide, 61 1/2in deep, 30in high).

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000

The workshops of the Falcini family were established in the early 19th century in the small town of Campi, near Florence, by Gaetano Giuseppe Falcini (d. 1846). In the late 1820s, Luigi, the latter's eldest son (d. 1861), opened a bottega in the via del Fosso, Florence, and was later joined by his brother Angiolo (d. 1850). The first piece to be exhibited by the Falcini brothers was a prize-winning marquetry table shown at the Academy of Fine Arts in Florence in 1836, and subsequently purchased by Grand Duke Leopold II for his private collection. The firm continued to exhibit at the Academy throughout the 1840s and completed important commissions for a number of prominent patrons, among which Prince Anatole Demidoff, the Duchess of Castiglione and Countess Borghese. After the death of Angiolo Falcini in 1850, Luigi was joined by his two sons, Alessandro and Cesare, who continued the business until 1882. The Falcini brothers exhibited at the Great Exhibition in London in 1851 to great acclaim.

For comparable tables with octagonal top on carved inlaid foot, see Alvar Gonzalez-Palacios, p. 208, fig.392 to 396.

**Literature:**

- Simone Chiarugi, *Botteghe di Mobiliari in Toscana 1780-1900*, Firenze, 1994, p. 194.,
- Alvar Gonzalez-Palacios, *Il Tempio del Gusto, La Toscana e l'Italie Settentrional*, Vol. II, Milan, 1986.







108 Y Φ

**AN ITALIAN LATE 19TH CENTURY IVORY  
INLAID EBONISED VITRINE CABINET**

the upper section with an arched pediment flanked by a pair of turned finials, the glazed door and glazed sides enclosing a mirror-backed interior with two shelves, the lower part with a pair of drawers above corresponding glazed doors enclosing a mirror backed shelf, the sides with ionic columns, on turned feet, inlaid throughout with engraved grotesques, 176cm wide, 60cm deep, 240cm high (69in wide, 23 1/2in deep, 94in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

**AN ITALIAN LATE 19TH CENTURY CARVED WALNUT  
RENAISSANCE REVIVAL X-FRAME THRONE ARMCHAIR**

by Luigi Frullini, Firenze

the shaped crest rail centred by a grotesque mask flanked to each side by scrolling foliage, signed to the top *L. Frullini and Firenze*, above scrolling down-swept arms ending in masks, the padded back and seat with a green velvet cover, on 'X'-shaped frame supports carved with scrolling foliage, on hoof feet, 71cm wide, 68cm deep, 85.5cm high (27 1/2in wide, 26 1/2in deep, 33 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

The celebrated carver Luigi Frullini (d.1897) was active during the latter half of the 19th century, producing, to critical acclaim, Renaissance revival furniture and objects from his Florentine workshop at 8 via Santa Caterina. He exhibited at the 1862 London International Exhibition and at the Paris Expositions Universelles of 1867 and 1878. Already known locally, his travels to London and Paris, beyond furthering his artistic growth, were undoubtedly important in increasing his client base. Indeed, in the years following the exhibitions, he obtained important commissions for the daughter of Queen Victoria and the daughter of the Grand duchess of Russia.

**Literature:**

S. Chiarugi, *Botteghe di Mobiliari in Toscana 1780-1900*, 1994, pp. 313 & 315.





110

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**A PAIR OF FRENCH MID-19TH CENTURY ORMOLU-MOUNTED EBONY AND GREEN-STAINED HORN CARTEL CLOCK AND BAROMETER**

by Lesage, Paris

each with a circular dial with enameled plaques within a foliate surround, surmounted by an enameled thermometer, on a shaped backplate within a pierced scrolling acanthus surround, 28cm wide, 106cm high (11in wide, 41 1/2in high). (2)

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

François Lesage is recorded between 1850 and 1870 at rue Amelot and 91 rue Truffaut. He was purveyor of the Emperor Napoleon III

111 Y

**A FRENCH LATE 19TH CENTURY LOUIS XV STYLE GILT-BRONZE MOUNTED SATINÉ AND KINGWOOD PARQUETRY PETITE COMMUNE**

the *brèche d'alep* serpentine moulded marble top above two short and two long drawers with rococo handles and pierced corner mounts cast with cabochons and foliage, on splayed front legs ending in sabots, stamped *J Dubois* under the marble, 103cm wide, 44cm deep, 86cm high (40 1/2in wide, 17in deep, 33 1/2in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



111





112

**A FRENCH LATE 19TH CENTURY LOUIS XV STYLE BRONZE  
SIXTEEN-LIGHT CHANDELIER**

circa 1900, based on an 18th century model by Jacques Caffieri  
the lambrequin shaped top issuing four stems with scrolling foliate  
branches, each terminated by acanthus leaf drip-pan and candle-  
holder, with a floral bouquet finial, 100cm in diameter, 130cm high  
(39in in diameter, 51in high).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000



113

113

**A LARGE FRENCH 19TH CENTURY LOUIS XV STYLE  
GILTWOOD OVERMANTEL MIRROR À PARECLOSES WITH A  
PAINTED CARTOUCHE**

the shell cresting above an egg and dart framed on canvas panel painted in the manner of Boucher depicting of a boy and girl playing with a dog in a rural setting, the scrolling foliate frame with a central panel surrounded by panelled border plates, *with losses*, 166cm wide, 249cm high (65in wide, 98in high).

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000

114 Y Φ

**A VERY UNUSUAL FRENCH LATE 19TH CENTURY  
CLOISONNÉ ENAMEL, IVORY, GILT AND PATINATED  
BRONZE MANTEL CLOCK**

possibly by L'Escalier de Cristal, incorporating a Japanese bronze figure by Miyao zu the Samurai warrior raised on a foliate scrolling base, holding a scrolling branch terminated by a cloisonné sphere centred by a circular dial with arabic numerals, surmounted by a miniature Japanese ivory figure, the dial with a pastille inscribed *LMarti&Cie/ Medaille d'argent/1889*, 37cm wide, 22cm deep, 81cm high (14 1/2in wide, 8 1/2in deep, 31 1/2in high).

£20,000 - 30,000

€25,000 - 37,000

US\$34,000 - 50,000







115

**A PAIR OF FRENCH MID-19TH CENTURY ORMOLU-MOUNTED EBONY AND EBONISED MEUBLES À HAUTEUR D'APPUI**

possibly by Mathieu BÉFORT

the later rectangular tops each above a frieze of running foliate scrolls, the panel doors each centred by a 17th French carved ebony relief panel, one depicting a hunting scene, the other, a figure embracing a tree with soldiers in the background, the velvet lined interiors each with a shelf, the sides applied with mounts emblematic of the four seasons, the chamfered corners headed by figural mounts, on shaped plinths, 75cm wide, 35cm deep, 87cm high (29 1/2in wide, 13 1/2in deep, 34in high). (2)

£8,000 - 12,000

€9,900 - 15,000

US\$13,000 - 20,000

These cabinets relate to the work of Mathieu BÉFORT (1810- after 1879) or "Béfort Jeune" who specialised in this type of Louis XIV style meubles à hauteur d'appui with canted angles and a single door ornated with a shaped medallion (see Ledoux-lebard p.49).

**Literature:**

- Denise Ledoux-lebard, *Le mobilier français du XIXe siècle* Paris, 1984.

116

**A LARGE FRENCH LATE 19TH/EARLY 20TH CENTURY  
RÉGENCE STYLE GILTWOOD CHANDELIER**

the baluster shaped turned and foliate carved stem with a central octagonal lambrequin carved with masks and lozenges above pendant bell shaped 'tassels', the lower part of the stem with further leaf carving and lappet decoration above an octagonal lower tier with gadrooning and grotesque masks issuing eight scrolling, leaf-carved branches, the fluted tapering pendant finial surrounded by 'pearl' beaded swags and further bell shaped 'tassels' 119cm in diameter, 162cm high (46 1/2in in diameter, 63 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



116

117

**A FRENCH 19TH CENTURY CARVED GILTWOOD DOUBLE  
DUCHESSE BRISÉE**

in three parts, the panelled ends, seats and cushions covered in aquamarine and gold damask upholstery with gimp borders, on twelve cabriole legs, the elaborately shaped frame carved with rocaille shells, flowers and foliage, 223cm wide, 73cm deep, 115cm high (87 1/2in wide, 28 1/2in deep, 45in high). (3)

£20,000 - 30,000

€25,000 - 37,000

US\$34,000 - 50,000



117

118

**A PAIR OF LATE 19TH CENTURY ORMOLU ROCOCO  
CANDLESTICKS**

in the manner of Juste Aurèle Meissonnier

the shell shaped drip-pan above a candleholder and stem with dragons and scrolling foliage, on a serpentine base with shells and cartouches, 18cm wide, 26cm high (7in wide, 10in high). (2)

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

119

**A FRENCH LATE 19TH CENTURY RÉGENCE STYLE GILT-  
BRONZE MOUNTED SATINÉ BUREAU-PLAT**

the shaped top with a gilt tooled leather writing surface, above three frieze drawers, the back with three simulated drawers, on cabriole legs and foliate cast sabots, 180cm wide, 85cm deep, 75.5cm high (70 1/2in wide, 33in deep, 29 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

120

**A FRENCH LATE 19TH CENTURY THREE-PIECE GILT-  
BRONZE AND FLEUR DE PÊCHER MARBLE ROTARY CLOCK  
GARNITURE**

the removable lid surmounted by a pomegranate finial, above a spirally fluted vase-shaped clock surmounted by a double banded rotary dial with minutes and hours, on a spreading foot and a scrolling foliate base, a Cupid resting on the base showing the time with an arrow, the three-light candelabras *en suite*, each with a putto seated on a cloud holding the foliate stem, the movement with a pastille marked LC and numbered 475, the clock: 26cm wide, 19cm deep, 45cm high (10in wide, 7in deep, 17 1/2in high); the candelabras: 23cm wide, 46cm high (9in wide, 18in high). (3)

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000



118



119





120

121

**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED KINGWOOD, SATINÉ AND OEIL DE VERMEIL TABLE EN CABARET**

by François Linke, Paris

the shaped circular top with cube parquetry flanked to each side by a scrolling handle, above a frieze with crab-like acanthus mounts, on cabriole legs headed by scrolling acanthus clasps and terminating in foliate cast sabots, signed *F.Linke* to one corner mount, 79cm in diameter, 69cm high (31in in diameter, 27in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

The frieze of the present table shows 'Crab-like acanthus' mounts, one of Linke's signature. The design of this ornament can be attributed to Léon Messagé.

François Linke (1855-1946) was born in Bohemia, but moved to Paris where he established his business circa 1880 at 170, Rue du Faubourg Saint-Antoine, and after 1900 opened a showroom at 26, Place Vendôme. He made a great impact at the Paris 1900 Exposition Universelle at which he presented vigorous reinterpretations of the Rococo style designed by the sculptor Léon Messagé.

**Literature:**

Christopher Payne, François Linke (1855-1946), *The Belle Epoque of French Furniture*, 2003.



121

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122

**A FRENCH LATE 19TH CENTURY GILT-BRONZE AND ONYX JARDINIÈRE**

possibly by Eugène Cornu  
of rectangular shape with a plaque depicting playing putti, surmounted by an egg-and-dart pierced gallery and festoons, flanked to each side by a handle, on toupie feet, 46cm wide, 20.5cm deep, 25cm high (18in wide, 8in deep, 9 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

123

**A FRENCH LATE 19TH CENTURY RÉGENCE STYLE ORMOLU-MOUNTED KINGWOOD BUREAU PLAT**

the rectangular top inset with a gilt-tooled black leather top, above three frieze drawers, on cabriole legs, each headed by a *tête de barbu* and terminated by foliate cast sabots, 124cm wide, 89cm deep, 76cm high (48 1/2in wide, 35in deep, 29 1/2in high).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

122



124

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

each with a seated putto holding scrolling foliate branches, each terminating with a foliate drip-pan and nozzle, on a naturalistic cast base and scrolling feet, 35cm wide, 30cm deep, 52cm high (13 1/2in wide, 11 1/2in deep, 20in high). (2)

£8,000 - 12,000

€9,900 - 15,000

US\$13,000 - 20,000



124

125

**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED KINGWOOD VITRINE**

attributed to Sormani, Paris

the serpentine spreading top above a bombé central glazed door, flanked to each side by a glazed panel, opening to a mirrored interior with two silk-lined shelves, the sides with curved glazed panels, on cabriole legs and foliate cast sabots, 120cm wide, 33cm deep, 168cm high (47in wide, 12 1/2in deep, 66in high).

£2,000 - 4,000

€2,500 - 4,900

US\$3,400 - 6,700

An almost identical vitrine with a lockplate inscribed *Sormani 10 rue Charlot Paris* sold Christies's London, 13 may 1999, lot 68 (£9,775).

Paul Sormani was born in Italy in 1817, he established a small business of *fabricant de nécessaires*, making luxury travel boxes and small furniture, in the marais district in Paris. On his death in 1867 the firm was taken over by his wife and son, renamed VEUVÉ P.SORMANI ET FILS and later only by his son PAUL SORMANI. The highly successful business was relocated 10, rue Charlot in the 1867. In the 1910s the business was bought by Thiébaux and relocated Boulevard Haussman. The firm produced furniture in a variety of styles. They exhibited at all the major exhibitions, winning medals in 1849, 1855, 1867, 1878, 1889 and 1900.

Literature:

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



125





126

126

**A FRENCH MID-19TH CENTURY ORMOLU-MOUNTED BURR-WALNUT, SATINÉ, EBONY AND SYCOMORE MARQUETERY TABLE À JEUX**

the inverted breakfront shaped top inlaid with a trellis centred by a cartouche with a floral bouquet, unfolding to reveal a green writing surface, on cabriole legs and foliate cast sabots, 91cm wide, 47cm deep, 75cm high (35 1/2in wide, 18 1/2in deep, 29 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

127

**A FRENCH LATE 19TH CENTURY LOUIS XV STYLE CARVED BEECHWOOD DUCHESSE BRISÉE**

in three sections with close-nailed upholstery, the frame carved throughout with flowers, shell and flame motifs, on twelve scrolling cabriole legs, 198cm wide, 74cm deep, 97cm high (77 1/2in wide, 29in deep, 38in high). (3)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



127



128

**A MATCHED PAIR OF FRENCH LATE 19TH CENTURY ORMOLU MOUNTED TULIPWOOD AND KINGWOOD TABLES À THÉ**

each of serpentine outline with removable tray tops above elaborate pierced supports, the lower tiers with further carrying handles, on cabriole legs ending in sabots, one table with ebony bandings and additional mounts to the apron, one bearing the signature *P. SORMANI PARIS* to the tray handle, 100cm wide, 53cm deep, 96cm high (39in wide, 20 1/2in deep, 37 1/2in high). (2)

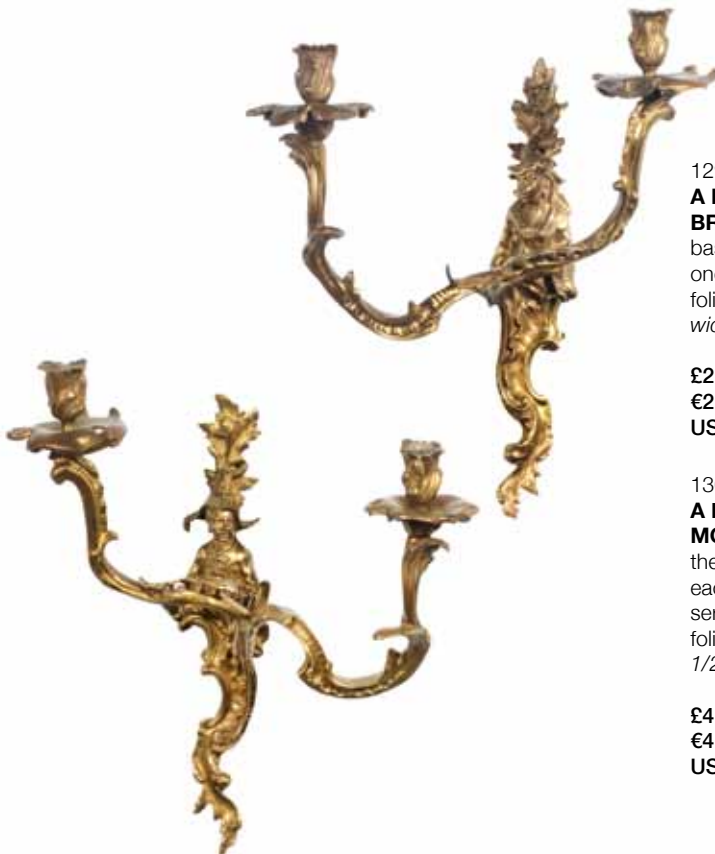
£30,000 - 50,000

€37,000 - 62,000

US\$50,000 - 84,000



130



129

**A PAIR OF FRENCH LATE 19TH/ EARLY 20TH CENTURY GILT-BRONZE TWIN-LIGHT WALL APPLIQUES "AUX CHINOIS"**

based on an 18th century model

one with a female Chinese figure, the other a male, each holding twin foliate branches terminating in drip-pan and candle-holder, 35cm wide, 42cm high (13 1/2in wide, 16 1/2in high) (2)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

130

**A FRENCH LATE 19TH CENTURY LOUIS XV STYLE ORMOLU-MOUNTED KINGWOOD CENTRE TABLE**

the circular moulded Medous Breccia marble top on cabriole legs, each headed by an acanthus leaf and foliate clasp, joined by a serpentine stretcher centred by a flowering cast finial, on scrolling foliate sabots, 86cm wide, 86cm deep, 75cm high (33 1/2in wide, 33 1/2in deep, 29 1/2in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

129





131

**A FRENCH LATE 19TH CENTURY LOUIS XV STYLE ORMOLU-MOUNTED KINGWOOD, SATINÉ AND TULIPWOOD BUREAU À DOS D'ÂNE**

the shaped rectangular top above a hinged fall-front with two cherubs holding a rope for a dancing monkey, within a scrolling foliate surround, opening to reveal a gilt tooled brown leather writing surface and fitted niche of three small drawers and three corresponding writing wells, the frieze with simulated drawers, on cabriole legs and acanthus cast sabots, 102cm wide, 57cm deep, 89cm high (40in wide, 22in deep, 35in high).

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000





132

132

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

by François Linke, Paris, Index number 0104  
the circular white enamel dial inscribed *F. Linke/A  
Paris*, flanked to a side by a female faun figure  
holding grapes, the shaped base on toupie feet,  
signed to the back *F. LINKE* and with inscription  
*CLODION*, the gilding worn, the movement  
missing, 33cm wide, 14cm deep, 37cm high (12  
1/2in wide, 5 1/2in deep, 14 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

This clock is titled in Linke's pocket notebook as  
"*Pendule groupe faunesse et dépouille lion, socle  
marbre blanc*". It was an expensive model with a  
retail price of 925 francs.

An identical clock sold Sotheby's New York,  
*A Private Collection, Volume II*, 19 April 2007,  
(\$13,200).

133

**A EUROPEAN 20TH CENTURY GILTWOOD  
FIVE-PIECE SALON-SUITE**

comprising a canapé and four fauteuils; the canapé  
with pierced scrolling backrail above a shield-  
shaped back, on scrolling armrests and cabriole  
legs, the fauteuils *en suite*, each covered with  
cream-ground floral velvet upholstery, *the canapé*:  
185cm wide, 60cm deep, 125cm high (72 1/2in  
wide, 23 1/2in deep, 43in high). (5)

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



133





134



134 Y

**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED ROSEWOOD, SATINÉ MARQUETRY TABLE À BIJOUX**

in the manner of François Linke

the serpentine hinged top inlaid with a central basket of flowers flanked by panels of inlaid trellis work, the interior lined in red velvet, the conforming trellis pattern inlaid frieze with an arched apron drawer, on cabriole legs, 56cm wide, 31cm deep, 74cm high (22in wide, 12in deep, 29in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

135

**A FRENCH LATE 19TH CENTURY LOUIS XV STYLE ORMOLU-MOUNTED TULIPWOOD VITRINE**

the moulded serpentine *brèche d'Alep* marble top above a parquetry frieze, the pair of glazed doors and glazed sides enclosing two adjustable glass shelves, on cabriole legs, with cross and chevron bandings throughout, 87cm wide, 39cm deep, 111cm high (34in wide, 15in deep, 43 1/2in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



135





136

136

**JEAN-BAPTISTE CARPEAUX (1827-1875)**

"l'Amour Blessé"

a patinated bronze group depicting cupid resting on a naturalistic base, signed *JB Carpeaux*, 52cm wide, 32cm deep, 75cm high (20in wide, 12 1/2in deep, 29 1/2in high).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

The original marble version of *L'Amour Blessé* was exhibited at the 1874 salon. The subject is drawn from Carpeaux's son, Charles-Jean-Louis, who suffered a fall and dislocated his elbow whilst holidaying during the summer of 1873. As his mother comforted the child, Carpeaux was struck by the tenderness of the scene, which he interpreted by modeling Cupid with a tear rolling down his cheek. Susse Frères purchased the exclusive rights to Carpeaux's models in 1911 and subsequently cast a smaller (52 cm.) reduction of *L'Amour Blessé*.

**Literature:**

A. Richarme, M. Poletti, *Jean-Baptiste Carpeaux sculpteur, catalogue raisonné de l'oeuvre édité*, Paris, 2003, p. 54, No. SA2.

137

**ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887)**

"La Nuit"

signed to a side A. *Carrier*, on a stepped black wooden base, 23.5cm wide, 21cm deep, 70cm high (9in wide, 8in deep, 27 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

Hargrove records that *La Nuit* was sold in marble in Carrier's first 1868 Drouot sale as no. 2 (1m. high) and as a terracotta, no.13 (70cm. high). The present terracotta differs from a related version, in that the female figure is here shown nude rather than with drapery slung from a belt.

**Literature:**

June Ellen Hargrove, *French Sculpture, 1780-1940* Lami, vol. I, pl. 283



137



138

138

**ADRIANO CECIONI, ITALIAN (1838-1886):**

"Enfant au Coq"

cast by S. Martin Foundry

the distressed child clutching a large cockerel, on canted rectangular plinth base, mid-brown and reddish patination, signed *adriano Cecioni, Firenze*, and inscribed *S. Martin Fond.*, on an associated ebonised square plinth, the bronze: 78cm high (30 1/2in high), the plinth: 35.5cm high (13 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

139

**EMILE LOUIS PICAULT (1833-1915)**

"l'Allégorie des Lettres"

a patinated bronze group signed to the side *E. Picault* and with foundry stamp *Ledentu Frères/ Bronze/ Paris*, with plaque to the front inscribed *Le personnel de Pathé Cinema Vincennes/ A son Directeur A.H. Roussel/ en souvenir de sa nomination/ au grade de Chevalier de la Légion d'Honneur/ 27 Mai 1926*, 52cm wide, 29cm deep, 92cm high (20in wide, 11in deep, 36in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



139



140

140

**A FRENCH LATE 19TH/EARLY 20TH CENTURY  
BRONZE BUST OF DIANA**

on an onyx square spreading base, 36cm wide,  
75cm high (14in wide, 29 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

141

**A DUTCH LATE 18TH/EARLY 19TH CENTURY  
MAHOGANY, AMARANTH, SYCAMORE AND  
FRUITWOOD COMMODE-SECRÉTAIRE**

the inlaid top centred by a medallion with a  
cornucopia, above a simulated drawer opening as  
a fall-front to an interior fitted with a pigeon-hole  
and five small drawers, above two further drawers  
centred by a laurel garland, flanked by canted  
angles, on rectangular-section tapering feet,  
93.5cm wide, 45.5cm deep, 90.5cm high (36 1/2in  
wide, 17 1/2in deep, 35 1/2in high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,500 - 4,200



141





142

143

142

**A PAIR OF ITALIAN MARBLE URNS AND COVERS**

each with removable domed cover with baluster finial, the ovoid body flanked to each side by a handle, on a circular spreading foot and square base, 29cm wide, 29cm deep, 61cm high (11in wide, 11in deep, 24in high). (2)

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



143

**A PAIR OF PINK GRANITE COLUMNS**

each on a circular spreading foot with square base, 45cm wide, 45cm deep, 110cm high (17 1/2in wide, 17 1/2in deep, 43in high). (2)

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



144

144

**A DUTCH MAPLE, EBONY INLAID AND EBONISED CABINET ON STAND**

part late 17th century

inlaid throughout with segmented medallions, outlined with stringing, the moulded cornice above a pair of doors enclosing a satiné and snakewood veneered interior with an arrangement of three shelves and five drawers, the stand with one long drawer above eight octagonal turned tapering legs joined by pierced, waved stretchers, on turned feet, 176cm wide, 60cm deep, 209cm high (69in wide, 23 1/2in deep, 82in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



145

145

**A PERSIAN SILVERED METAL WRITING BOX**

of rectangular form with hinged lid, centred to the front by a ring handle, flanked to each angle by applied cut scrolling foliage, the interior fitted with a removable tray and three small hinged compartments with pierced covers, the sides flanked by a shaped handle, the sides and back decorated with further applied scrolling foliage, 54cm wide, 34cm deep, 24cm high (21in wide, 13in deep, 9in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

146

**A FRENCH 19TH CENTURY OAK  
"VERSAILLES" PARQUET FLOOR**

comprising 176 panels, each inlaid with  
geometrical pattern, on a pine background,  
each panel 62.5cm x 62.5cm (24.5in x 24.5in),  
approximately 70 square meters.

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000







147



147 Y

**A PAIR OF FRENCH 19TH CENTURY  
EBONISED AND TORTOISESHELL 'BOULLE'-  
TYPE MARQUETRY VITRINES**

each with a rectangular grey marble top, above a glazed door enclosing a velvet-lined interior fitted with a shelf, each side with a mask mount, on a rectangular plinth, 63cm wide, 34cm deep, 104cm high (24 1/2in wide, 13in deep, 40 1/2in high). (2)

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000



148

148 Y

**A FRENCH LATE 19TH CENTURY GILT-  
BRONZE MOUNTED CUT-BRASS AND  
TORTOISESHELL 'BOULLE'-TYPE  
MARQUETRY CASKET**

the hinged top and front opening to reveal three open compartments, the top centred by a crowned cypher MM, the sides and back with similar inlaid decoration, on a spreading base and scrolling foliate feet, 31cm wide, 20cm deep, 20cm high (12in wide, 7 1/2in deep, 7 1/2in high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,500 - 4,200

149

**A LARGE FRENCH LATE 19TH CENTURY GILT AND PATINATED  
BRONZE AND RED MARBLE BACCHIC CLOCK**

the Bacchic herm pilaster with putti on each shoulder, the circular white enamel dial flanked to each side by a kneeling female faun holding cups and harvesting wine grapes, on a breakfront base and toupie feet, 69cm wide, 27cm deep, 105cm high (27in wide, 10 1/2in deep, 41in high).

£15,000 - 20,000

€19,000 - 25,000

US\$25,000 - 34,000







150

150

**A FRENCH LATE 19TH CENTURY NEO-RENAISSANCE  
SILVERED AND GILT-BRONZE THREE-PIECE CLOCK  
GARNITURE**

comprising a mantel clock and pair of twin-light candelabra; the clock surmounted by a domed top with shaped finial flanked to each side by a winged beast and a dolphin clasp to each angle, the circular dial with Roman numerals within a square case flanked to each angle by a pilaster surmounted by rams's heads and flowering urns, on a shaped base centred by a lion's mask, on scroll feet, the candelabra *en suite*, the clock: 21cm wide, 15cm deep, 44cm high (8in wide, 5 1/2in deep, 17in high); the candelabra: 39cm high (15in high). (3)

£2,000 - 3,000  
€2,500 - 3,700  
US\$3,400 - 5,000

151

**A PAIR OF FRENCH LATE 19TH CENTURY BRASS AND  
MOTHER OF PEARL-INLAID, EBONISED AND GILT-METAL  
MOUNTED SIDE CABINETS**

the D-shaped inset white marble tops above scrolling foliate inlaid frieze panels centred by vase motifs, the panelled doors similarly inlaid and each enclosing two shelves, flanked by free-standing fluted columns with composite capitals, on turned feet, 46cm wide, 109cm deep, 114cm high (18in wide, 42 1/2in deep, 44 1/2in high). (2)

£6,000 - 9,000  
€7,400 - 11,000  
US\$10,000 - 15,000



151



152

**A FRENCH MID-19TH CENTURY ORMOLU  
MOUNTED EBONISED AND AMARANTH  
VITRINE**

by Cremer, Paris

the domed cresting surmounted by a festoon of oak leaves above a frieze of garlands including a drawer with a ribbon-tied cartouche below centred by the monogram 'DC', the glazed lower part with turned columns and a single door enclosing a walnut interior with a shelf, on a moulded plinth with laurel decorated mounts, on bun feet, stamped to the back: *CREMER MARQUETEUR*, 96cm wide, 59cm deep, 176cm high (37 1/2in wide, 23in deep, 69in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

Joseph Cremer (born in 1811) exhibited at the Exposition Universelle of 1855 and was referred to as a 'Maître' indicating the level of excellence he had achieved in his work. Cremer supplied furniture to both Louis Philippe and the king of Holland.

**Literature:**

Denise Ledoux-lebard, *Le mobilier français du XIXe siècle*, Paris, 1989.



153



152

153 Y

**A FRENCH MID-19TH CENTURY BRASS-  
MOUNTED ROSEWOOD VANITY CASE**

by Veuve Sormani & Fils

the box flanked to each side by a handle, the hinged lid fitted with a removable toilet mirror, opening to reveal a velvet lined interior with a long and two square compartments containing eleven cut-glass and silvered bottles and containers, some engraved to the lid with initials CZ, others LO, the lockplate engraved *Vve P.Sormani & Fils*, 10 r Charlot PARIS, 35.5cm wide, 21cm high (13 1/2in wide, 8in high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,500 - 4,200

For a note on Sormani see lot 125



154

154

**A FRENCH MID-19TH CENTURY ORMOLU-MOUNTED  
TULIPWOOD, KINGWOOD AND EBONY MARQUETRY MEUBLE  
À HAUTEUR D'APPUI**

in the manner of Edouard Kreisser

the inlaid top above a frieze and two doors inlaid with floral bouquets,  
opening to an interior with two shelves, flanked to each side by  
curved angles, each headed by a female bust, on bracket feet,  
130.5cm wide, 43cm deep, 109.5cm high (51in wide, 16 1/2in deep,  
43in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

155

**A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE  
CANDLESTICKS**

by Ferdinand Barbedienne, Paris

each with a bulbous body and spreading circular base with scrolling  
foliage and shells, each signed to the front *F. Barbedienne*, 14.5cm in  
diameter, 27.5cm high (5 1/2in in diameter, 10 1/2in high). (2)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



155

156

**A GERMAN LATE 19TH CENTURY ROCOCO STYLE  
MAHOGANY AND GILT-BRONZE MOUNTED VERNIS MARTIN  
VITRINE**

the asymmetrical pierced trellis pediment centred by a cartouche cresting, the glazed door above painted ribbon-tied floral panels, enclosing a velvet lined interior with shelf, the gadrooned waist moulding above the bombé base with three painted panels depicting romantic scenes including a girl in a swing, a young man playing a wind instrument and a musician serenading two girls, the inside of the bombé base bearing a trade label, 83cm wide, 41cm deep, 220cm high (32 1/2in wide, 16in deep, 86 1/2in high).

£6,000 - 9,000

€7,400 - 11,000

US\$10,000 - 15,000







157

157

**A LARGE FRENCH LATE 19TH CENTURY  
GILT AND PATINATED BRONZE "PENDULE À  
L'AMOUR"**

retailed by Luppens & Cie, Brussels  
the putto holding a sand dial, above a pilaster  
centred by a circular dial, on a stepped shaped  
base with lambrequins and square feet, with  
original paper label of *H. Luppens & Cie* under the  
base, 52cm wide, 24cm deep, 78cm high (20in  
wide, 9in deep, 30 1/2in high).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000



158

158

**A FRENCH LATE 19TH CENTURY GILT-  
BRONZE MOUNTED KINGWOOD AND SATINÉ  
COMMODE À VANTAUX**

in the manner of Joseph Emmanuel Zwiener  
the serpentine pink *breccia* marble top above  
panelled sides and a pair of panelled doors  
enclosing two shelves, applied throughout with  
chased, foliate decorated rocaille mounts, the  
chamfered corners above swag mounted cabriole  
feet, 115cm wide, 54cm deep, 111cm high (45in  
wide, 21in deep, 43 1/2in high).

£5,000 - 7,000

€6,200 - 8,600

US\$8,400 - 12,000

159

**A FRENCH 19TH CENTURY GILT-BRONZE MOUNTED, SATINÉ, AMARANTH PARQUETRY AND VERNIS MARTIN VITRINE**

with lozenge trellis inlay, the shaped galleried superstructure with dolphin mounted front supports, above a Vernis Martin panel depicting a youthful couple within a rural landscape, over two glazed panelled doors enclosing two shelves, one shelf mounted with an engraved brass plaque which reads: *'To Miss Florence Davies upon the occasion of her marriage, October 12th 1898..'*, on square splayed legs and scrolling sabots, 75cm wide, 40cm deep, 148cm high (29 1/2in wide, 15 1/2in deep, 58in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

Miss Florence Davies, to whom the cabinet was presented, was the daughter of the Right Honourable Alderman Lieut. Col. Horatio David Davies M.P, Lord Mayor of London.



159



160

160

**A FRENCH LATE 19TH CENTURY CARVED WALNUT PEDESTAL**

the 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, raised on a circular plinth base with fluted frieze, 39cm in diameter, 108.5cm high (15in in diameter, 42 1/2in high).

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000



161

161

**A PAIR OF FRENCH LOUIS XVI STYLE GILT-BRONZE WALL LIGHTS**

the ribbon-tied fluted tapering backs each issuing conforming triple leaf-clad candle arms terminating in fluted drip-pans with laurel decorated sconces, 29cm wide, 47cm deep, 64cm high (11in wide, 18 1/2in deep, 25in high). (2)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

162

**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND SATINÉ MARQUETERY CENTRE-TABLE**

the shaped top centred by a ribbon-tied floral bouquet, above a frieze fitted to each end by a push-button release drawer, on cabriole legs, each headed by an open-mouth mask, on scrolling cast sabots, 131cm wide, 71cm deep, 76cm high (51 1/2in wide, 27 1/2in deep, 29 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



162





163

163

**A FRENCH LATE 19TH CENTURY GILTWOOD AND AUBUSSON TAPESTRY LOUIS XVI STYLE FIVE-PIECE SALON SUITE**

the canapé with curved padded sides, the back centred by an oval cartouche surmounted by a ribbon-tied foliate and fruits garland, on six tapering fluted legs, each fauteuil à la reine with a medallion padded back *en-suite*, the canapé: 182cm wide, 69cm deep, 105cm high (71 1/2in wide, 27in deep, 41in high). (5)

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000

164

**A FRENCH LATE 19TH CENTURY TRANSITIONAL STYLE ORMOLU-MOUNTED TULIPWOOD SMALL VITRINE**

the moulded rectangular *breccia* marble top above a single bevelled glass door and conforming glazed sides enclosing a mirrored interior fitted for adjustable shelves, on cabriole legs, 50cm wide, 36cm deep, 145cm high (19 1/2in wide, 14in deep, 57in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000



164



165

165

**A FRENCH LATE 19TH CENTURY GILT BRONZE MOUNTED SATINÉ, KINGWOOD AND PARQUETRY LOUIS XV STYLE BUREAU EN ROGNON**

retailed by Bertram & Son

the serpentine top with cube marquetry, above three frieze drawer, on cabriole legs, the drawer faintly stamped 03589, *BERTRAM & SON, DEAN STREET*, 98cm wide, 44cm deep, 74cm high (38 1/2in wide, 17in deep, 29in high).

**£2,000 - 3,000**

**€2,500 - 3,700**

**US\$3,400 - 5,000**

William Bertram is recorded as a furniture dealer based at 100 Dean Street, Soho, London from 1839 onwards. Documented examples of furniture retailed by Bertram and Son include various pieces in the French style and, as with the present lot, 19th century French *oeuvres* of fine quality, *Dictionary of English Cabinet Makers, 1660-1840*, ed. by C. Gilbert and G. Beard, p.68.

166

**AN ITALIAN YELLOW BROCATELLO MARBLE COLUMN**

the circular column on a circular waisted white marble foot and square base, 37.5cm wide, 37.5cm deep, 123cm high (14 1/2in wide, 14 1/2in deep, 48in high).

**£2,000 - 3,000**

**€2,500 - 3,700**

**US\$3,400 - 5,000**



166



167

167

**A LATE 19TH CENTURY LOUIS XVI STYLE  
GILT-BRONZE AND RED MARBLE THREE-  
PIECE CLOCK GARNITURE**

by the Compagnie Anonyme, Brussels, the bronze  
mounts regilded

comprising a mantel clock and pair of seven-light  
candelabra, the clock surmounted by an urn  
flanked to each side by a ram's head, the circular  
white enamel dial inscribed *Bronzes/ Compagnie  
Anonyme/ A Bruxelles*, the movement with Marli  
pastille and numbered 1281, flanked to each side  
by a lion's head with ring handle, on scrolling  
volutes supports and shaped base; the seven-light  
candelabra *en suite*, the clock: 37cm wide, 25cm  
deep, 72cm high (14 1/2in wide, 9 1/2in deep, 28in  
high); the candelabra: 75cm high (29 1/2in high).  
(3)

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

168

**A FRENCH LATE 19TH CENTURY LOUIS XVI  
STYLE ORMOLU-MOUNTED SYCAMORE,  
AMARANTH AND TULIPWOOD MARQUETRY  
AND PARQUETRY COMMODE**

the rectangular breccia marble top above a  
guilloche mounted frieze with a shallow drawer, the  
front with two long drawers veneered sans traverse  
with intricate paterae filled trellis parquetry flanked  
by chamfered stop-fluted corners headed by swag  
decorated corbel mounts, the sides with quarter  
veneers, on toupie feet, 109cm wide, 57cm deep,  
93cm high (42 1/2in wide, 22in deep, 36 1/2in  
high).



168

£8,000 - 12,000

€9,900 - 15,000

US\$13,000 - 20,000





169

169

**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 waived 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).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

170

**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).

£1,500 - 2,500

€1,900 - 3,100

US\$2,500 - 4,200



170

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**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED  
TULIPWOOD, FRUITWOOD AND PARQUETRY SECRÉTAIRE À  
ABATTANT**

by Millet, Paris

the brèche d'Alep marble top above a long frieze drawer, the hinged fall front with gilt-tooled brown leather writing-surface, the fitted interior with four open compartments and a long drawer, above two cupboard doors, the interior with one shelf, on spreading foliate feet, the gilt-bronze banding to the left side signed *Millet à Paris*, 104cm wide, 46cm deep, 160cm high (40 1/2in wide, 18in deep, 62 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

Maison Millet was established by Blaise Millet in 1853 and ran until 1902 by his son Theodore. They were established at 11, rue Jacques-Coeur, Paris before relocating to 23 Boulevard Beaumarchais. They were highly regarded for producing premiere quality gilt bronze work and furniture, especially in reinterpreting the serpentine lines of the rocaille style.

The company won several awards in the series of exhibitions in Paris, such as the gold medal in the 1889 Paris Exposition Universelle and a Grand Prix in 1900.

**Literature:**

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





172

172

**A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE MOUNTED VERDE ANTICO MARBLE CASSOLETTES AND COVERS**

each with a removable domed lid surmounted by a pine finial, the waisted neck above an ovoid body, flanked to each side by a bearded mask handle, each joined by a floral garland, on a circular foot and square base with canted angles, 12cm wide, 10cm deep, 31cm high (4 1/2in wide, 3 1/2in deep, 12in high). (2)

£1,500 - 2,500

€1,900 - 3,100

US\$2,500 - 4,200

173

**A FRENCH MID-19TH CENTURY GILT BRONZE AND SÈVRES-STYLE PORCELAIN MOUNTED SATINÉ, TULIPWOOD AND KINGWOOD PARQUETRY VITRINE**

the replaced marble top above a single drawer and two glazed doors with lower panels, each decorated with a porcelain medallion, the sides with satyr masks, on cabriole feet, 99cm wide, 39cm deep, 146cm high (38 1/2in wide, 15in deep, 57in high).

£1,500 - 2,500

€1,900 - 3,100

US\$2,500 - 4,200



173





174

174

**AN EARLY 20TH CENTURY FRENCH 'MONTGOLFIER' GOLD PAINTED METAL AND GLASS SIX-LIGHT CHANDELIER**

the lobed ceiling mount balloon shaped cage with applied glass flowerhead mounts, the drapery swags hung with faceted glass drops, the six scrolling candle arms with leaf sconces issuing drapery swags, the base with further faceted cut-glass drops linked by festooned chains of beaded glass and with a faceted glass ball finial, 42cm wide, 62cm high (16 1/2in wide, 24in high).

£2,000 - 3,000  
€2,500 - 3,700  
US\$3,400 - 5,000

175

**A PAIR OF TRANSITIONAL STYLE GILT-BRONZE MOUNTED SATINÉ, AMARANTH AND TULIPWOOD COMMODES À VANTAUX**

the replaced chamfered rectangular marble tops each above a guilloche mounted frieze drawer, each pair of doors enclosing a shelf, the chamfered corners headed by musical trophy mounts and terminating in sabots, the apron mounts in the form of lion masks amongst oak leaves, bearing the stamp 'J. STUMPF JME', 103cm wide, 43cm deep, 108cm high (40 1/2in wide, 16 1/2in deep, 42 1/2in high). (2)

£4,000 - 6,000  
€4,900 - 7,400  
US\$6,700 - 10,000



175





176

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**A PAIR OF FRENCH LATE 19TH CENTURY LOUIS XIV STYLE GILT-BRONZE SEVEN-LIGHT CANDELABRAS**

by Henry Dasson, dated 1887

the central stem surmounted by an hexagonal drip-pan and candle-holder and issuing six scrolling branches, each with a further drip-pan and candle-holder with lambrequins, the baluster shaped foot with trophies, on a circular stepped tapering base with shells and foliage, signed *Henry Dasson 1887*, 38cm wide, 57cm high (14 1/2in wide, 22in high) (2)

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

For a footnote on Dasson see lot 178.

177

**A FRENCH LATE 19TH CENTURY GILT-BRONZE AND WHITE MARBLE MANTEL CLOCK**

by Charpentier, Paris

surmounted by a flowering urn issuing laurel garlands, the circular white enamel dial within a square case flanked to each side by flower-heads, on a tapering body flanked by scrolling volutes, centred by ribbon-tied portrait medallions, on a square base with canted angles, the movement inscribed *Charpentier/ Ft. de Bronzes/ 774/ Paris*, 16cm wide, 14cm deep, 52cm high (6in wide, 5 1/2in deep, 20in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



177

178

**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED AMBOYNA, MAHOGANY AND JAPANESE LACQUER BONHEUR DU JOUR**

by Henry Dasson, dated 1878

the Brocatelle d'Espagne rectangular marble top within a pierced gallery, above two small doors opening to a silk lined interior fitted with one shelf and surrounded by trellis panels, flanked to each side by a curved angle with a fluted tapering circular column headed by a corinthian capital, on a shaped table with a frieze drawer opening with a push-release button as a drop-front to reveal a silk line writing surface, centred by a garland with a basket of grapes, on baluster-shaped fluted legs, joined by a serpentine stretcher centred by a mount with a flowering urn, signed to the side *Henry Dasson 1878*, 70cm wide, 36cm deep, 111cm high (27 1/2in wide, 14in deep, 43 1/2in high).

£30,000 - 50,000

€37,000 - 62,000

US\$50,000 - 84,000

An identical bonheur du jour with different lacquer panels, stamped by Dasson, based on an 18th century model by Adam Weisweiler, is illustrated in C.Mestdagh, p.236, fig.227.

As the present piece is dated 1878 we can assume that it had been made to form part of Dasson's stand for the Paris Great Exhibition from that same year.

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

**Literature:**

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







179

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**A FRENCH LATE 19TH CENTURY GILT AND PATINATED BRONZE AND RED MARBLE FIGURAL THREE-PIECE CLOCK GARNITURE**

comprising a clock and pair of four-light candelabra; the clock with seated putto holding a drum-shaped clock case, on a fluted marble column with laurel wreath, the candelabra *en suite* each with a seated cherub holding foliate candle arms on a fluted column and circular base, *the clock*: 28cm wide, 28cm deep, 50cm high (11in wide, 11in deep, 19 1/2in high); *the candelabra*: 47cm high (18 1/2in high). (3)

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

180

**A FRENCH MID-19TH CENTURY BRASS INLAID EBONISED BOULLE MARQUETRY MEUBLE À HAUTEUR D'APPUI**

the white marble serpentine inset top with a moulded brass border above a key pattern and arabesque inlaid frieze, the strapwork inlaid door with a central oval medallion surrounded by conforming spandrels, flanked by cabochon mounts headed by chimera masks, on a shaped plinth, 109cm wide, 48cm deep, 109cm high (42 1/2in wide, 18 1/2in deep, 42 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



180



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**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 indistinctly inscribed, flanked to each side by a laurel garland, on a shaped base and acanthus-cast feet, the movement inscribed *Charpentier/ Ft. de Bronzes/ 494/ Paris, 33cm wide, 82cm high (12 1/2in wide, 32in high)*.

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

An identical clock by Charpentier & Cie. sold these rooms, 12 December 2013, lot 223 (£9,750).



182

**A LARGE FRENCH LATE 19TH CENTURY LOUIS XVI STYLE ORMOLU-MOUNTED MAHOGANY COMMODOE**

by Sormani, Paris, after the model by Jean-François Leleu

the demi-lune Brèche Violette marble top above an egg-and-dart frieze, above a long drawer cast with scrolling foliage, the lockplate inscribed *P.Sormani Paris/ 134, Bould Haussmann*, above two long drawers sans-traverses mounted with scrolling foliate handles, the bombé sides with cupboard doors fitted with a shelf, the angles with acanthus-cast clasps above trails of entrelacs, on tapering fluted legs with acanthus-cast Ionic capitals and bun feet, the carcass stamped twice under the marble *Sormani/ Paris, 189cm wide, 64.5cm deep, 101cm high (74in wide, 25in deep, 39 1/2in high)*.

£25,000 - 35,000

€31,000 - 43,000

US\$42,000 - 59,000

For a note on Sormani see lot 125

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**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED MARQUETRY BONHEUR DU JOUR**

in the manner of Charles Topino the shaped top within a pierced gallery, above a pigeon hole and a small drawer flanked to each side by a door opening to a single shelf, the table with a frieze drawer, on cabriole legs joined by an under-tier and terminated with scrolling sabots, inlaid overall with writing utensils, floral bouquets, books and a letter, 72cm wide, 37cm deep, 104cm high (28in wide, 14 1/2in deep, 40 1/2in high).

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000

184

**AN ITALIAN LATE 19TH CENTURY CARVED FRUITWOOD LAMP STAND**

possibly by Valentino Besarel (1829-1902)

the naturalistic carved support with three climbing cherubs, on a circular base and paw feet, 40cm wide, 40cm deep, 150cm high (15 1/2in wide, 15 1/2in deep, 59in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



184



185

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**TWO PATINATED BRONZE SCULPTURES AFTER THE ANTIQUE**

the lion attacking a horse after a model by Giambologna, the other depicting Pan playing his pipes, seated on an amphora, each raised on a marble base, the lion and horse: 31cm wide, 22cm high (12in wide, 8 1/2in high); the figure of Pan: 20cm wide, 41cm high (7 1/2in wide, 16in high). (2)

£1,000 - 2,000

€1,200 - 2,500

US\$1,700 - 3,400



**A PAIR OF FRENCH LATE 19TH/EARLY 20TH CENTURY LOUIS XVI STYLE GILT BRONZE ATHÉNIENNES**

each bowl with a frieze of entrelacs on three monopodiae supports, each headed by a ram's head and joined by a laurel frieze, on a triform stepped base, 38cm in diameter, 110cm high (14 1/2in in diameter, 43in high). (2)

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



187

**A PAIR OF LARGE CHINESE BRASS AND CLOISONNÉ  
ENAMEL FLOOR-STANDING FIGURES OF CRANES ON  
LACQUERED STANDS**

each crane standing holding a twin-light pricket candlestick and  
incense burner in their beak, the wings removable, on a rockwork  
base decorated with a landscape, fish, crabs and lobsters, each  
raised on an hexagonal red and gold lacquered lotus-carved stepped  
plinth, 54cm wide, 54cm deep, 166cm high (21in wide, 21in deep,  
65in high). (2)

£20,000 - 30,000

€25,000 - 37,000

US\$34,000 - 50,000





188

**A PAIR OF FRENCH 20TH CENTURY LOUIS XV STYLE GILT  
BRONZE MOUNTED VERNIS MARTIN COMMODES**

each with a serpentine marble top above two drawers, each corner headed by a foliate scroll clasp, on cabriole legs and pierced foliate cast sabots, decorated to front and sides with vernis Martin imitating Chinese lacquer, one with gilt mounts cleaned, decor retouched in areas, 149cm wide, 56.5cm deep, 92cm high (58 1/2in wide, 22in deep, 36in high). (2)

£20,000 - 30,000

€25,000 - 37,000

US\$34,000 - 50,000





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**A FRENCH LATE 19TH CENTURY WHITE MARBLE GROUP OF A BOY AND A GIRL WITH A CAT**

the figures wearing typical costume, holding a playful cat, on a circular naturalistic base, 30cm in diameter, 57cm high (11 1/2in in diameter, 22in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

190

**AN EARLY 20TH CENTURY ALABASTER BUST OF A YOUNG LADY**

wearing plumed headdress and typical costume with garlands of flowers, on a circular waisted base, 38cm wide, 27cm deep, 68cm high (14 1/2in wide, 10 1/2in deep, 26 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



191



191

**A PAIR OF 20TH CENTURY LIFE-SIZE SAND STONE GARDEN DOGS**

each dog wearing a wide collar, seated on back haunches, on a rectangular base with canted angles to the back, 36cm wide, 56cm deep, 99cm high (14in wide, 22in deep, 38 1/2in high). (2)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

192

**PIETRO BAZZANTI (1825-1895)**

a white marble group of a shepard, shepardess and a goat, on a naturalistic carved octagonal base, signed to the side *P. Bazzanti/ Florence*, raised on a circular green marble pedestal with acanthus-carved octagonal revolving top and circular stepped waisted base, 45cm wide, 45cm deep, 198cm high (17 1/2in wide, 17 1/2in deep, 77 1/2in high). The white marble group: 91cm high (36in high). (2)

£12,000 - 18,000

€15,000 - 22,000

US\$20,000 - 30,000

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



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193

**AN ITALIAN LATE 19TH CENTURY WHITE MARBLE SCULPTURE OF A YOUNG GIRL HOLDING A FAN**

wearing a hat and typical costume, seated holding a fan, on a naturalistic carved base, raised on a later circular grey marble waisted pedestal, 40cm wide, 45cm deep, 144cm high (15 1/2in wide, 17 1/2in deep, 57in high). The girl: 91cm high (36in high). (2)

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000

194

**HENRI WEIGELE (1858-1927)**

a white marble group of a muse holding a lyre signed to the side *H. Weigele*, on a naturalistic carved base, 40cm wide, 28cm deep, 96cm high (15 1/2in wide, 11in deep, 37 1/2in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400

Born in Schierbach, Haut-Rhin, Weigele studied sculpture in Paris under Jules Franchesi, who had himself been a pupil of François Rude. He won the Honorable mention at the Salon des Artistes Français in 1893, followed by a third class medal in 1907 and a first class medal in 1909.



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**EMILE CORIOLAN HIPPOLYTE GUILLEMIN (1841-1907)**  
**A PAIR OF WHITE MARBLE BUSTS**  
***FEMMES ORIENTALES***

LOT 195

195

**EMILE CORIOLAN HIPPOLYTE GUILLEMIN  
(1841-1907)**

**A PAIR OF WHITE MARBLE BUSTS  
FEMMES ORIENTALES**

each wearing typical headgear, jewellery and drapery over their shoulders, on a waisted circular grey marble circular base, each signed to the back  
*Ele. Guillemin, 46cm wide, 30cm deep, 80cm high (18in wide, 11 1/2in deep, 31in high). (2)*

£50,000 - 80,000

€62,000 - 99,000

US\$84,000 - 130,000

The depiction of Middle Eastern themes has been employed by European artists for centuries, in works by Veronese, Rembrandt and Jean-Etienne Liotard among others. In nineteenth-century France, however, Orientalism took on a new dimension with the conquest and occupation of Egypt by Napoleon Bonaparte (1798-1801), the French invasion of Algiers in 1830, and the Greek war for Independence (1821-32). Generations of artists including Eugène Delacroix and Jean-Léon Gérôme travelled to North Africa, Greece and Turkey to observe the people and cultures of these regions. This fascination with Middle Eastern culture has been described by literary theorist Edward Said as a way of Europe examining itself in the mirror image of a related culture: "The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurrent images of the Other."  
(in: *Orientalism*, 1978)

By the time Emile Guillemin was working as a young artist in the 1860s, Orientalism had become an established genre and almost a rite of passage for many French painters and sculptors. Guillemin's first sculpture with an Orientalist theme was a marble and bronze bust entitled *Femme Mauresque*, which was the start of a series of portrait busts of beautiful Middle Eastern women. By the 1870s, Guillemin had become one of the leading French sculptors working in the Orientalist genre, his works included the above mentioned Middle Eastern beauties as well as horsemen, falconers and warriors.

The subject is possibly inspired by the 18th century author Giuseppe Maria Ercolani's play *La Sulamitide*, *Boschereccia*, *Sagra di Neralco Pastore Arcade*, published in 1733, about a son of the king of Egypt and the daughter of Solomon called Sulamita.









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**A 19TH CENTURY GILT AND PATINATED  
ORIENTALIST BRONZE OF A SNAKE  
CHARMER**

standing, playing the pipe, a cobra at his feet, on a  
circular base, 33cm wide, 33cm deep, 71cm high  
(12 1/2in wide, 12 1/2in deep, 27 1/2in high).

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000

197

**A GERMAN EARLY 20TH CENTURY BRASS  
AND STONE-MOUNTED HEATHER-WOOD  
JEWEL CASKET**

most probably by Erhard & Söhne, Germany  
decorated all over with mythological scenes from  
the legend of Siegfried the dragon slayer, the  
hinged lid surmounted by a shaped handle set with  
stones, opening to a velvet lined interior fitted with  
a removable tray, on square studded feet, 31cm  
wide, 23cm deep, 23cm high (12in wide, 9in deep,  
9in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



197

198

**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED WHITE MARBLE AND MALACHITE CENTRE PIECE**

most probably by Ferdinand Barbedienne, Paris  
the removable pierced domed lid with palmettes  
surmounted by a feathered finial, above a reeded  
ovoid body with cartouches, supported by three  
monopodiae herms holding circular handles aloft,  
on a triform stepped base flanked by further  
cartouches, 29cm wide, 26cm deep, 63cm high  
(11in wide, 10in deep, 24 1/2in high).

£4,000 - 6,000

€4,900 - 7,400

US\$6,700 - 10,000





199



200



201

199

**A FRENCH LATE 19TH/EARLY 20TH CENTURY ORIENTALIST CLOISSONNÉ ENAMEL AND GILT BRONZE JEWELLERY BOX**

by Barbedienne, Paris

the bombé lid, above a circular body, on four monopodiae griffons feet and handle, signed *F.BARBEDIENNE* to the bottom, 48cm in diameter, 14cm high (19in in diameter, 5 1/2in high).

£1,000 - 2,000

€1,200 - 2,500

US\$1,700 - 3,400

200

**A FRENCH LATE 19TH CENTURY RENAISSANCE STYLE GILT-BRONZE AND POLYCHROMED DECORATED CLOISSONNÉ ENAMEL URN**

in the manner of Barbedienne

decorated overall with scrolling foliage, flanked to each side by a handle, on a spreading oval foot, 28cm wide, 22.5cm high (11in wide, 8 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

201

**A 19TH CENTURY RUSSIAN HARDSTONE PAPERWEIGHT**

probably by the Ekaterinburg Lapidary Workshop

formed as a bunch of clear and shaded amethyst grapes with green vine leaves and naturalistic stem, mounted on a moulded rounded rectangular shallow grey-green plinth base, the underside with red pencil mark OJ-DA, 5cm high, 17cm wide, 11.5cm deep (2" high, 6 2/3" wide, 4.5" deep).

£1,000 - 1,500

€1,200 - 1,900

US\$1,700 - 2,500





203

202

**A FRENCH LATE 19TH CENTURY LOUIS XV STYLE GILT AND PATINATED BRONZE AND ROUGE GRIOTTE SIX-LIGHT CANDELABRA**

possibly by Henry Dasson, Paris

depicting a standing putto holding a torch issuing six scrolling branches, each terminating with a foliate drip-pan and candle holder, on a marble base cast with a floral garland to the front, 43cm wide, 43cm deep, 101cm high (16 1/2in wide, 16 1/2in deep, 39 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000

For a note on Dasson see lot 178.

203

**A FRENCH LATE 19TH CENTURY GILT BRONZE MOUNTED FLAMBÉ PORCELAIN VASE-LAMP**

the domed removable top with an acanthus leaf surround, above a pierced foliate frieze à piastres issuing drapery with festoons, the baluster-shaped body on paw feet, 20cm in diameter, 50cm high (7 1/2in in diameter, 19 1/2in high).

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



202



205

204

**A PAIR OF FRENCH LATE 19TH CENTURY BROCATELLE D'ESPAGNE MARBLE THREE-LIGHT VASE-CANDELABRAS**

the vase-shaped body, flanked to each side by scrolling foliate twin-handles, surmounted by a spirally turned neck à asperges, issuing a floral bouquet with three flower shaped candle-holders, on a circular foot and square double plinth, 34cm wide, 11.5cm deep, 64cm high (13in wide, 4 1/2in deep, 25in high). (2)

£3,000 - 5,000  
€3,700 - 6,200  
US\$5,000 - 8,400



204

205

**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED, SATINÉ, MARQUETRY AND PARQUETRY BUREAU À CYLINDRE**

after the model by Jean-Henri Riesener decorated in the round and inlaid overall with lozenge-parquetry, the top with a pierced three-quarter gallery, the fall inlaid with an oval musical trophy, within a ribbon-tied foliate surround, opening to reveal four pigeon-holes and four short drawers, above a slide-out gilt-tooled leather writing surface, above a central concealed frieze drawer mounted with an ormolu plaque of cloudborne-putti, flanked by a pair of drawers with a flower-filled basket and scrolling foliate handles, the sides with ormolu plaques, on square tapering legs and acanthus-cast sabots, 112cm wide, 65cm deep, 108cm high (44in wide, 25 1/2in deep, 42 1/2in high).

£4,000 - 6,000  
€4,900 - 7,400  
US\$6,700 - 10,000

Examples of this model based on an original desk by Riesener, have been reproduced by various makers including examples by François Linke, see *Sotheby's New York, A Private Collection, Volume II*, 19th April 2007, lot 156 (\$30,000) and *Bonhams London*, 12 December 2013, lot 238 (£15,625).

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.



206



207

206

**A PAIR OF FRENCH LATE 19TH CENTURY RED MARBLE AND GILT-BRONZE NINE-LIGHT CANDELABRA**

the baluster shaped body flanked to each side by a lion's head handle, issuing nine scrolling branches terminated by circular drip-pans and fluted candleholders, on a square spreading base flanked to each side by a female mask, on toupie feet, 40cm in diameter, 78cm high (15 1/2in in diameter, 30 1/2in high). (2)

£5,000 - 8,000

€6,200 - 9,900

US\$8,400 - 13,000

207

**AN ITALIAN 19TH CENTURY PINK MARBLE SOLOMONIC COLUMN**

with a later bleu Turquin and green marble capital square top, the spirally turned column on a green stepped square base, 23cm wide, 129cm high (9in wide, 50 1/2in high).

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000

208

**A FRENCH LATE 19TH CENTURY LOUIS XVI STYLE GILT-BRONZE AND WHITE MARBLE MANTEL CLOCK**

the circular enamel dial with arabic numerals, the glazed panelled case surmounted by a ribbon-tied trophy, on a rectangular marble base with pierced entrelacs and toupie feet, the movement stamped *Compagnie des Bronzes à Bruxelles* and numbered 755, 29cm wide, 20cm deep, 62cm high (11in wide, 7 1/2in deep, 24in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



208





209

209

**JEAN-JACQUES PRADIER (1790-1852)**

**"La Poésie Légère"**

the scantily clad muse holding a harp, on a stepped circular base signed to the top *J. Pradier*, on a further stepped red marble plinth, 21.5cm wide, 21.5cm deep, 56cm high (8in wide, 8in deep, 22in high).

£3,000 - 5,000

€3,700 - 6,200

US\$5,000 - 8,400



210

210

**A PAIR OF FRENCH LATE 19TH CENTURY PATINATED BRONZE AND ROUGE GRIOTTE MARBLE SIX-LIGHT CANDELABRA**

in the manner of Barbedienne each with an urn issuing a central reeded shaft supporting six scrolling branches, each terminating with a circular drip pan and candle holder, the base with reclining panthers flanked to each side by a Commedia dell'Arte mask, on a tri-form base with further gilt-bronze low plinth surround, 30cm wide, 30cm deep, 70.5cm high (11 1/2in wide, 11 1/2in deep, 27 1/2in high). (2)

£2,000 - 3,000

€2,500 - 3,700

US\$3,400 - 5,000



211

211

**A GROUP OF NINE FRENCH LATE 19TH CENTURY NEO-GREC GILT AND PATINATED BRONZE DISHES, URNS AND VESSELS**

most by Barbedienne or Levillain, Paris  
comprising a large gilt and patinated bronze tazza with circular dish centred by a Classical scene entitled AETAS AVREA (The Golden Age), with twin scrolling handles cast with goats's heads, inscribed to the underside F.BARBEDIENNE; with eight further pieces most signed Barbedienne or Levillain, *the largest tazza: 53.5cm wide, 39cm deep, 15cm high (21in wide, 15in deep, 5 1/2in high).* (9)

£8,000 - 12,000

€9,900 - 15,000

US\$13,000 - 20,000

212

**A FRENCH LATE 19TH CENTURY PARCEL-GILT AND GILT-BRONZE MOUNTED EBONISED PEDESTAL**

in the manner of Charles Diehl  
the circular top above a turned and fluted central pendant support surrounded by three scrolling supports on splayed legs, with incised decoration throughout, *one griffon mount and two masks missing, 33cm in diameter, 111cm high (12 1/2in in diameter, 43 1/2in high).*

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000



212



213



214

213

**AN ART DECO 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).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

214

**A SILVERED METAL AND CRYSTAL GLASS SURTOUT DE TABLE "AUX QUATRE CONTINENTS"**

by Elkington & Cie., numbered 9205

centred by four kneeling figures emblematic of the Continents, supporting a crystal tazza, flanked to each side by a seated putto supporting a cut-crystal vase, on a shaped pierced base decorated with scrolling foliage, on paw feet to the front and back, fully marked and numbered to the underside, 80cm wide, 52cm deep, 47cm high (31in wide, 20in deep, 18 1/2in high).

£6,000 - 9,000

€7,400 - 11,000

US\$10,000 - 15,000





215

**A LARGE PAIR OF 19TH CENTURY SILVERED METAL  
VASES**

each with a bulbous body flanked to each side by a lion's head  
and ring handle, on a circular spreading foot, 50cm wide,  
45cm deep, 123cm high (19 1/2in wide, 17 1/2in deep, 48in  
high). (2)

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000

216

**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).

£10,000 - 15,000

€12,000 - 19,000

US\$17,000 - 25,000



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.



217

**A FRENCH 20TH CENTURY FRUITWOOD MARQUETRY  
GUÉRIDON**

in the style of Emilio Terry

the circular top inlaid with a geometrical pattern, fluted columns and palmettes, on four square pilaster supports joined by arches, on a spreading base with similar inlay centred by a floral patera, 100cm in diameter, 80cm high (39in in diameter, 31in high).

£5,000 - 7,000

€6,200 - 8,600

US\$8,400 - 12,000







218

**A RUSSIAN EARLY 19TH CENTURY ORMOLU-MOUNTED CUT-GLASS VASE ROULEAU**

circa 1820, most probably by the Imperial Glass Factory

the baluster-shaped body flanked to each side by a bacchic mask issuing neoclassical handles terminated by double-sided roundels centred by a female mask, the waisted neck and shoulder with hobnails and stepped concentric bands, the body with alternate diamond-cut patterns, on a waisted foot and square base with acanthus frieze, 22cm wide, 19cm deep, 46cm high (8 1/2in wide, 7in deep, 18in high).

£7,000 - 10,000

€8,600 - 12,000

US\$12,000 - 17,000

This vase is most probably based on a design by I.A. Ivanov, Director of the imperial glass works in St Petersburg (1815-1848).

A similar example of the present lot can be seen in the collection of the Hermitage Museum, see : *St. Petersburg um 1800 (...)*, Exhibition Catalogue, 1990, no. 344, color plate p. 398.

A pair of identical vases sold Christie's New York, 26 october 2001, lot 300 (\$82,250).

**Literature:**

- *St. Petersburg um 1800: Ein goldenes Zeitalter des russischen Zarenreichs; Meisterwerke und authentische Zeugnisse der Zeit aus der Staatlichen Ermitage*, Exhibition Catalogue, 1990.

**END OF SALE**



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171  
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43  
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209  
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125, 182  
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61  
41  
194  
19  
158



## OLD MASTER PAINTINGS AND DRAWINGS

Wednesday 9 July 2014  
New Bond Street, London

### 17TH CENTURY ANTWERP EBONY CABINET

flanked by eight drawers with  
painted copper plates by Frans  
Francken III (Antwerp 1607-1667)

£100,000 - 150,000

### VIEWING

5 - 9 July  
101 New Bond Street  
London

### CONTACT

+44 (0) 20 7468 8261  
[andrew.mckenzie@bonhams.com](mailto:andrew.mckenzie@bonhams.com)



# Bonhams

LONDON

[bonhams.com/oldmasters](http://bonhams.com/oldmasters)



## FINE CLOCKS

Wednesday 9 July 2014  
New Bond Street, London

**A FINE AND EXCEPTIONALLY  
RARE EARLY 19TH CENTURY  
FRENCH GILT AND PATINATED  
BRONZE NIGHT PROJECTION  
TIMEPIECE**

Bofenshen, Paris  
£60,000 - 80,000

## VIEWING

6 - 8 July  
101 New Bond Street  
London

## CONTACT

+44 (0) 20 7468 8364  
[james.stratton@bonhams.com](mailto:james.stratton@bonhams.com)



# Bonhams

LONDON

[bonhams.com/oldmasters](http://bonhams.com/oldmasters)

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

Wednesday 24 September 2014  
New Bond Street, London

The contents of these two properties include a wonderful selection of Italian and French furniture, European works of art and sculpture, old master paintings, English and Continental silver, ceramics, Asian works of art and garden statuary.

## VIEWING

21 - 24 September 2014  
101 New Bond Street, London

## CONTACT

+44 (0) 20 7468 8358  
[charlie.thomas@bonhams.com](mailto:charlie.thomas@bonhams.com)

**All items with an estimate less than  
£3,000 will be sold without reserve.**



# Bonhams

LONDON

[bonhams.com/martignone](http://bonhams.com/martignone)

## FINE CHINESE ART

Thursday 6 November 2014  
New Bond Street, London

### A RARE IMPERIAL FAMILLE ROSE MOONFLASK, BIANHU

Qianlong seal mark and of the period  
21.5cm (8 1/2in) high  
Sold for £218,000

### ENTRIES NOW INVITED

Closing date for entries:  
Friday 12 September 2014

### CONTACT

+44 (0) 207 468 8248  
[chinese@bonhams.com](mailto:chinese@bonhams.com)



# Bonhams

LONDON

[bonhams.com/chinese](http://bonhams.com/chinese)

Prices shown include buyer's premium. Details can be found at [bonhams.com](http://bonhams.com)



## 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](mailto: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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.bonhams.com](http://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](mailto: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.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	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			<b>11</b>	<b>GOVERNING LAW</b>
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.	<b>10</b>	<b>MISCELLANEOUS</b>		
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*.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
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> ):	7.3	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.
7.1.1	to terminate this agreement immediately for your breach of contract;	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.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
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	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:
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;	8.1.1	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
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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
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;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
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	The discretion referred to in paragraph 8.1:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.1	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
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> .	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.
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.	<b>9</b>	<b>FORGERIES</b>
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		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> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		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
		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.
		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> .
		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> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		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> .
		<b>10</b>	<b>OUR LIABILITY</b>
		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> .
		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:
		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
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <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.

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	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  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.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>  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.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>  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 <a href="http://www.bonhams.com">www.bonhams.com</a> or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from <a href="mailto:info@bonhams.com">info@bonhams.com</a> .
		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.		<b>APPENDIX 3</b>  <b>DEFINITIONS AND GLOSSARY</b>  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.		<b>LIST OF DEFINITIONS</b>  "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](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

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

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that:
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

## 19th Century Paintings

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

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

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

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

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

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

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

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+1 415 861 7500

## Books, Maps & Manuscripts

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

## British & European Glass

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

## British & European Porcelain & Pottery

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

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

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

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

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

## Coins & Medals

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

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

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

## Furniture & Works of Art

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

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A.  
Tanya Wells  
+1 917 206 1685

## Islamic & Indian Art

Claire Penhallurick  
+44 20 7468 8249

## Japanese Art

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

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A.  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

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

## Motor Cars

UK  
Tim Schofield  
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