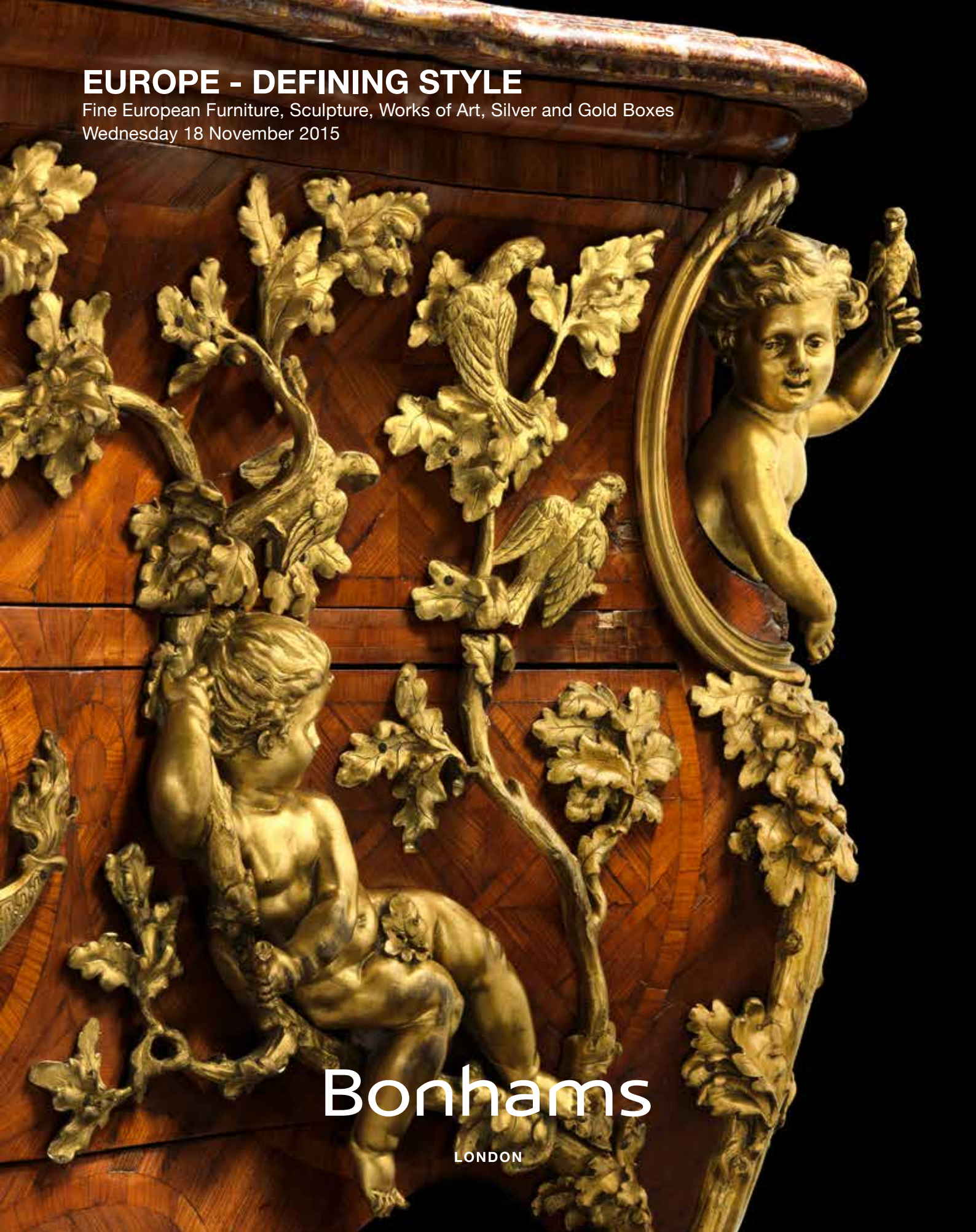


EUROPE - DEFINING STYLE

Fine European Furniture, Sculpture, Works of Art, Silver and Gold Boxes
Wednesday 18 November 2015



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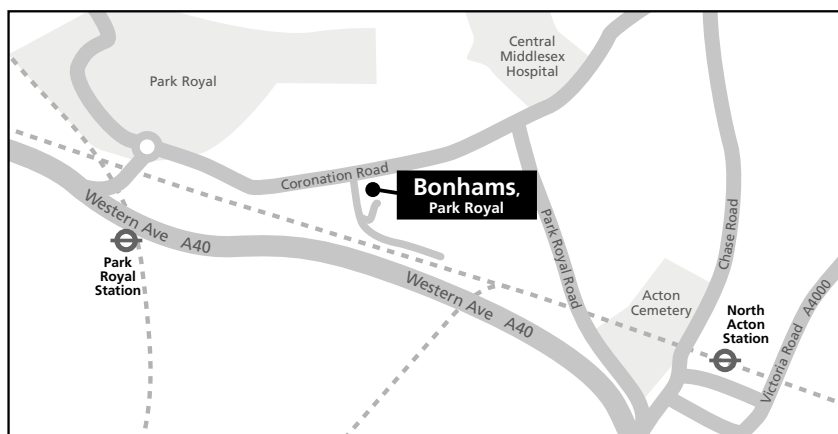
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1

A SECOND QUARTER 14TH CENTURY FRENCH (ILE-DE-FRANCE) MARBLE FIGURE OF THE VIRGIN AND CHILD

the Virgin holding the Christ Child on her left arm, his right hand reaching across her chest, holding a dove in her right hand, wearing a crown (with later gilding), *head of Christ Child detached*, 62cm high

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000

Provenance:

By repute excavated from a field at Furneaux Pelham in Hampshire and given to the current vendor's great uncle in April 1930.

The stylistic and iconographical features of the present marble are comparable to a number of known examples produced in the Ile-de-France in the second quarter of the 14th century. The careful arrangement of drapery, the tall crown, the manner in which she holds the dove in her right hand and the Christ Child in her left, the position of the left leg of the Christ Child and his hand reaching across her body are all features that associate the present marble with this group. For example the Virgin and Child dated to 1330-50 in the Victoria and Albert Museum (inv. No. 6982-1860) which is of larger size but stylistically very similar, except that she holds the base of a lily stem rather than a dove. Both examples are quite shallow in depth and with a flat back, indicating that they were to be placed flush against a background. However, the smaller size of the present lot indicates that it was produced for a more domestic setting, figural groups of this type were produced in large numbers from the 1300 onwards in marble and alabaster. For example the marble Virgin and Child by Jean Pepin de Huy made in 1329 for Chartreuse de Mont-Sainte Marie at Gosnay, now in the Musee des Beaux-Arts in Arras.

Literature:

P. Williamson, *Northern Gothic Sculpture*, Victoria and Albert Museum, 1988, p.122-133.





2

A PAIR OF SECOND HALF 15TH CENTURY ENGLISH STAINED GLASS PANELS DEPICTING TWO ORDERS OF ANGELS, THE VIRTUES AND THE PRINCIPALITIES

each showing three angels, painted in yellow and black on clear glass, each panel with an inscription below, each 18cm high, 15cm wide (7in high, 5 1/2in wide) (2)

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

Provenance:

Recently removed from Ulverscroft Manor, now in the ownership of the Shuttlewood-Clarke Foundation.

Ulverscroft Manor was originally built for Thomas Pares (1790-1866) although there are no records to show exactly what date it was constructed or when the stained glass was installed there, letters reveal that Pares was living there by 1836. The estate remained in the Pares family until 1944, after that date it passed to various owners before being purchased by David Clarke in 1990.

The present pair of panels represent two of the nine orders of angels, the Virtues and the Principalities. The depiction of these angels is typical of stained glass of this period, which usually represented angels in one of two ways. They are either shown with gold feathers all over their bodies, each feather with an eye, similar to a peacock feather (for an example see the panel at Yarnton Church, Oxfordshire, illustrated in H. Read, *English Stained Glass*), or as in the present example, wearing white robes. Both types of angel are usually depicted with wings, golden flowing hair, crowns and white haloes, all features visible in the present panels (see also the seraph depicted in the Church of St Mary and St Clement, Clavering, Essex, also illustrated in *English Stained Glass*).

This pair of stained glass panels are also close in style to the roundels from Cassiobury Park, now in the Victoria and Albert Museum (Inv no. C.123-1923 and C.126-1923). The use of yellow and black staining on a clear background is also comparable to another English panel in the Victoria and Albert Museum (Inv. C.134-1930) which is dated to the 15th century and depicts the Pieta.

Literature:

H. Read, J. Baker & A. Lammer, *English Stained Glass*, Thames and Hudson, p.150 & p.172.

P. Williamson, *Medieval and Renaissance Stained Glass in the Victoria and Albert Museum*, 2003, p. 56 & p.57.



3

AN ITALIAN 17TH CENTURY WALNUT AND MARQUETRY CASSONE

the rectangular hinged top inlaid with scrolling arabesques, the front panel centred by a strapwork cartouche with armorial, flanked to each side by a standing putto, the side panels inlaid with a mythological scene, the front angles with a scrolling caryatid, on large carved paw feet, hinges replaced, 176cm wide, 60cm deep, 65cm high (69in wide, 23 1/2in deep, 25 1/2in high).

£2,500 - 3,500

€3,400 - 4,800

US\$3,900 - 5,400





4

AN EARLY 16TH CENTURY MALINES PAINTED AND GILDED WALNUT FIGURE OF THE VIRGIN AND CHILD

the Virgin wearing a gown and mantel with a circlet of twisted ribbon and pearls on her head, supporting the Christ Child on her right arm and holding his right foot with her left hand, 11cm wide, 33cm high (4in wide, 12 1/2in high).

£3,500 - 4,500

€4,800 - 6,200

US\$5,400 - 7,000

The characteristic doll-like features of both the Virgin and the Christ Child, with their full, rounded cheeks, small chin and lips and high, well defined eye brows indicate that this figure dates to the first decade of the 16th century. The composition with the Christ Child reclining with his legs across the body of the Virgin is also apparent in other figures from this period, such as the two examples in the Victoria and Albert Museum (Inv. no. 697-1907 and Inv. no. A20-1933). Both of these figures also feature similar circlets of twisted ribbons interspersed with pearls over long flowing hair falling to either side of the shoulders, terminating in integrally carved bases where the tips of the feet are revealed under the stylised folds of drapery.

A similar Malines Virgin and Child was sold at Sotheby's, London, July 9th 2015, Lot 57.

Literature:

P. Williamson, *Netherlandish Sculpture 1450-1550*, V&A Publications, 2002, pages 120-125.



5Y Φ

ATTRIBUTED TO GIAMBATTISTA DI DOMENICO BISSONE (ITALIAN, D.1657): AN IVORY CORPUS CHRISTI

the Cristo Vivo figure with head raised and mouth open, his arms raised, wearing a loosely tied perizonium, 27cm high.

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000

The attribution to the sculptor Bissone was suggested by the highly respected expert, Adolfo Venturi, in 1925. Bissone was born in Genoa, the son of a sculptor; he worked in his father's workshop and also studied the anatomy of the human body directly from life. He specialised in the production of processional crucifixes, usually in wood and of large scale. His crucifixes can be seen in the Church of the Immaculate in Genoa and in the church of St. Bartholomew of the Armenians, Genoa. His other works in Genoa include the Virgin in Genoa cathedral.



6

A LATE 15TH CENTURY NUREMBURG LIMWOOD AND POLYCHROME DECORATED GROUP OF THE VIRGIN AND CHILD

in the manner of Veit Stoss (1450-1533)
the Virgin supporting the Christ Child on her left arm, her right hand holding an apple, the Christ Child also holding an apple, raised on an integral, canted base, 117cm (46") high.

£12,000 - 18,000
€16,000 - 25,000
US\$19,000 - 28,000

The present Virgin and Child displays some of the facial features and characteristics visible in the work of the important German sculptor Veit Stoss. The unusual, heavily lidded eyes which slope downwards, the enigmatic smile with fine lips curving upwards, the dimple to the chin and the slight double chin below are all features of his work. Stoss was working in Nuremberg by 1496, and his Virgin and Child in the Germanisches Nationalmuseum, Nuremberg displays all of the features listed above.

Literature:

M. Baxandall, *The Limewood Sculptors of Renaissance Germany*, Yale University Press, London, 2008, pl.39.
T. Muller, *Sculpture in the Netherlands / Germany / France / Spain: 1400-1500*, Pelican History of Art, 1966, p. 180.



7

**CIRCLE OF ALESSANDRO ALGARDI (ITALIAN, 1598-1654):
A SET OF FOUR ROMAN MID 17TH CENTURY GILT BRONZE
FIGURES OF THE EVANGELISTS**

cast in high relief with hollow backs, each raised on a rectangular
base, mounted on later stained wood plinths, *the largest figure 28cm*
high (11" high) (4)

£15,000 - 25,000
€21,000 - 34,000
US\$23,000 - 39,000





8

AN EARLY 19TH CENTURY TERRACOTTA BUST OF 'ANIMA DANNATA'

after Gian Lorenzo Bernini (1598-1680)

on a circular waisted base, 26cm wide, 21cm deep, 48.5cm high (10in wide, 8in deep, 19in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700



9

A ROMAN LATE 17TH CENTURY GILT-BRONZE, LAPIS LAZULI, PIETRE-DURE-MOUNTED, PEWTER AND BRASS INLAID EBONY AND EBONISED CABINET

of rectangular form with six drawers panelled with geometric motifs within rippled moulding frames, each side with a foliate carrying handle, on later flattened bun feet, 104.5cm wide, 33cm deep, 60.5cm high (41in wide, 12 1/2in deep, 23 1/2in high).

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



10^Y Φ

**AN INDO-PORTUGUESE (GOAN) 18TH CENTURY CARVED,
PAINTED AND GILDED IVORY AND HARDWOOD CRUCIFIX**

the silver 1900s

the figure of Cristo Morto with curly hair and beard painted dark brown, his eyes closed, wearing a gilt edged perizonium, with painted blood throughout, raised on a rosewood cross with silver Baroque style, foliate decorated terminals, Christ fitted with a silver sunburst halo and a further applique behind with stylised clouds and sun rays, the cross mounted on an associated, contemporary walnut moulded plinth, *the ivory 31cm high (12"), the whole 108cm high (42 1/2")*.

£6,000 - 8,000

€8,200 - 11,000

US\$9,300 - 12,000

The ivory corpus in the present lot can be compared to an example in the Victoria and Albert Museum, which also dates to around 1700 and was produced in Goa (Inv. no. A.20-1949). Religious sculpture of this type was commissioned in Goa to assist the missionaries in converting the native people to Christianity, but also for export for the European market.



11 Y Φ

A SPANISH LATE 17TH CENTURY GILT-BRONZE AND BRASS MOUNTED WALNUT, EBONY, TORTOISESHELL, AND IVORY INLAID VARGUENO

the fall-front fitted with two groups of three scallop shells, opening to reveal a deep drawer with an architectural front centred by an etched ivory panel depicting Christ, surrounded by drawers and a pair of panelled doors with further etched ivory panels, the sides with carrying handles, 94cm wide, 38cm deep, 56cm high (37in wide, 14 1/2in deep, 22in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000

Provenance:

Sotheby's London, *The Luigi Koelliker Studiolo/ Works of Art from the London Residence of Luigi Koelliker*, 3 December 2008, lot 152 (£8,000).



AN AUGSBURG 17TH CENTURY EBONY RIPPLE MOULDED, EBONISED, SILVER-MOUNTED AND RED TORTOISESHELL TABLE CABINET

the mounts in the manner of Wenzel Jamnitzer the allegorical mounts depicting scenes from the Trojan wars, the pierced three quarter balustraded gallery with cast urn and foliate finials above a sliding rectangular sprung top, enclosing a secret compartment, above a central recessed mirrored niche with turned pilasters and a central cast mount of Venus and Cupid on a chequered ebony and ivory floor; surmounted by a broken arch architectural pediment, on which are seated figures of Night and Day flanked by putti depicting The Four Seasons, above four short drawers to each side and one long applied with chased mounts, flanked by Corinthian columns, on ball feet, *feet possibly associated*, 60cm wide, 27cm deep, 62cm high (23 1/2in wide, 10 1/2in deep, 24in high).

£15,000 - 25,000

€21,000 - 34,000

US\$23,000 - 39,000

Provenance:

The Property of a European Collection, Sotheby's, New York, 27 October 1990, lot 43.

Subsequently sold Christie's, South Kensington, *Italian Banks of Distinction*, 13 November 2007, lot 136.

Wenzel Jamnitzer (1507/8-85) was one of the most well known and accomplished goldsmiths in 16th century Europe. His Nuremburg workshop produced numerous objects including silver caskets and mounts.

A comparable cabinet previously in the possession of Archduke Ferdinand II (1529-1595) in ebony and silver is now in the collection of the Kunsthistorisches Museum Vienna (Inv KK_883).







13^Y Φ

A GERMAN OR FRENCH 18TH CENTURY IVORY CORPUS CHRISTI

the figure of Cristo Vivo with mouth open and teeth visible, wearing a crown of thorns above his finely carved curling hair, wearing a rope tied perizonium, his hands and feet pierced and carved with drops of blood, 39cm high.

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

For a stylistic comparable see M. Longhurst, *Catalogue of Carvings in Ivory Part II*, Victoria and Albert Museum, 1929, item 362-1901.



Detail Lot 14



14

AN AUGSBURG 16TH CENTURY HUNGARIAN ASH, FRUITWOOD AND MARQUETRY CABINET

profusely inlaid with architectural perspectives, the rectangular top above a pair of doors enclosing a fitted interior comprising a pair of cupboard doors enclosing an open recess flanked by four small drawers to either side and two long drawers below, all surrounded by two further single cupboard doors, eight short drawers with two further drawers below and two faux drawer fronts with a single drawer behind, the reverse of the doors with figures of musicians in arched surrounds, the sides of the cabinet with further similar figures, *restorations, the sides previously with carrying handles, with a depository label to the reverse for Royal County Depository Reading, C&G Ayres LTd, Lady Thomson-Walker, 107cm wide, 42cm deep, 64cm high (42in wide, 16 1/2in deep, 25in high).*

£15,000 - 20,000

€21,000 - 27,000

US\$23,000 - 31,000

Provenance:

Isabella (nee Nairn), Lady Thomson-Walker (1875-1968), daughter of Sir Michael Nairn, 1st Bt (1838-1915) and wife of Sir John Thomson-Walker (1871-1937).

Literature:

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

R. Baarsen, *German Furniture*, Rijksmuseum, Amsterdam, 1998, pp. 6-15.

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

The present lot is part of a group of cabinet and panels which were a product of the extraordinary ascendancy of Augsburg as a centre of furniture production for the international market from the mid-16th century. In particular, the development of marquetry contributed to this prominent position, favoured by the ready availability of a large variety of indigenous woods and the invention of improved types of saws and other equipment. Augsburg marquetry of the time almost invariably depicts ruins, which are largely based on Lorenz Stöer's perspective views of ruins combined with strapwork - *Geometria et Perspectiva* - which was published in this city in 1567; particularly influential was his '*den Schreiner in eingelegter Arbeit dienstlich*'.

One can assume that if the above cabinet originated from the collection of Lady Thomson-Walker's husband, Sir John Thomson-Walker that it may have originally been acquired as the complicated architectural perspectives linked to his avid print collecting activities. Thomson-Walker was a leading surgical consultant and was appointed Hunterian Professor of the Royal College of Surgeons in 1922. On his death he bequeathed a large collection of over two thousand prints of portraits of well known figures with medical connections and books on the art and technique of engraving to the College.

The figures of the female musicians depicted in the marquetry of the lot offered here are found on other cabinets, including a more elaborate cabinet also containing four cupboard doors to the interior in the collection of the Rijksmuseum, Amsterdam (inv.BK-1955-80).





15

15
**A 19TH CENTURY BRONZE GROUP OF THE FARNESE BULL
 AFTER THE ANTIQUE**

the bull restrained by four figures, the naturalistic base cast with wild animals, 29cm wide, 29cm deep, 40cm high (11in wide, 11in deep, 15 1/2in high).

£1,500 - 2,000
 €2,100 - 2,700
 US\$2,300 - 3,100

16
**FOUR ITALIAN BRECHE DI SERAVEZZA MARBLE CIRCULAR
 COLUMNS**

each on a circular waisted foot and square base, 44cm wide, 44cm deep, 109cm high (17in wide, 17in deep, 42 1/2in high). (4)

£4,000 - 6,000
 €5,500 - 8,200
 US\$6,200 - 9,300



16



17

A PAIR OF ITALIAN LATE 18TH CENTURY GILTWOOD MIRRORS

each oval mirror plate decorated with a painted figure of Ceres
simulating etched decoration, within a carved frame of palmettes and
scrolling foliage, 78cm wide, 125cm high (30 1/2in wide, 49in high). (2)

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000



18

**A SUITE OF ITALIAN NEO-CLASSICAL BLUE AND GREY
PAINTED AND PARCEL-GILT SALON-SUITE**

possibly Lucca, late 18th century

comprising a canapé and a pair of armchairs; each with a curved back painted with a ram's head flanked by scrolling foliage, on square tapering legs, each covered with gold silk upholstery, *the canapé:*

220cm wide, 58cm deep, 88cm high (86 1/2in wide, 22 1/2in deep, 34 1/2in high). (3)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

Provenance:

Sotheby's New York, *Ariane Dandois Volume I*, 25 October 2007, lot 192 (\$18,750).





19

A NORTH ITALIAN 18TH CENTURY WALNUT, MAPLE AND STRAPWORK BANDED BUREAU CABINET

the shaped upper section with a frieze drawer above a bowed cupboard door and drawer flanked by four shaped drawers to each side, with side locking mechanisms, the middle part above a sloping fall enclosing seven short drawers flanked by two further drawers to each side, the lower part with a moulded top above three long inverted breakfront drawers, on a plinth base and turned bun feet, 129cm wide, 65cm deep, 181cm high (50 1/2in wide, 25 1/2in deep, 71in high).

£4,000 - 6,000
€5,500 - 8,200
US\$6,200 - 9,300

20

TWO IMPRESSIVE MID-18TH CENTURY GILTWOOD BOISERIE MIRROR PANELS

each surmounted by a rocaille and 'C'-scroll crested mirror cartouche, flanked to each side by a winged dragon, above a divided shaped mirror plate flanked by scrolling grapevines and pierced foliage, within a rectangular green-painted pine frame, 130cm wide, 340cm high (51in wide, 133 1/2in high). (2)

£6,000 - 8,000
€8,200 - 11,000
US\$9,300 - 12,000

Provenance:

Château de La Verdière, Aix-en-Provence.





22



21

21

A FRENCH RÉGENCE GILTWOOD OVERMANTEL MIRROR

the arched pediment centred by a plumed head, flanked to each side by a bird, centred by a mirrored parclose cartouche, the mirror-plate within scrolling foliate frames and 'C'-scrolls, on short spreading supports, 84cm wide, 154cm high (33in wide, 60 1/2in high).

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

22

A SPANISH 19TH CENTURY GILT-BRONZE REPOUSSÉ DECORATED FLOOR-STANDING FOUR-LIGHT LAMP

the central stem surmounted by a crowned coat of arms, above a pair of scrolling supports with square velvet-lined adjustable fire-screens, above four scrolling branches, each terminating with a candle holder and chains, on a circular foot decorated with flaming hearts and 'C'-scrolls, 56cm wide, 32cm deep, 165cm high (22in wide, 12 1/2in deep, 64 1/2in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700



23

A FRENCH RÉGENCE BRASS-INLAID AND GILT-BRONZE MOUNTED EBONY AND EBONISED LACQUERED BUREAU PLAT

the rectangular top with rounded corners inset with a gilt-tooled leather writing surface, above a pull-out writing-slide with similar leather surface, above five drawers, the back with similar simulated drawers, the sides each with a bearded mask mount, on cabriole legs and scrolling acanthus-cast sabots, some restorations, bronze mounts regilt, 130cm wide, 69cm deep, 82cm high (51in wide, 27in deep, 32in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000

Provenance:

Il Biental Internacional del Anticuário, Madrid, 1989.





24*Y

AN IMPORTANT FRENCH MID-19TH CENTURY GILT-BRONZE MOUNTED, CUT-BRASS AND BROWN-TORTOISESHELL INLAID EBONY AND EBONISED BUREAU PLAT

after a model by André-Charles Boulle, possibly by Hippolyte Edme Pretot, (1812-1855) or Mathieu Béfot (1813-1880) known as Béfot Jeune, Paris

the shaped top inset with a gilt-tooled black leather writing surface within a border of scrolling foliage and arabesques, above three frieze drawers, the central drawer with a winged female mask, the reverse with similar simulated drawers, the central one with winged bearded mask, one side mounted with a satyr mask, the other side with a female mask, flanked to each side by scrolling foliage, on cabriole legs each headed by an *espagnolette* clasp, on scrolling acanthus-cast feet, 200cm wide, 100cm deep, 82cm high (78 1/2in wide, 39in deep, 32in high).

£30,000 - 40,000

€41,000 - 55,000

US\$47,000 - 62,000

This impressive bureau plat, with its *espagnolettes* corner clasps and recessed central drawer, is based upon a series of celebrated bureaux-plats produced circa 1715-20 in the workshop of the most celebrated French ébéniste of the Louis XIV period, André-Charles Boulle (1642-1732). Comparable desks are in the Wallace Collection in London, the Getty Museum in California, the Frick Collection in New York, and the celebrated model commissioned for the Duc de Bourbon, now in the collection of the Château de Versailles.





25

**A FRENCH LATE 17TH/ EARLY 18TH CENTURY AUBUSSON
HISTORICAL TAPESTRY**

depicting a battle scene of soldiers on horseback within a foliate
border to top and sides, 288cm wide, 243cm high (113in wide, 95
1/2in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300



26^Y Φ

**A SOUTH GERMAN OR NORTH ITALIAN MID-18TH CENTURY
IVORY INLAID WALNUT, BURR-WALNUT, FRUITWOOD,
MARQUETRY AND PARQUETRY SERPENTINE COMMODE**

the top inlaid with a bird perched on flowering branches within a cartouche, above four long drawers inlaid with scrolling arabesques, the angles and sides with similar inlaid panels, on shaped bracket feet, 128.5cm wide, 57.5cm deep, 93.5cm high (50 1/2in wide, 22 1/2in deep, 36 1/2in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000



27

**A FRENCH LOUIS XV GILT-MOUNTED AND BRASS-INLAID
EBONY LONGCASE CLOCK BY ALEXANDRE LE FAUCHEUR**

surmounted by a winged hourglass with arrow, above a white enamel dial signed *Le Faucheur/ A Paris*, with apertures for day, date, month and moon phase, above an oval enamel plaquette similarly signed, the sides with shells and dolphin mounts, on scrolling feet cast with dragons, 60cm wide, 30cm deep, 202cm high (23 1/2in wide, 11 1/2in deep, 79 1/2in high).

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000

Alexandre Lefaucheur became *maître horloger* in 1729 and was appointed *horloger du roi* in 1748. He is recorded at Pont au Change in 1748 and later at Quai de l'Horloge between 1772 and 1780.

Provenance:

Sotheby's London, Important Furniture, Ceramics, Clocks, Tapestries, Silver & Vertu, 6 July 2011, lot 16 (£43,250).





28

A FRENCH LOUIS XV GILTWOOD LIT À LA TURQUE

with a scrolling headboard and footboard, on short cabriole legs, covered with red velvet upholstery, re-gilt, 197cm wide, 129cm deep, 127cm high (77 1/2in wide, 50 1/2in deep, 50in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000

Provenance:

Sotheby's London, Fine Furniture, Tapestries and Carpets, 20 September 2011, lot 107.



29

A RARE FRENCH MID-18TH CENTURY GILT AND LACQUERED BRONZE THREE-PIECE CLOCK GARNITURE 'AUX CHINOIS'

the movement and dial 19th century bearing the signature Baffert, Paris

comprising a mantel clock and pair of candlesticks; the clock with circular enamel dial inscribed *Baffert/ A Paris*, the movement also with signature *Baffert*, flanked to each side by a standing figure wearing typical clothes in black and red lacquer, on a naturalistic cast base and scrolling foliage, the figural candlesticks *en suite* each with a standing man holding an urn flanked to each side by a dragon, on a naturalistic cast base, the clock: 35cm wide, 19cm deep, 31.5cm high (13 1/2in wide, 7in deep, 12in high), the candlesticks: 24.5cm high 9 1/2in high). (3)

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000





30

A FRENCH LOUIS XV ORMOLU-MOUNTED AND BRASS-INLAID EBONY ANNUAL CALENDAR LONGCASE CLOCK BY CHAROST, PARIS

surmounted by a figure of Chronos, above an elaborate dial signed *Charost/ A Paris* with annual calendar ring engraved with the signs of the Zodiac, the centre with moonphase dial and lunar date register, above a waisted case applied with scrolling foliate mounts, palmettes and a figure of Diane, the front with glass pendulum aperture, on a shaped base, 48cm wide, 23cm deep, 236cm high (18 1/2in wide, 9in deep, 92 1/2in high).

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000

Provenance:

The Dunn Family, Childrey Manor

Thence by descent to Brigadier K.F.W. Dunn, C.B.E., D.L. Eastington Park, Gloucestershire

Mr & Mrs Jack Bailey

Sotheby's London, Important Furniture, Ceramics, Clocks, Tapestries, Silver & Vertu, 6 July 2011, lot 17 (£37,250).



Chopard
APARIS

August Septembre

VII



31

31

A SMALL SPANISH LATE 19TH CENTURY IRON AND GOLD DAMASCENED BOX BY G.B PATIGLIA

in the manner of Plácido Zuloaga (1834-1910) inlaid all-over with scrolling foliage and arabesques, the domed hinged lid surmounted by a ring handle, the interior with velvet lining, on small bun feet, signed to the underside *G B Patiglia*, 14.5cm wide, 9.5cm deep, 13cm high (5 1/2in wide, 3 1/2in deep, 5in high).

£4,000 - 6,000
€5,500 - 8,200
US\$6,200 - 9,300



32

32^Y

A SPANISH 19TH CENTURY BRASS-MOUNTED ROSEWOOD AND WALNUT CABINET ON STAND

the spreading rectangular top above eight short drawers with ripple moulded surrounds, each side with a ring carrying handle, the stand spirally turned supports, each joined by a similar turned stretcher, on bun feet, 64cm wide, 37.5cm deep, 122.5cm high (25in wide, 14 1/2in deep, 48in high).

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

33^{Y Φ}

A NORTH ITALIAN MID-19TH CENTURY IVORY INLAID EBONY AND EBONISED BIBLIOTHÈQUE

inlaid with scrolling foliage, arabesques, bearded masks, birds and mythological beasts, the inverted breakfront moulded cornice above a pair of glazed panelled doors, the velvet-lined interior fitted with three adjustable shelves, the sides with glass panels, above a pair of cupboard doors with similar inlay, on a spreading base and bracket feet, 153cm wide, 53cm deep, 215cm high (60in wide, 20 1/2in deep, 84 1/2in high).

£5,000 - 8,000
€6,800 - 11,000
US\$7,700 - 12,000





34

A FLEMISH 18TH CENTURY VERDURE TAPESTRY

the wooded scene with a parrot in a tree, ducks and a dog by a pond, 335cm wide, 228cm high (131 1/2in wide, 89 1/2in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300

35

A FRENCH LOUIS XVI ORMOLU AND BRASS-MOUNTED MAHOGANY COMMODOE BY GODEFROY DESTER

the rectangular marble top within a pierced gallery-surround, above four drawers with square swing handles and fluted angles, on circular tapering legs, the carcass stamped to the reverse G. Dester and with the Jurande des Menuisiers Ebenistes stamp JME, 103cm wide, 36cm deep, 103cm high (40 1/2in wide, 14in deep, 40 1/2in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

G. Dester, maître in 1774.





36

A PAIR OF FRENCH 18TH CENTURY WHITE AND GREY MARBLE GROUPS EMBLEMATIC OF 'LA SEINE' AND 'LA MARNE' RIVERS

after the 'Fontaine Grenelle' by Edmé Bouchardon (1698-1762)
each depicting a reclining figure on a flowing urn, raised on a stepped
grey marble base, 68cm wide, 30cm deep, 37cm high (26 1/2in wide,
11 1/2in deep, 14 1/2in high). (2)

£8,000 - 10,000

€11,000 - 14,000

US\$12,000 - 15,000

Literature:

For a preparatory drawing of 'La Seine', see Brinckmann,
Barockskulptur, Berlin, 1917, pp. 415-416. (Today in the Louvre, Paris).

Lise Duclaux, *La Statue équestre de Louis XV. Dessins de
Bouchardon, sculpteur du Roi, dans les collections du Musée du
Louvre*, cat. exp. Paris, Musée du Louvre, 13 janvier - 30 avril 1973,
pp. 14-16, n°11-13 and IX, Paris, Ed. des Musées nationaux, 1973

Jean-Richard Pierrette, *Louis XV, un moment de perfection de l'Art
français*, cat. exp. Paris, Hôtel de la Monnaie, 1974, n° 128-129.- Paris
: Hôtel de la Monnaie, 1974

A. Levy-Alban, *Le Faubourg Saint-Germain : La Rue de Grenelle*, cat.
exp. Paris, Galerie de la Seita, 1980, p. 43-45.- Paris : Délégation à
l'action artistique, 1980





37

37

A PAIR OF FRENCH CONSULAT GILT AND PATINATED BRONZE CANDLESTICKS

each with a tapering faceted stem on a spreading foot and octagonal base, 11.5cm wide, 11.5cm deep, 23cm high (4 1/2in wide, 4 1/2in deep, 9in high). (2)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

38

A FRENCH EARLY 19TH CENTURY MAHOGANY CONSOLE BY JACOB DESMALTER

the black marble top with rounded corners, above two scrolling supports terminating in paw feet, the mirrored back on a shaped base, the carcass stamped twice Jacob, 103cm wide, 42.5cm deep, 97cm high (40 1/2in wide, 16 1/2in deep, 38in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000



38

A FRENCH EMPIRE ORMOLU-MOUNTED MAHOGANY VITRINE BIBLIOTHEQUE

the rectangular white marble top above a pair of glazed paneled doors with ribbon-tied laurel wreath mounts, the columnar angles each with a capital surmounted by an eagle, on large paw feet, 119cm wide, 36cm deep, 151cm high (46 1/2in wide, 14in deep, 59in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300





40

41



40

A PAIR OF FRENCH DIRECTOIRE GILT-BRONZE AND WHITE MARBLE FIGURAL CANDLESTICKS

each with a standing female figural support holding an urn, surmounted by a candleholder flanked to each side by a ram's head, on a circular columnar plinth and square base, 8cm wide, 8cm deep, 28cm high (3in wide, 3in deep, 11in high). (2)

£500 - 800

€680 - 1,100

US\$770 - 1,200

41

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

after Thomire-Dutermie & Cie.

each torch-shaped backplate issuing a pair of scrolling candlearms, 31cm wide, 32.5cm high (12in wide, 12 1/2in high). (2)

£1,500 - 2,500

€2,100 - 3,400

US\$2,300 - 3,900

A pair of wall-lights of this model were delivered by Thomire-Dutermie et Cie. to Fontainebleau and are illustrated in J.P. Samoyault, *Pendules et Bronzes d'Ameublement entrés sous le Premier Empire*, Paris, 1989, p. 143, pl. 117.

42

A FRENCH RESTAURATION GILT-BRONZE DOUBLE-SIDED TOILET MIRROR

the circular mirror plates within a foliate frame, the reeded supports with swan heads and palmettes, on a scrolling acanthus leaves and oval base, on foliate cast feet, 35.5cm wide, 15cm deep, 45cm high (13 1/2in wide, 5 1/2in deep, 17 1/2in high).



42

£1,000 - 2,000

€1,400 - 2,700

US\$1,500 - 3,100



43

A FRENCH RESTAURATION GILT-BRONZE TWENTY-FOUR LIGHT CHANDELIER

the lotus leaf cast corona issuing six fluted supports, the dish with central fluted stem and scrolling candlearms, flanked by anthemions and palmettes, the underside with acanthus leaves and a flaming terminal, *105cm in diameter, 115cm high (41in in diameter, 45in high).*

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

Provenance:

The Smoking Room, later the Sitting Room at Easton Neston, Northamptonshire and appears in two inventories:

Inventory of the mansion and contents, Easton Neston House, Towcester, January 1923. Typed document (Family Archive) in the Smoking Room.

Inventory and Valuation of the Household Furniture, ornamental effects, pictures and other items at Easton Neston House, Towcester, Northants, February 1927. Typed document. (Family Archive) in the Smoking Room.

The Property of the Trustees of Frederick, 2nd Baron Hesketh, deceased estate, Sotheby's London, Important Continental Furniture, Ceramics and Clocks, 2 December 2008, lot 264 (£17,500).



44

**A FRENCH RESTAURATION GILT-BRONZE AND CRYSTAL
MANTEL CLOCK BY ESCALIER DE CRISTAL, PARIS**

the sphere case with dial inscribed *Vve Desarnaud/ l'Escalier de Cristal à Paris*, supported by a putto on a shell, flanked to each side by a swan, on a crystal base imitating water, the rectangular base on small bun feet, 22.5cm wide, 13cm deep, 39cm high (8 1/2in wide, 5in deep, 15in high).

The fine merchants store *A l'Escalier de Cristal* were established circa 1820 by Mrs Veuve Desarnaud at the Palais Royal in Paris. The firm was acquired in 1847 by Lahoché and by the mid-19th century was owned by Pannier. At that time the business expanded in manufacturing furniture, specialising in 18th century revival and Japanese styles.

£10,000 - 15,000
€14,000 - 21,000
US\$15,000 - 23,000



45

**A FRENCH RESTAURATION GILT AND PATINATED BRONZE
TWELVE-LIGHT CHANDELIER**

the circular corona issuing six ring and palmette chains supporting a central dish in the shape of an antique oil lamp, issuing foliate candlearms, each terminating with a foliate drip-pan and candleholder, with lower foliate and pomegranate terminal, *77cm in diameter, 96cm high (30in in diameter, 37 1/2in high).*

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

Sotheby's New York, Ariane Dandois Volume I, 25 October 2007, lot 86 (\$32,200).



46

A FRENCH CHARLES X GILT-BRONZE AND OPALINE THREE-PIECE CLOCK GARNITURE

comprising a clock and pair of urns; the clock with urn shaped body flanked to each side by a swan handle, the circular dial inscribed *Aug. Boussard*, on a circular spreading foot and square base, the urns *en suite*, the clock: 18cm wide, 14cm deep, 38cm high (7in wide, 5 1/2in deep, 14 1/2in high); the urns: 31cm high (12in high). (3)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

Opaline glass, which should more correctly be termed '*cristal d'opale*', is formed from a type of lead crystal which is then coloured by the addition of other substances.

'Cristal d'opale' first appeared in the Empire period when the celebrated Baccarat factory was established. Baccarat rivalled and rapidly eclipsed the output of the English and Bohemian manufacturers, which until then had dominated the production of crystal glass. The taste for such coloured opalines was particularly marked in the Restoration period. The *Journal des Dames et des Modes* in January 1824 for instance remarked that '*On a donné aux dames, en cadeau de Jour de l'An, beaucoup de cristaux colorés en blanc laiteux dit opale; en rose dit hortensia, en bleu dit turquoise...*' (S. Faniel ed., *Le Dix-Neuvième Siècle Français*, Paris, 1957, p. 126).

A 'vase urne en cristal d'opale bleu' 'turquoise' of apparently identical form and dated to circa 1810 - 1820 is illustrated in C. Vincendeau, *Les Opalines*, Luçon, 1998, p. 32, while a clock of 'bleu lavande' with very similar swan's neck terminals and dated to circa 1825 is illustrated on p. 61.





47

A LARGE FRENCH LATE 19TH CENTURY, EMPIRE STYLE, GILT AND PATINATED BRONZE MOUNTED MAHOGANY JARDINIÈRE EN ATHÉNIENNE

the jardinière with pierced acanthus and anthemion gallery, on three scroll supports, each surmounted by a female bust caryatid, joined by a lower ring stretcher centred by a flame, on paw feet, 62cm in diameter, 156cm high (24in in diameter, 61in high).

Provenance:

Sold as Empire early 19th century, Sotheby's London, anonymous sale, 2 December 2008, lot 229 (£34,850).

£15,000 - 25,000

€21,000 - 34,000

US\$23,000 - 39,000





48

**AN ITALIAN EARLY 19TH CENTURY CARVED
GILTWOOD AND WHITE PAINTED GESSO CONSOLE
TABLE AND MIRROR**

in the manner of Giovanni Battista Piranesi
the top cresting with palmettes flanked to each angle by a
bacchic mask, the rectangular mirror plate within a frame
decorated with neo-Classical motifs, the console surmounted
by a Sienna marble top, above a scrolling foliate frieze, on
two supports carved as horses, with a mirrored back and
shaped base, *the mirror: 218cm high, 118cm wide (85.5'
high, 46' wide); the console table: 94cm high, 125cm wide,
33cm deep (49in wide, 12 1/2in deep, 37in high).* (2)

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000

Provenance:

Sotheby's London, Important Continental Furniture, Ceramics
and Clocks, 2 December 2008 (£37,250).





49

A SWEDISH EARLY 19TH CENTURY GUSTAV IV GILT-BRONZE, PINK AND CLEAR CUT-GLASS EIGHT-LIGHT CHANDELIER

hung with faceted drops and beads, the pierced central band issuing scrolling candlearms with foliate drip-pans and candle-holders, 71cm in diameter, 116cm high (27 1/2in in diameter, 45 1/2in high).

Sotheby's New York, Ariane Dandois Volume I, 25 October 2007, lot 72 (\$97,000).

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000





50

50

A PAIR OF RUSSIAN 19TH CENTURY GILT-BRONZE THREE-LIGHT CANDELABRAS

each with an eagle wearing a laurel wreath, issuing twin serpent arms, surmounted by a bulbous candle holder with foliate drip-pan, on a square base with scrolling acanthus cast leaves, on ball feet, 24cm wide, 10cm deep, 32cm high (9in wide, 3 1/2in deep, 12 1/2in high). (2)

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



51

51

A PAIR OF EARLY 19TH CENTURY GILT-BRONZE CANDLESTICKS

possibly Russian
each with a tapering stem headed by maiden's masks and surmounted by a lotus and palmette decorated nozzle with still-leaf cast circular drip pan, above a circular spreading foot with palmette-cast ring, 11.5cm in diameter, 28cm high (4 1/2in in diameter, 11in high). (2)

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700

These candlesticks can be compared to a relatively unknown group of decorative objects, which is traditionally associated with Moscow bronze work (I. Sychev, *The Russian Chandeliers 1760-1830*, Moscow, 2003, pp. 189-192, figs. 968-969).

A closely related pair is at Arkhangelskoye near Moscow, in the Prince's Study or Third Corner Room, which was decorated between 1810 and 1820 with a suite of ormolu-mounted Karelian birch furniture (V. Rapoport, *Arkhangelskoye*, Leningrad, 1984, fig. 49).



52

A RUSSIAN 19TH CENTURY BRASS-MOUNTED MAHOGANY CANAPÉ

the shaped top above a padded back and seat, on square legs, 181cm wide, 80cm deep, 112cm high (71in wide, 31in deep, 44in high).

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000

A canapé of comparable design and decoration is in the Pavlovsk Palace, illustrated in the 1977 exhibition, A. Kuchumov, *Household Interior Decoration in Nineteenth Century Russia*, St Petersburg, 1977, p. 52. See also T. K. Sokolova and K.A. Orlova, *Russian interiors of the first third of the 19th century seen through contemporary eyes*, St Petersburg, 1982, p. 63.

Provenance:

Sotheby's New York, Ariane Dandois Volume I, 25 October 2007, lot 52 (\$28,000).

A 'WUNDERKAMMER' COLLECTION OF WORKS OF ART AND SCIENTIFIC INSTRUMENTS FROM A PRIVATE STUDIOLO

Lot 53 - 78



53^Y Φ

AFTER JACQUES CALLOT, FRENCH (C.1592-1635): A SET OF DIEPPE IVORY PLAQUES DEPICTING SCENES FROM THE 'THE MISERIES AND MISFORTUNES OF WAR' MOUNTED WITHIN AN EBONISED RIPPLE MOUNTED FRAME

the ivory plaques probably 19th century, the frame 17th century Flemish or Italian

the ten rectangular plaques with incised and blackened figural landscape and interior scenic decoration relating to the various stages of conflict and its consequences below a similar central rectangular panel with title inscription *LES MISERES ET LES, MAL-HEURS, DE LA GVERRE, Represntez Par- JACQUES CALLOT, Noble Lorrain, ET mis en lumiere Par ISRAEL, son amy, A PARIS 1633, Avec Privilege du Roy* and a circular portrait plaque of Callot, flanked by two small rectangular panels of fortified building, all mounted on an ebonised wood ground, *the larger plaques, 8cm x 18cm, the circular portrait plaque, 7.5cm diameter, the smaller plaques, 8cm x 7cm, the frame, 100cm x 85cm overall.*

Jacques Callot (French: c. 1592 – 1635) was a Baroque printmaker and draftsman from the Duchy of Lorraine which at this time an independent state on the north-eastern border of France and southwestern border of Germany overlapping the southern Netherlands. He was an important person in the development of the old master print and made more than 1,400 etchings that chronicled the life of his period, featuring soldiers, clowns, drunkards, Gypsies, beggars, as well as court life. He also etched many religious and military images, whilst many prints featured extensive landscapes in their background.

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000

**A GERMAN 19TH CENTURY SILVER MOUNTED OSTRICH EGG
MYTHICAL BIRD ON STAND**

the egg body surmounted by a removable lid with foliage handle, the straps decorated with masks and scrolling foliage, the bird holding chains in his beak, on a naturalistic oval base, raised on a wooden burr plinth, 35cm wide, 13cm deep, 60.5cm high (13 1/2in wide, 5in deep, 23 1/2in high).

£15,000 - 25,000

€21,000 - 34,000

US\$23,000 - 39,000



55
A GERMAN OR AUSTRIAN 19TH CENTURY SILVER-GILT AND ENAMEL-MOUNTED NAUTILUS-SHELL CUP

the pierced and engraved cup decorated with foliage, surmounted to the front by a dragon with enameled wings and paste-set eyes, the back with a bearded mask, on a serpentine foot and shaped base, 18cm wide, 8.5cm deep, 22cm high (7in wide, 3in deep, 8 1/2in high).

£4,000 - 6,000
 €5,500 - 8,200
 US\$6,200 - 9,300

56
A FRENCH 19TH CENTURY SILVERED METAL MOUNTED NAUTILUS-SHELL CUP

stamped A.M.
 the shell surmounted by a winged caryatid, the front with a strapwork cartouche centred by a figure of a young Poseidon, the stem cast as a mermaid, on a circular foot with winged seahorse feet, 18cm wide, 16cm deep, 35cm high (7in wide, 6in deep, 13 1/2in high).

£3,000 - 5,000
 €4,100 - 6,800
 US\$4,600 - 7,700

57
A 19TH CENTURY SILVERED METAL MOUNTED NAUTILUS-SHELL CUP

possibly German or Dutch with scrolling acanthus mounts and circular foot with egg-and-dart moulding, 18cm wide, 8cm deep, 22.5cm high (7in wide, 3in deep, 8 1/2in high).

£1,000 - 2,000
 €1,400 - 2,700
 US\$1,500 - 3,100



55



56



57

58

**A SPANISH EARLY 20TH CENTURY
GILT-METAL AND CORALLIUM
RUBRUM-MOUNTED NAUTILUS-
SHELL CUP AND COVER**

the hinged lid surmounted by a bearded head and a trident, on a shaped stem with red coral branch, on a shaped base with four scrolling feet, 18cm wide, 12cm deep, 38cm high (7in wide, 4 1/2in deep, 14 1/2in high).

£4,000 - 6,000
€5,500 - 8,200
US\$6,200 - 9,300



58

59

**A 19TH CENTURY PATINATED
BRONZE ASTROLOGY VAMPIRE'S
SKULL**

possibly English
cast with various runes, symbols and
signs, 20cm wide, 13cm deep, 12cm
high (7 1/2in wide, 5in deep, 4 1/2in
high).

£1,500 - 2,000
€2,100 - 2,700
US\$2,300 - 3,100



59

60

**A GERMAN 19TH CENTURY GILT-
METAL MOUNTED COCONUT CUP
AND COVER**

the removable domed lid surmounted by
a figure of a warrior, the neck decorated
with profile portrait medallions and birds,
the coconut body within strapwork and
caryatid supports, on a bulbous foot
and circular spreading foot, 11cm in
diameter, 41cm high (4in in diameter,
16in high).

£5,000 - 8,000
€6,800 - 11,000
US\$7,700 - 12,000



60

61

AN ITALIAN 17TH CENTURY STYLE ORMOLU, AGATE, PAINTED STONE AND PIETRE DURE-MOUNTED EBONY FRAME

the arched pediment surmounted by a lapis ball finial, above an oval amethyst medallion, the oval central panel painted with a figure in a landscape, within scrolling mounts and stone medallions, 24cm wide, 36cm high (9in wide, 14in high).

£5,000 - 8,000
€6,800 - 11,000
US\$7,700 - 12,000



61

62

A SET OF THREE RUSSIAN EARLY 19TH CENTURY RED JASPER TAZZAS

two with circular and one with oblong dishes, each on a turned foot and square base, 14.5cm wide, 9cm deep, 9cm high (5 1/2in wide, 3 1/2in deep, 3 1/2in high). (3)

£1,000 - 2,000
€1,400 - 2,700
US\$1,500 - 3,100

63

A PAIR OF SMALL RUSSIAN 19TH CENTURY URAL JASPER URNS

each baluster vase on a circular stepped foot, raised on a square plinth with scroll base, 10cm wide, 8cm deep, 25cm high (3 1/2in wide, 3in deep, 9 1/2in high). (2)

£1,000 - 2,000
€1,400 - 2,700
US\$1,500 - 3,100

Literature:

Antoine Chenevière, *Russian Furniture*, p. 260.

64

A SET OF FRENCH 18TH CENTURY BRASS AND METAL SCALES

inscribed *Grand enclos de Saint Jean de Latran, A Paris*, on double 'C'-scroll supports and a tri-form base, 55cm wide, 30cm deep, 80cm high (21 1/2in wide, 11 1/2in deep, 31in high).

£3,000 - 4,000
€4,100 - 5,500
US\$4,600 - 6,200



63



62



65

**A FRENCH 19TH CENTURY BRASS AND ENGRAVED PAPER
CELESTIAL GLOBE IN ORIGINAL WALNUT TRAVELLING CASE**

by A. Hue & A. Bretel, Paris

the globe fitted in a hinged box with carrying handle to each side, with
maritime compass and stand inscribed *Grasselli. Malacrida - Marseille*,
the travelling case: 49cm wide, 37cm deep, 31.5cm high (19in wide,
14 1/2in deep, 12in high).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

66

TWO CELESTIAL SPHERES

one an Italian 19th century celestial globe by Heis & Gould, on
an ebonised circular stand, the other a brass armillary sphere
globe in a wooden case centred by a compass, the celestial
globe: 22.5cm in diameter, 48cm high (8 1/2in in diameter, 18
1/2in high); the armillary globe: 25.5cm high (7in in diameter,
10in high). (2)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



65

66



67

67

A LARGE GERMAN 19TH CENTURY COMBINED PLANETARIUM AND TELLURIUM ON WALNUT COLUMN BY JAN FELKL & SON

the geared movement operated by a mounted crank at the side of a brass drum, the orbiting planets raised on brass columns, raised on a cylindrical pedestal on square base with bun feet, 110cm in diameter, 180cm high (43in in diameter, 70 1/2in high).

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200



68

68

A FRENCH LATE 19TH CENTURY PAPIER MÂCHÉ, BONE, ENGRAVED PAPER AND BEECH WOOD ARMILLARY TABLE SPHERE

in the manner of Charles-François Delamarche of traditional form, the applied engraved paper calibrations and geographical information on the rings and globe printed in French, on spirally turned supports and stand, 46cm in diameter, 56cm high (18in in diameter, 22in high).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

66

69

A GROUP OF FOUR 19TH CENTURY SURVEYING INSTRUMENTS

comprising a 19th century French watchmakers topping tool on wooden stand centred by a drawer, together with a German 19th century theodolite signed *Hildebrand/ Freigberg*, a French late 18th century brass and metal goniometer on stand and a French 19th century brass protractor in wooden case stamped *I.C.*, the topping tool: 27cm wide, 17cm deep, 27cm high (10 1/2in wide, 6 1/2in deep, 10 1/2in high). (4)

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700





70

70

**A DUTCH GILTWOOD FRAMED TROMPE-L'OEIL DRAWING
BY G. WENTELER**

depicting a maritime view surrounded by folded letters, notes and musical sheet, signed to the bottom *G. Wenteler*, 82.5cm wide, 62.5cm high (32in wide, 24 1/2in high).

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

71

**A FRENCH 19TH CENTURY BRASS GRAPHOMETER
BY LEREBOURS WITH ORIGINAL WOODEN CASE**

signed to the front *Lerebours à Paris*, 27.5cm wide, 19cm deep, 14cm high (10 1/2in wide, 7in deep, 5 1/2in high).

£1,200 - 1,800

€1,600 - 2,500

US\$1,900 - 2,800

'*Lerebours à Paris*' signature refers to Noël-Jean Lerebours (1761–1840) or his son, Noël-Marie Paymal Lerebours (1794–1855). Both were prominent instrument makers in Paris. The firm became *Lerebours et Secretan* in 1845.



71



72

A GROUP OF THREE 19TH CENTURY ELECTRICAL DEVICES

including an electrostatic generator and particle conductor after Francis Hawksbee (1666-1713), a vacuum pump and glass aurora tube after Otto Guericke (1602-1686) and an electrical egg on stand after Charles de Coulomb (1736-1806), *the electrical egg on stand: 15cm in diameter, 70cm high (5 1/2in in diameter, 27 1/2in high)*. (3)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



73^{Y Φ}

**A GROUP OF VANITIES: INCLUDING AN OLIVE-WOOD BOX
SIMULATING A BOOK, TWO JAPANESE IVORIES AND A
PLASTER MODEL OF A SKULL**

the book inscribed to the spine and top *Vive Moriturus*, surmounted
by an alabaster skull lid, a Japanese ivory skull, a Japanese lady-ghost
above a skeleton and a patinated plaster model of a skull, *the book*:
17cm wide, 13.5cm deep, 10cm high (6 1/2in wide, 5in deep, 3 1/2in
high). (4)

£1,000 - 2,000
€1,400 - 2,700
US\$1,500 - 3,100





74



75



74
A FRENCH 19TH CENTURY PATINATED BRONZE VANITY SKELETON SMOKING A CIGAR
 seated on a naturalistic cast base, with letters *B R* to the underside,
 39cm wide, 39cm deep, 49cm high (15in wide, 15in deep, 19in high).

£1,000 - 1,500
 €1,400 - 2,100
 US\$1,500 - 2,300



75
A FRENCH 19TH CENTURY PATINATED PLASTER ANATOMICAL MODEL OF AN 'ÉCORCHÉ'
 simulating bronze, skin removed from the body exposing the muscles
 and vessels, on an oval base, indistinctly signed twice, 31cm wide,
 22cm deep, 72cm high (12in wide, 8 1/2in deep, 28in high).

£800 - 1,200
 €1,100 - 1,600
 US\$1,200 - 1,900



76

76

**AN EARLY 20TH CENTURY GILT-BRONZE MOUNTED
EBONISED CABINET INSET WITH ASTRONOMICAL MAPS**

the rectangular top above a long frieze drawer centred by twin shell mounts, above a pair of cupboard doors mounted with circular medallions of astronomical maps with constellation names, the interior fitted with adjustable shelves, the angles mounted with laurel wreaths, on a stepped base, 171cm wide, 66cm deep, 94cm high (67in wide, 25 1/2in deep, 37in high).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

77

A MIDDLE EASTERN BRONZE CELESTIAL GLOBE ON STAND

with Islamic inscriptions, on a stand with columnar supports, each joined by a lower circular stretcher with further inscriptions, 13cm in diameter, 26cm high (5in in diameter, 10in high).

£500 - 800
€680 - 1,100
US\$770 - 1,200

78

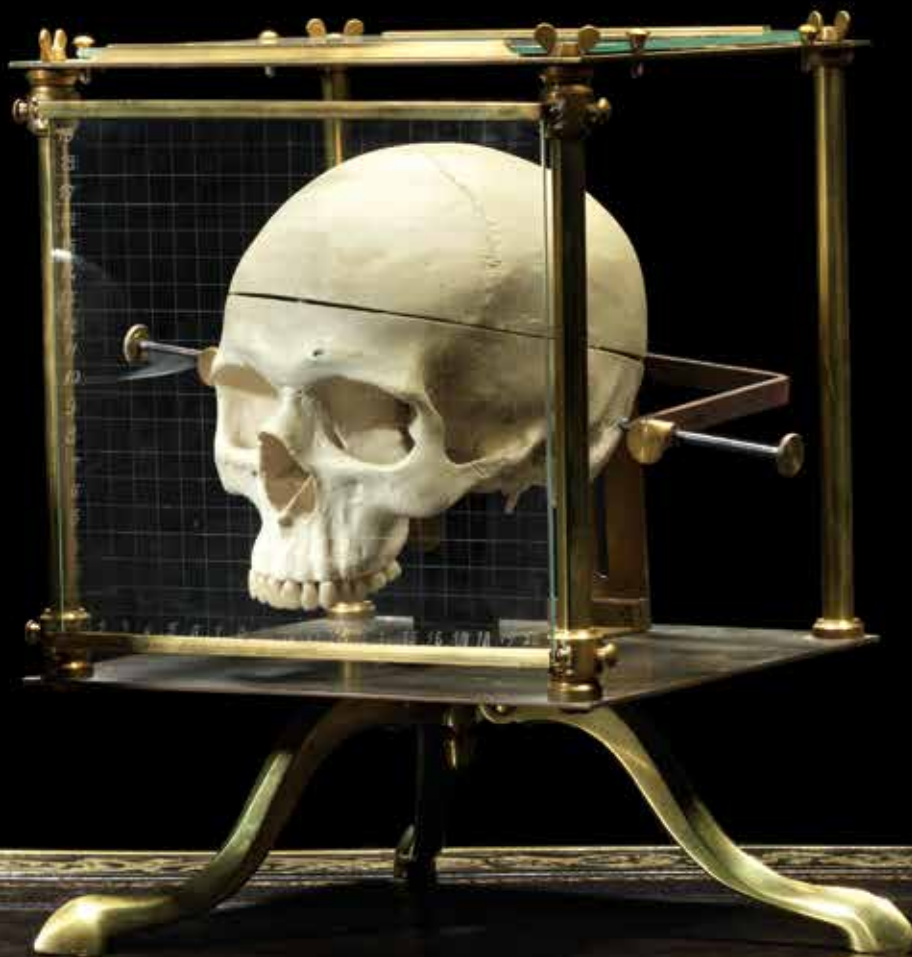
A SWISS BRASS AND ENGRAVED GLASS CRANIOMETER

possibly by Johannon Schriber, dated 1901
signed to the back of the craniometer *JF Meyer Herman/ Zurich* on hinged spreading legs, together with a hinged wooden case inscribed to the front *Johannon Schriber 1901, 30cm wide, 30cm deep, 34cm high (11 1/2in wide, 11 1/2in deep, 13in high)*.

£3,000 - 4,000
€4,100 - 5,500
US\$4,600 - 6,200



77



78





79

**AN ITALIAN PIETRE DURE AND SPECIMEN MARBLE PANEL
DEPICTING THE 'TOMB OF CECILIA METELLA'**

most probably Florentine, late 19th century
showing antique ruins, peasants, two cows and a goat, the marble laid
onto a slate back, within a gilt-bronze frame, the top with ring handle,
67cm wide, 56.5cm high (26in wide, 22in high).

£30,000 - 40,000

€41,000 - 55,000

US\$46,000 - 62,000

This panel is based upon a design by the Roman painter Ferdinando Partini which was created as part of a series of six views of ancient Roman monuments. These paintings, signed and dated, are preserved in the Museo dell' Opificio. The composition, architecture, coat of arms and frieze decorating the tomb were copied from an etching by Giovanni Battista Piranesi of 1762. Between 1794 and 1798 three of the paintings were executed in pietre dure for the Palazzo Pitti in Florence: the views of the Pantheon, the Arch of Janus, and the Tomb of Cecilia Metella.

In 1799 after the arrival of French troops in Florence, two of these pictures and other treasures were sent to Paris, and only returned after Napoleon's fall in 1815.

The tomb of Cecilia Metella on the Via Appia in Rome was built around 79 BC. The prominent location on one of the most important roads to Rome became a site for monumental tombs of the ancient Roman elite. The inscription on the tomb, reads as follows *CAECILIAE / Q. CRETICI F. / METELLAE CRASSI*, or "To Caecilia Metella, daughter of Quintus Creticus, [and wife] of Crassus".

The tomb of Cecilia Metella is still one of the most impressive and celebrated sights along the Appian Way. In medieval times the tomb became part of a fortress.

A very similar late 18th century Florentine pietre dure panel from the Opificio delle Pietre Dure forms part of the Rosalinde and Arthur Gilbert Collection, in the Victoria and Albert Museum, London.

Literature:

-Charles Avery, assisted by Arthur Emperatori, *Mosaics from the Gilbert Collection: summary catalogue*, Exhibition catalogue Victoria & Albert Museum, London.

-Giusti, Mazzoni and M. Pamploni *Il Museo dell'Opificio delle Pietre Dure a Firenze*, Milan, 1978, p. 329.

-Alvar Gonzalez-Palacios, Steffi Röttgen, Claudia Przyborowski, *The Art of Mosaics: Selections from the Gilbert Collection*, Los Angeles County Museum of Art, 1982, p.224.

-Anna Maria Massinelli, *The Gilbert Collection: Hardstones*, London, 2000, No. 67, pp. 164-165.

Annamaria Giusti, *Pietre Dure and the Art of Florentine Inlay*, London, 2006, No 195, pp. 237-239.



80

**AN ITALIAN LATE 19TH
CENTURY PIETRE-DURE
MOUNTED EBONY AND
EBONISED VITRINE
BIBLIOTHÈQUE**

the upper-structure fitted with two glazed doors within bands of hard stone and oval lapis medallions, the sides with similar glass panels, above a pair of cupboard doors fitted with geometric panels of stone, the interior fitted with a shelf and two pigeon holes, the sides with further lapis medallions, on shaped feet, 126cm wide, 48.5cm deep, 221cm high (49 1/2in wide, 19in deep, 87in high).

£12,000 - 18,000

€16,000 - 25,000

US\$19,000 - 28,000





81

**81
AN ITALIAN GILTWOOD AND SIMULATED PORPHYRY
OVERMANTEL MIRROR**

the rectangular mirror plate within a frame with painted porphyry background, each angle applied with a palmette, surmounted by a pierced cartouche, 93.5cm wide, 144.5cm high (36 1/2in wide, 56 1/2in high).

£4,000 - 6,000
€5,500 - 8,200
US\$6,200 - 9,300

**82
AN UNUSUAL ITALIAN LATE 19TH CENTURY GILT-BRONZE
AND MARBLE FIGURAL GUÉRIDON**

the circular Yellow Benou Breccia marble top with beaded surround, above a young Diana figural support, seated on a square Red Quartzite socle, on a circular stepped base and bun feet, 65cm in diameter, 89.5cm high (25 1/2in in diameter, 35in high).

£7,000 - 10,000
€9,600 - 14,000
US\$11,000 - 15,000







84

83

AN UNUSUAL ROMAN 19TH CENTURY GILT-BRONZE, AMETHYST, ROSSO AND VERDE ANTICO MARBLE BUST OF AN EMPEROR

the gilt-bronze head inset into amethyst shoulders with drapery, on a spreading circular foot and square base, 19cm wide, 10cm deep, 31cm high (7in wide, 3 1/2in deep, 12in high).

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

84

AN ITALIAN LATE 19TH CENTURY GILT-BRONZE, WHITE MARBLE AND AMETHYST PEDESTAL TABLE

the stepped rectangular top inset with an amethyst panel, on a scrolling foliate vase support, raised on a shaped stepped spreading base, 61.5cm wide, 44.5cm deep, 75cm high (24in wide, 17 1/2in deep, 29 1/2in high).

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



84



85

**A RARE FRENCH LATE 18TH/ EARLY
19TH CENTURY GILT-BRONZE MOUNTED
AMETHYST MANTEL CLOCK
BY DELIAU A PARIS**

the 'borne'-shaped case surmounted by a seated figure of Cupid holding a flaming torch, the circular white enamel dial with moon-phase and calendar inscribed *Deliau A Paris/ rue de la Barillerie no. 24*, above a panel emblematic of the Arts and Sculpture, on circular bun feet, 27.5cm wide, 17cm deep, 61cm high (10 1/2in wide, 6 1/2in deep, 24in high).

£30,000 - 50,000

€41,000 - 68,000

US\$46,000 - 77,000





**A PAIR OF NEOCLASSICAL 19TH CENTURY GILT-BRONZE
MOUNTED AMETHYST VASES AND COVERS**

each with a removable domed lid with pine finial, above a waisted neck flanked to each side by a scrolling acanthus cast handle with lion's heads, the ovoid body centred by a ribbon-tied trophy with flower-filled cornucopias, on a circular spreading foot and square base, raised on a further stepped square plinth with acanthus-cast border and square base, 17cm wide, 15cm deep, 61cm high (6 1/2in wide, 5 1/2in deep, 24in high). (2)

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000



87

A PAIR OF ITALIAN GILT AND PATINATED-BRONZE, PIETRE DURE, LAPIS AND JASPER INLAID GUÉRIDONS

each with a circular white marble top inlaid with 'C'-scrolls of various hard stones within outer bands and vignettes, within a bronze surround of scrolling foliage and palmettes, on a central stem support and three sphinxes, each surmounted by a further fluted support, on a tri-form base, *81cm in diameter, 77.5cm high (31 1/2in in diameter, 30 1/2in high)*. (2)

£25,000 - 35,000

€34,000 - 48,000

US\$39,000 - 54,000







88

**AN ITALIAN 19TH CENTURY GILTWOOD AND PIETRE-DURE
OCTAGONAL CENTRE TABLE**

the black marble top inlaid to the centre by a flowering branch within radiating bands and an outer border of specimen marbles and hard stones, on a central octagonal stem with scrolling supports, on spreading scroll legs, 78cm wide, 78cm deep, 78cm high (30 1/2in wide, 30 1/2in deep, 30 1/2in high).

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000



A PAIR OF LARGE PORPHYRY VASES AND COVERS

each with removable domed lid with pine-cone finial, the waisted neck flanked to each side by twin-snake handles, the ovoid body flanked to each side by a bearded mask, on a spreading circular foot and square base, 37cm wide, 28cm deep, 102cm high (14 1/2in wide, 11in deep, 40in high). (2)

£30,000 - 40,000

€41,000 - 55,000

US\$46,000 - 62,000

An identical pair of vases, described as 18th century, illustrated in Dario Del Bufalo, *Porphyry - Red Imperial Porphyry. Power and Religion*, 2012, V128. p156.





90

AN ITALIAN EARLY 19TH CENTURY CIRCULAR MICROMOSAIC PLAQUE OF A HOUND

attributed to the studio of Giacomo Raffaelli, Rome seated on grass against a dark blue ground within a red and white tesserae border, 7cm in diameter, (2 1/2in in diameter).

£2,500 - 3,500

€3,400 - 4,800

US\$3,900 - 5,400

A gold-mounted *bonbonnière* attributed to Johann-Christian Neuber with a similar micromosaic panel of a hound, also produced in the studio of Giacomo Raffaelli, can be found in J. H. Gabriel, *The Gilbert Collection of Micromosaics*, London, 2000, p.57 and in C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, no. 82.

Several micromosaics after the same composition are illustrated in D. Petochi, M. Alfieri and M. Grazia Branchetti, *I mosaici minuti Romani dei secoli XVIII e XIX*, Rome, 1981, figs. 19-22. A further tortoiseshell box with Austrian gold mounts dated 1805 with a similar micromosaic panel of a hound is in the permanent collection of the Victorian and Albert museum, AN241366001001.



90



91

**AN ITALIAN MID-19TH CENTURY SIENNA, BRECCIA, ROSSO
AND WHITE MARBLE CONSOLE TABLE**

the stepped rectangular top inset with a circular medallion within a
banded surround, raised on large scroll supports terminating with paw
feet on rectangular stepped base, 125cm wide, 64.5cm deep, 94cm
high (49in wide, 25in deep, 37in high).

£6,000 - 9,000

€8,200 - 12,000

US\$9,300 - 14,000





92

A LARGE PAIR OF 19TH CENTURY TERRACOTTA LIONS

each reclining on a rectangular base, 126cm wide, 40cm deep, 70cm high (49 1/2in wide, 15 1/2in deep, 27 1/2in high). (2)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000





93



93

A PAIR OF FRENCH PATINATED BRONZE RHINOCEROS ON RED AND BLACK MARBLE BASES

each depicted with two horns and thick folded skin, raised on a rectangular stepped marble base, 29cm wide, 14.5cm deep, 19cm high (11in wide, 5 1/2in deep, 7in high). (2)

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300



94



94

A PAIR OF LATE 19TH CENTURY LOUIS XVI STYLE GILT-BRONZE MOUNTED PINK BRÈCHE MARBLE PEDESTALS

each with a square top above a tapering column mounted with a musical trophy, on a stepped foot and square base, 37.5cm wide, 37.5cm deep, 113cm high (14 1/2in wide, 14 1/2in deep, 44in high). (2)

£5,000 - 7,000

€6,800 - 9,600

US\$7,700 - 11,000



95

A PAIR OF FRENCH LATE 19TH CENTURY PATINATED CAST-IRON JARDINIÈRES URNS BY VAL D'OSNE, PARIS

after the bronze urns *Aux Amours Ailés Accoudés*, Parterre du Midi, Jardins de Versailles
each body with basketweave decoration, flanked to each side by a seated winged putto on lion's head handle, the front with a medallion of Mars, the back with Minerva, on a spreading reeded foot and square base, stamped *Fonderies Du Val D'Osne/ 58 B. Voltaire Paris*, 74cm wide, 53cm deep, 89cm high (29in wide, 20 1/2in deep, 35in high). (2)

£6,000 - 8,000

€8,200 - 11,000

US\$9,300 - 12,000

These cast iron urns are after bronze vases believed to have been cast by Duval from designs by Louis XIV goldsmith Claude Ballin. They remain today on short marble plinths separating the Parterre du Nord from the Parterre d'Eau at Versailles. Copies in bronze were made for the estate of the Fourth Marquess of Hertford (circa 1860) 'Château de Bagatelle', in the Bois de Boulogne.

The firm Val d'Osne was founded in 1835 by J.P.V. André and based at the Val d'Osne in the Haute-Marne. By 1850's they had achieved international recognition and exhibited at the Great Exhibition of 1851. In the London 1857 exhibition they exhibited a large bronze fountain cast with swans and classical figures which further increased their reputation. Many of the best sculptors in Paris were commissioned by André including Carrier-Belleuse, Pradier and Delaplanche. In 1850 Mathurin Moreau was employed by the firm to create numerous statues to be produced in cast iron and bronze. A similar model to the present pair of urns is illustrated in the Société Anonyme des Haut Fourneaux & Fonderies du Val d'Osne catalogue as plate 112.

Literature:

F. Souchal, *The French Sculptors of the 17th-18th centuries, the Reign of Louis XIV*, Vol. II page 233.



Engraving by Jean Lepautre (1618 - 1682)



96



96

**A PAIR OF FRENCH LATE 19TH CENTURY
GILT-BRONZE AND ROUGE GRIOTTE MARBLE
MEDICI AND BORGHESE VASES**

each of Campana form with egg-and-dart-cast lip
above a body cast with Classical figures in relief, on a
square red marble base, 17.5cm wide, 17.5cm deep,
25cm high (6 1/2in wide, 6 1/2in deep, 9 1/2in high).
(2)

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100

97

**A LATE 19TH CENTURY CARVED WHITE
MARBLE GROUP OF TWO PLAYFUL PUTTI**

one feeding a bird, raised on an oval grey marble base,
32cm wide, 20cm deep, 35cm high (12 1/2in wide, 7
1/2in deep, 13 1/2in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700



97



98

**A FRENCH LATE 19TH CENTURY WHITE
MARBLE SCULPTURE OF A YOUNG MAIDEN**

after Claude Michel Clodion, French (1738-1814)
the standing figure holding a baby in one arm and
a dish of fruits in the other, on a circular stepped
grey marble base, signed to the side *Clodion*, 34cm
wide, 30cm deep, 77cm high (13in wide, 11 1/2in
deep, 30in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300





99

AN IMPORTANT FRENCH MID-19TH CENTURY GILT-BRONZE MOUNTED KINGWOOD, SATINÉ AND PARQUETRY BOMBÉ COMMODE AFTER THE MODEL BY CHARLES CRESSENT

attributed to Maison Millet, Paris

the serpentine Brocatelle Violette d'Espagne marble top above two long drawers centred by a flaming urn, flanked to each side by a child holding oak branches and headed by courting doves, the front angles with a bust of a boy and a girl each holding a dove, each bombé side with intertwined oak branches, on oak tree trunk supports and foliate-cast feet, 146cm wide, 63.5cm deep, 92cm high (57in wide, 25in deep, 36in high).

£70,000 - 100,000

€96,000 - 140,000

US\$110,000 - 150,000

Provenance:

Christie's London, 12th July 1984, lot 76, (£10,260).

The original model for the present commode dates from the 1730s and is the work of Charles Cressent (maître in 1720; d. 1768). Entering the collection of the Dukes of Hamilton after the French revolution, the commode was sold at the celebrated Hamilton Palace sale (lot 1806) in 1882. It was purchased by Ferdinand Rothschild and is now in the collection at Waddesdon Manor, Buckinghamshire.

This impressive Régence style commode is reminiscent of the work of François Linke, however none of the mounts appear to be stamped or recorded in his *oeuvre*. Maison Millet was an active client of François Linke and it is believed that this commode with its distinctive high quality mounts and construction are characteristic of the production of this celebrated Parisian cabinet maker. Maison Millet was established by Théodore Millet in 1853, and continued until 1902 from premises at 11, Rue Jacques-Coeur, Paris before relocating to 23, Boulevard Beaumarchais. Maison Millet was a highly regarded furniture company that was described as producing '*meuble et bronze d'art, genre ancien et moderne*'. The firm won several awards in the series of exhibitions in London and Paris, such as the gold Medal in the 1889 Paris Exposition Universelle. In 1902 Maison Millet was authorised by the director of the Palais de Versailles to replicate Marie-Antoinette's celebrated *Grand Cabinet à bijoux*.

Literature:

Sir Anthony Blunt, *The James A. de Rothschild Collection at Waddesdon Manor*, Vol 1, 1974, pp. 200-206.

Camille Mestdag, *L'ameublement d'art français (1850-1900)*, avec la collaboration de Pierre Lecoules, Les éditions de l'amateur, 2010.









SILVER AND GOLD BOXES

Lot 100 - 165



100

A 19TH CENTURY SWISS ORIENTAL-MARKET GOLD AND ENAMELLED SNUFF BOX

maker's mark rubbed, possibly M within a lozenge for Magnin

Scalloped oval form, the cover with a central oval panel of trophies of love painted in monochrome, set on a ground of radiating relief floral panels, the scalloped sides with similar monochrome floral panels, with conforming base, length 7.5cm, weight 74.5gms.

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600





101

A 19TH CENTURY FRENCH GOLD SNUFF BOX

by Louis-François Tronquoy, Paris circa 1827-38

Curved rectangular form with rounded ends, the flush-hinged cover with diaper engine turning within borders of chased foliate and flowers on a matted ground, *length 5.7cm, weight 25.5gms.*

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

102

A 19TH CENTURY SWISS ORIENTAL-MARKET GOLD BOX

unmarked, circa 1860

Oval form, the cover with a central engraved panel of a galleon setting out to sea, within a chased and engraved floral border, the sides with relief floral panels separated by chased and engraved flowers, the base with a floral panel including a rose and a daffodil on a linear ground within a chased and engraved floral border, *length 7.3cm, weight 68.5gms.*

£1,800 - 2,200

€2,500 - 3,000

US\$2,800 - 3,400



103

AN EARLY 19TH CENTURY FRENCH GOLD SNUFF BOX

by Léger-Fortuné-Alexandre Ricart, with the unofficial post-revolutionary third standard mark and the charge and discharge marks for 1809-19, Paris circa 1810

The cover with central engine-turned diaper pattern decoration with a formal stiff leaf and flower head border, now mounted with a diamond and ruby 'M V,' monogram, the sides with similar engine-turned decoration, *length 6cm, weight 54gms.*

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100





104

A 19TH CENTURY SWISS ORIENTAL-MARKET GOLD AND ENAMELLED BOX

Unmarked apart from later French import marks

Oval scalloped form, the cover with a central panel of musical and amatory trophies painted *en pleine* on a turquoise blue ground within a champlevé floral and foliate border, the scalloped sides with alternating painted and champlevé floral panels, the base with a central panel with roses, convolvulus, forget-me-nots and a tulip, *length 7.7cm, weight 94gms.*

£9,000 - 12,000

€12,000 - 16,000

US\$14,000 - 19,000



105

105

A 19TH CENTURY SWISS ORIENTAL-MARKET GOLD AND ENAMELLED ZARF

unmarked

Vase form, with a wavy rim in turquoise champlevé enamel, the body decorated with three panels of quivers, drums and trumpets, separated by scrolling wirework, the pierced foot enamelled in pink, green and blues, *height 5.5cm.*

£5,000 - 7,000

€6,800 - 9,600

US\$7,700 - 11,000



106

106

A 19TH CENTURY SWISS ORIENTAL-MARKET GOLD AND ENAMELLED ZARF

unmarked

Vase form, with a leaf and scroll rim in purple, green and white champlevé enamel, decorated with three oval panels of flowers, divided by gold wirework with applied gold leaves, the foot with pink, yellow and blue petals with similar leaf and scroll rim, *height 6.5cm.*

£5,000 - 7,000

€6,800 - 9,600

US\$7,700 - 11,000

107

A 19TH CENTURY FRENCH AGATE AND SILVER-GILT CUP

with hare's head petit guarantee mark for 1819-38, The carved agate bowl with two silver-gilt handles in the form of long-necked demi-female figures on scroll supports terminating in beaded acanthus leaves, the rim and foot with beaded borders, height 6.5cm, diameter 5.5cm.

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



108

A VICTORIAN GOLD, CORALLIUM RUBRUM, SAPPHIRE AND SEED PEARL-SET SCENT BOTTLE AND VINAIGRETTE FORMED FROM AN 18TH CENTURY MAJOLICA CANE HANDLE,

the mounts by William Chapman, London circa 1860, the cane handle by Francesco Antonio Xaverio Grue (1686-1746)

The crown of the cane handle painted with figures in an architectural capriccio, now mounted as the cover with elaborate gold mount set with alternating coral cabochons and pairs of sapphires between bands of seed pearls (untested), with sprung glass seal, the tapering body painted with putti bearing a basket of flowers, the base mount similarly gem set, with hinged cover opening to reveal the pierced grill, contained in original purple velvet case, height 9cm.

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200



109

A 19TH CENTURY GERMAN HARDSTONE AND GOLD MOUNTED SNUFF BOX

unmarked

Circular, the sandy-coloured quartz cover applied with carved hardstone fruit and foliage, with gold hinge mount on a conforming base with an applied hardstone butterfly to the underside, *height 3.7cm, diameter 7cm.*

£6,000 - 8,000

€8,200 - 11,000

US\$9,300 - 12,000

110

AN 18TH CENTURY GOLD CAGE WORK, BLACK LACQUER AND PIQUÉ CIRCULAR SNUFF BOX

unmarked

The lacquer cover decorated with a spray of flowers in gold wirework and chipped abalone shell with reeded gold hinge mount, the flared base with similar floral decoration separated by reeded gold lines, *height 3.7cm, diameter 5.5cm.*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200





111*

A 19TH CENTURY SWISS GOLD AND ENAMELLED BOX

by Joly & Chenevard, also stamped 18 and a mark imitating the French unofficial baby's head standard mark

Rectangular, the cover set with an enamelled panel depicting the Adoration of Jesus by the Shepherds, within a stiff leaf frame flanked by chased and engraved foliate pilasters, the sides with chased foliate panels within blue enamel stringing, the base decorated with a winged female term with out-swept foliate feet terminating in perched eagles, *length 9cm, weight all-in 140gms.*

£7,000 - 9,000

€9,600 - 12,000

US\$11,000 - 14,000



112

112

A MID 19TH CENTURY GERMAN VARI-COLOURED GOLD BOX

by Charles Collins & Söhne, Hanau circa 1840

Rectangular, the cover with relief decoration in rose and lemon gold of elaborate flowering foliage on a matted ground, the sides with bell husks and rose bands separated by vases of roses, the base with a central vase of flowers and fruit flanked by birds holding laurel garlands on a matted ground flanked and encircled with foliage, *length 9cm, weight 143gms.*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200



113

113

A 19TH CENTURY GERMAN VARI-COLOURED GOLD AND MICROMOSAIC MOUNTED SNUFF BOX

marked with a crowned T, probably Hanau, circa 1860

Rectangular with incurved corners, the cover set with an oval micromosaic panel of the attributes of love and fidelity: a faithful hound, a pair of cooing doves, the altar of love and the burning torch of ardour, within a turquoise-set frame on a scrolling foliate ground within geometric borders, the base with a central engraved panel of cooing doves above a quiver and torch, *length 8.5cm, weight all-in 102gms.*

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100



114



115

114*

AN EARLY 19TH CENTURY MEXICAN VARI-COLOURED GOLD AND DIAMOND-SET CHEROOT CASE

by José María Martínez, assay master Antonio Forcada, also with eagle tax mark and standard mark 20

Upright oval form, the hinged lid with floral sprays inside a leaf border, the sides with swags, urns and further floral sprays surrounding two oval panels, the first depicting a man and a basket of flowers, the second a lady with a quiver of arrows next to an altar, with a diamond-set push button, *height 6.5cm, weight 59gms.*

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

For a similar cherooot case by the same maker, see cat 127 in C. E. Martín, "La Plateria del Museo Franz Mayer" (Mexico 1992).

115*

AN EARLY 19TH CENTURY MEXICAN VARI-COLOURED GOLD AND DIAMOND-SET CHEROOT CASE

maker's mark unclear, assay master Antonio Forcada y la Plaza, also with eagle tax mark and standard mark 20

Upright oval form, the lid and body with bands of pierced guilloche and spiral decoration, the body with two rectangular cartouches with central flower motifs on a pierced ground, with a diamond-set push button, *height 6.5cm, weight 61oz.*

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

116*

AN EARLY 19TH CENTURY MEXICAN VARI-COLOURED GOLD CHEROOT CASE

assay master Cayetano Buitrón, also with eagle tax mark and standard mark 20

Upright oval form, the hinged lid with chasing and floral decoration, the sides with two oval panels on a linear and prick-dot ground, the first depicting a seated woman with cornucopia, the other with a sword fight scene next to a castle and cannon, with a push button in a wavy band, *height 6.5cm, weight 59gms*, together with a further unmarked Mexican gold cherooot case of upright oval form, the lid and body with spiral bands, the body with two martial trophy designs, with a diamond-set push button, *height 6.5cm, weight 61gms.* (2)

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200



116



117

FIVE VICTORIAN GOLD AND HARDSTONE MOUNTED SEALS

The first with tapering facet-cut citrine handle with oval gold shank with relief rocaille floral and foliate decoration, the matrix engraved with a crest and strap and buckle cartouche, *height 8.2cm*, the second with tapering agate handle and stylised lotus flower gold shank with pierced mount for the semi-circular pierced rotating bloodstone matrix, *height 9cm*, the third with rock crystal handle with rocaille gold mount and amethyst matrix engraved with a monogram, the fourth with hooped gold rocaille shank, the oval cornelian matrix engraved with an Arabic inscription, *height 4cm*, and the fifth with lyre-form gold shank and bloodstone matrix engraved with a monogram and crest, *height 4cm*. (5)

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

The crest and motto on the former part of this lot are those of STANDISH-CARR of Duxbury Park, Lancashire.



117

118

AN EARLY 20TH CENTURY DIAMOND-SET, GOLD AND OPAL MOUNTED DESK SEAL

in the Boucheron style, most probably French

The tapering facet-cut opal handle with gold mount with a band of flowers centred with diamonds between bands of channel-set rubies, the shank formed of six gold scrolls channel-set with rubies, vacant nephrite matrix, *height 7cm*.

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300



119

119

A RARE GEORGE III COMBINED GOLD SEALING WAX HOLDER AND SEAL

by George Cowdery, London 1789, hallmarked on body and maker's mark stamped multiple times on the inner lid and inner base

Cylindrical form, the body and pull-off lid with linear and pellet decoration between prick-dot and crescent bands, the matrix with an incuse image of a king's head, *length 10cm, weight 39gms*.

£1,500 - 2,000
€2,100 - 2,700
US\$2,300 - 3,100



118



120





121

120

A 19TH CENTURY GERMAN GOLD AND ENAMELLED DAY SNUFF BOX

incuse crossed-S and sunray mark, numbered 3617 to the flange, Hanau circa 1820

Rectangular, the cover with painted *en pleine* with a courting couple by a fountain in a darkened wooded landscape within a delicate laurel and berry champlevé enamel border, the sides with a similar band flanked by turquoise and white enamel stringing, the base with a spray of flowers including roses, buttercups and a passion flower on a black ground, *length 7.1cm, weight 78.7gms.*

£7,000 - 9,000

€9,600 - 12,000

US\$11,000 - 14,000

121

AN UNUSUAL 19TH CENTURY SWISS ORIENTAL-MARKET GOLD AND ENAMELLED SNUFF BOX

unmarked apart from a later Bugarian import mark and an erased Austro-Hungarian mark

The cover decorated with a 'chequer board' of lozenge-shaped panels of lake land scenes within foliate scroll and blue champlevé enamel border, the edge of the cover with pelmetted effect of red enamel roundels separated by bell husks, the sides with finely painted harbour and lakeland scenes separated by black and white champlevé enamelled pilasters, the base with a scene of sailing ship in a romantic harbour within a similar foliate scroll and blue champlevé enamel border, *length 8.2cm, weight all-in 141.5gms.*

£15,000 - 20,000

€21,000 - 27,000

US\$23,000 - 31,000



122

123

124

122*

A LATE 19TH/EARLY 20TH CENTURY AUSTRIAN DIAMOND, ENAMELLED GOLD, SEED PEARL AND CORALLIUM RUBRUM MOUNTED TIE PIN

maker's mark distorted, Vienna circa 1900

The finial finely modelled as the head of a moor with diamond eyes, seed pearl earrings and wearing a white enamelled turban sporting a diamond-set aigrette, *length 8.5cm*.

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100

123*

A FRENCH 19TH CENTURY DIAMOND-SET GOLD AND ENAMELLED KNIGHT'S HELMET TIE PIN

maker's mark on pin, slightly mistruck, probably for Jean-Hippolyte Voitelain, active after 1862

The finial formed as a knight's helmet with diamond-set crest and articulated visor, decorated in gun metal translucent enamel, *height 9cm, weight all-in 7.0gms*.

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

124*

TWO LATE 19TH CENTURY HARDSTONE AND GOLD MOUNTED FIGURAL TIE PINS

The first with a finial of the head of a Greek warrior finely carved from water opal and matrix on gold pin, *length 7.3cm*, the second with agate finial carved as an Arabian sage in a turban on gold pin, *length 7.2cm*.

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100



125

125

A 19TH CENTURY DIAMOND-SET GOLD TINDER CORD HOLDER AND STRIKER

unmarked, possibly Austro-Hungarian

The gold cylindrical holder with rocaillie relief floral decoration, the finial formed as the bust of a gentleman with diamonds in his turban and breast jewel, the other end of the cord hung with a gold heart mounted with a diamond, *length 10cm*, the striker with gold handle in the form of a deer on curved iron flint striker, *length 5cm, weight approximately 110 gms*.

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

126^Y Φ

A FINE AND RARE 18TH CENTURY GOLD CHATELAINE

the hanger marked CN thrice, for Christopher Nicholle, circa 1730, London

The hanger decorated with bell husks and foliage on a matted ground, hung with two smaller and a larger etui on fancy link chains, the smaller and the sides of the cover decorated with mask-heads amongst grotesque scrolling foliage, the base with a relief panel depicting Diana the huntress to one side and Venus and Cupid on the other within scrolling frames surmounted by baskets of fruit and flowers, all on a matted ground, the interior fitted with a penknife, a writing slip, a spoon, a pair of scissors, an ear pick, a pencil holder and pen nib, height of etui 10cm.

£12,000 - 18,000

€16,000 - 25,000

US\$19,000 - 28,000





127^Y Φ

A MID 18TH CENTURY MOTHER OF PEARL AND GOLD MOUNTED ETUI

unmarked

Ovoid section the mother of pearl panels retained by reeded gold mounts, the interior fitted with a tortoiseshell and gold piqué handled penknife, an ivory writing slip, a bodkin, a pair of scissors, a tweezer/ file and pencil holder, *height 9.2cm*.

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200

128

A MID 18TH CENTURY MOTHER OF PEARL AND GOLD MOUNTED SNUFF BOX

unmarked

Oval form, the cover and base relief-carved with scallop shell detail, reeded gold hinge mount and rim, *length 7.5cm*.

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



129

AN 18TH CENTURY GILT METAL EROTIC DOUBLE LIDDED SNUFF BOX

Rectangular, the cover with a pierced relief panel of two putti by a rocaille fountain over a panel of mother of pearl, opening to reveal a concealed erotic panel, the sides with basket weave decoration, *length 7.6cm*.

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100

130

A MID-18TH CENTURY GOLD AND HARDSTONE SNUFF BOX

unmarked

Cartouche form, the cover set with a central mocha agate panel with banded gold and cornelian decoration within a rocaille floral chased border, with reeded gold hinge mount and side, the base set with a dished mocha agate panel, *length 6cm.*

£7,000 - 9,000

€9,600 - 12,000

US\$11,000 - 14,000



131^Y

AN UNUSUAL LATE 18TH/EARLY 19TH CENTURY NEAPOLITAN TORTOISESHELL AND GOLD PIQUÉ NOVELTY TRICORN BOX

the central cylindrical compartment with hinged lid decorated with an angel holding a flowing banner, the base formed as a tricorn hat with upturned corners decorated with rocaille gold piqué, in a fitted red leather case, *diameter 8cm.*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200



132

132^Y

A LOUIS XVI MILLE FIORI GLASS AND GOLD CAGE WORK BOX

by Jean-François Delanoy, Paris 1780

Circular, the cover with a multi-coloured glass panel with floral-chased gold mount and tortoiseshell liner, the base also of tortoiseshell with four curved glass panels to sides and another to underside with similar floral gold mounts, *diameter 7.2cm.*

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



133

A LOUIS XVI GOLD AND ENAMEL BOX

maker's mark of Joseph-Etienne Blerzy, with charge mark of Jean-Baptiste Fouache, the date letter P for 1778/9, the rim with the discharge mark for Henry Clavel

Circular, with opaque and opalescent pink enamel on the lid, base and sides, painted to simulate moss agate, bordered with red *basse-taille* enamel and strings of white enamel 'pearls', with a later Garrard & Co. box, *diameter 4.8cm, weight 54gms.*

£6,000 - 8,000

€8,200 - 11,000

US\$9,300 - 12,000

133

134

A LATE 18TH/EARLY 19TH CENTURY LAPIS LAZULI AND GOLD BOX

possibly German, circa 1800, bearing marks imitating the discharge mark of tax fermier Louis Robin (1738-44) and the Paris date letter for 1738

Ovoid form, the lapis lazuli cover with reeded gold mount, the tapering lapis sides with similar reeded mounts and scroll thumbpiece, gold lining, *length 5.7cm.*

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



134

A LATE 18TH CENTURY RUSSIAN GOLD AND ENAMELLED IMPERIAL PRESENTATION PORTRAIT BOX

by Pierre Theremin, St Petersburg 1799, the miniature by Franz Gerhard von Kuegelgen (1772-1820)

Circular, the cover set with a portrait miniature of Grand Duke Alexander Pavlovich, later Tsar Alexander I, with gold-embroidered red collar, wearing the blue moiré sash and breast star of the Russian Order of St. Andrew, glazed with a gold frame, on a navy blue guilloché enamel ground within a champlevé enamel border of alternating fleurs de lys and demi-paterae, the side with a similar alternating upper band above blue guilloché enamel with white stringing, diameter 9.5cm, weight all-in 229gms.

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

Provenance:

Purchased from Gerald, 7th Duke of Wellington, in 1964 and thence by descent. Correspondence, in the Duke's hand, sold with the lot states that the box was left to the Duke by Louis Clarke (1881-1960), Fellow of Trinity Hall Cambridge and Director of the Fitzwilliam Museum (1937-46).

Wellington mentions that he already had two other gold boxes that he thought were given to his great-grandfather, by Tsar Alexander I, though it is not clear when this happened. The Tsar came to London after the first victory over Napoleon in June 1814 but the box (now kept at Apsley House) by Otto Samuel Keibel, shows the Tsar in his thirties and losing his hair. For a box showing the Tsar at a similar age to the present lot, one can compare another box by Keibel that was given to Lord Granville Leveson Gower (1773-1825) in 1801 or 1804/5, see cat 54, Charles Truman *The Gilbert Collection of Gold Boxes Vol II* (London 1991).

Pierre Theremin settled in St Petersburg in 1793 and was alderman of the Foreigner's Guild from 1800 to 1801 and, in that year he delivered four gold boxes to the Court Office for 1,580 roubles. By 1802, Theremin had left for Geneva where he spent the rest of his life, see Alexander von Solodkov, *Russian Gold and Silver* (London 1981). It is interesting to compare the present lot to another box by Theremin of the same date, still held by State Hermitage Collection (see illustration); though the portrait is a relief cameo it is clearly of the youthful Grand Duke. Further, they have remarkably similar borders and enamelling and may have been made as a contrasting/complimentary pair.

Franz Gerhard von Kuegelgen (1772-1820) was born in Germany but a bursary from the Elector of Cologne allowed him to travel, first to Italy between 1791 and 1795, and later to Russia where he stayed in St. Petersburg until 1798. Here, Kuegelgen received notable success at the Russian court and Schidlöf notes that at this time he was commissioned to paint a miniature of the Grand Duke Alexander Pavlovich, later Tsar Alexander I, Schidlöf *Miniature in Europe vol I* (Graz 1964), p.450.



© The State Hermitage Museum /photo by Vladimir Terebinin

Snuff-Box with a Portrait of Grand Duke Alexander Pavlovich. Pierre Etienne Theremin St Petersburg, 1799. The State Hermitage Museum, St. Petersburg. Inventory Number: Э-4062





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136

A LATE 16TH CENTURY SILVER-MOUNTED COCONUT CUP

the rim with a single cartouche-shaped mark, possibly a P or a device, Netherlandish or English

The cover with a finial formed as a bearded warrior brandishing a scimitar on a disc set into the radiating lobed cover, with reeded edge, the flared rim of the cup with applied ropetwist band above an engraved and pierced stiff leaf border, the hinges of the vertical straps topped with two prancing horses and a leaping dog, with lion masks below, the lower mount with engraved and pierced stiff leaf edge, attached to the stem with an applied wire thread screw, the stem of spooled and lobed vase form, on a slightly domed base with similar radiating lobes, the coconut carved with three biblical scenes separated by the vertical straps, the first depicting Salome presenting the head of Saint John the Baptist to Herod, the second showing the sacrifice of Isaac, and the third with the idolatry of Solomon, *height 23cm.*

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000

Before regular sailing trade roots to the east were opened, coconuts were exotic and rare objects to European collectors, from Antiquity to the Renaissance *Kunstkammern*. They were treasured to a similar extent as ostrich eggs, and were often mounted with similar cage work mounts and can be seen in portraits of the time. It was believed that they had alchemic properties that would neutralise any poison. The nature of the cup lent itself to *bas relief* carving. The carved scenes often include cautionary references: the risk of excessive drinking, Judgement Day or, as in this case, the worshiping of false gods.

The mark to the rim represents a tantalising hint to the origins of the cup but has evaded precise identification. Many important early collections of early silver include Dutch and Flemish examples, however these are usually fully marked with maker, town and date. For example, a silver-gilt cup and cover held at the Metropolitan Museum of Art by Hans van Amsterdam, 's-Hertogenbosch 1533, has similar lobed cover and foot and the scrolling supports above the gadrooned knop, also carved with scenes from the Old Testament (Gift of J. Pierpoint Morgan, 17.190.622ab). One theory is that the cup was fashioned in England by an itinerant silversmith who had no right to use a full set of marks.

A cup with similar flared rim and Biblical scenes on the coconut and no identifiable hallmarks to the silver is held at the Walters Museum in Baltimore, see illustration (57.1047). Though unmarked, it is engraved with a Dutch memorial inscription by the daughter of the carver, Cornelius de Bye, and dated 1598.

The present lot was recently featured on the BBC Antiques Road Show, aired on 17th May 2015.







Trade Card and Bill of Sale of Nicolas Rigal, Goldsmith, A La Tête Noire, c. 1777; etching and engraving; Waddesdon, The Rothschild Collection (The National Trust) Bequest of James de Rothschild, 1957; acc. no. 3686.1.67.127.

University of Central England Digital Services
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137

AN 18TH CENTURY FRENCH SILVER CRUET

by Nicolas Rigal, Paris 1751

Oval rococo form, the two cut glass bottles with stepped silver covers, the base with a scrolling border and foot, engraved with arms, length 24.5cm, weight 26oz.

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



138

A 19TH CENTURY SPANISH CHAMBER POT

maker's mark a chicken, Barcelona circa 1840, assay master's mark for Fch. Carreras, Barcelona, see Fernandez, Munoz & Rabasco, p. 188

Circular form with a flaring lip, the body and loop handle engraved with matted scroll and floral decoration, on a stepped foot, height 13cm, diameter 19cm, weight 26.5oz.

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100



139

AN 18TH CENTURY PAIR OF BELGIAN SILVER CANDLESTICKS

by Joannes Smidts, Ghent 1730/32

The nozzles of octagonal campana vase form on tapering octagonal stems with stepped shoulders on square bases with incurved corners with applied reeded and crimped decoration, *height 18.5cm, weight 27oz. (2)*

£6,000 - 8,000

€8,200 - 11,000

US\$9,300 - 12,000

For a similar pair of candlesticks, see the exhibition catalogue *Meesterwerken in Zilver uit privéverzamelingen*, Gent, Bijloke Museum, April-June 1985.

140

A PAIR OF GERMAN SILVER BEAKERS

by Esaias Busch III, Augsburg 1710-12

Tapering cylindrical form with a matted finish between plain borders, the interior and lip gilt, *height 8.5cm, weight 10oz. (2)*

£1,200 - 1,800

€1,600 - 2,500

US\$1,900 - 2,800





141

**A PAIR OF LATE 19TH CENTURY AUSTRIAN SILVER
CANDLESTICKS**

by Eduard Gottsleben, Vienna, third standard, circa 1890

The integrated drip pans and knops to upper parts with foliate decoration, the central broad knops applied with four angel terms, on spreading bases with applied shield cartouches, *height 45cm, weight 113.5oz. (2)*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200



142

A LATE 19TH/EARLY 20TH CENTURY GERMAN JARDINIÈRE

Hanau, circa 1900

Ovoid form with foliate-pierced and beaded rim applied with cast armorial cartouches, the reeded handles each with male and female term junctions, the underside with applied strapwork, raised on a lobed foot, *length 51cm, weight 83oz.*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200



143

A PORTUGUESE SILVER SOUP TUREEN

Porto, first standard, post-1938

Oval form, the cover with brassica finial on radiating fan flutes with embossed foliate scroll and term border, the base with similar band and fluting, the scrolling handles with bead decoration and leaf junctions, on spread foot with bead border, *height 32.5cm, length 45cm, weight 88oz.*

£2,000 - 2,500

€2,700 - 3,400

US\$3,100 - 3,900



144

A PAIR OF LATE 19TH CENTURY FRENCH SILVER MOUNTED CLARET JUGS

maker's mark rubbed, with first standard Minerva marks

Swirling cylindrical form with spreading bases, the mounts with rococo style chasing, with traces of gilding, the finials in the form of curved acanthus leaves, the scroll handles with leaf decoration, *height 27cm.*
(2)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



145

A PAIR OF AMERICAN SILVER TWO HANDLE TUREENS AND COVERS

by Tiffany & Co, incuse stamped STERLING SILVER 925-1000, with Paris import mark for 1864-1893

In the Indian style, oval, the slightly domed covers chased with four groups of stylised corn flowers among escutcheons engraved with scrolling leaves, the handles raised on an oval surmount with beaded rim and modelled as two peacocks dress with pearls and joined by a knoped axis, the body with egg and dart border above a chased and engraved floral rim and engraved monogram, the handles modelled as elephant heads decorated with beads and tassels, raised on an applied oval foot engraved with stylised leafy band, *height 22cm, length 33cm, weight 108.5oz. (2)*

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

The elephant handles featured in the present lot are typical of the work by Eugene Julius Soligny (1832-1901) who came to Tiffany & Co in 1858 after studying with Léonard Morel-Ladeuil (1820-1888) in Paris. For a similar handle design by Soligny, see Loring, *Magnificent Silver*, (New York, 2001), p.123 ill.

The only silver chaser in Tiffany's history to be allowed to place his signature on their silver, Soligny's initials appear for the first time on the Westchester Cup of 1867. He went on to become involved in the design of some of Tiffany's most renowned showpieces, including the Comanche Trophy of 1873, and the Bryant Vase of 1875/76, indeed his chasing work on the latter is still considered the most important example of repousse work executed in America. Becoming foreman for the production of silver for the World's Columbian Exposition in 1893, Soligny was the favoured chaser at Tiffany's being paid, according to contemporary records, more than three times more than his colleagues.



146

A PAIR OF 19TH CENTURY FRENCH SILVER CANDLESTICKS

by Emile Puijforcat, retailed by Tiffany & Co

In rococo style, the detachable drip pans with bead and guilloché borders, the baluster stems with medallions, the stepped bases with spiral fluting and scroll, bead and shell decoration, *height 31cm, weight 102.5oz. (2)*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200

147

A 19TH CENTURY SWISS SILVER GILT WATERLOO COMMEMORATIVE URN

by Georg Adam Rehfuss, Berne circa 1820

Campana form, the lid engraved with a laurel wreath and pierced with stars, surmounted by the gilt figure of Athena holding a silver spear and shield with an image of hands clasped, the lip of the urn with lotus and palmette design, the body with applied vine branches, lion heads, Classical profiles and thunderbolts, the lower body with an acanthus leaf design and an oak leaf circled foot, the base of square form, two sides bearing applied gilt military trophies, the others portraying a scribe engraving a stone tablet with the date of the Battle of Waterloo and the figure of Zeus resting on a shield emblazoned with the flags of the allies, the inner lid of the base with a cast lion finial, *height 33cm, weight 67oz.*

£7,000 - 9,000

€9,600 - 12,000

US\$11,000 - 14,000

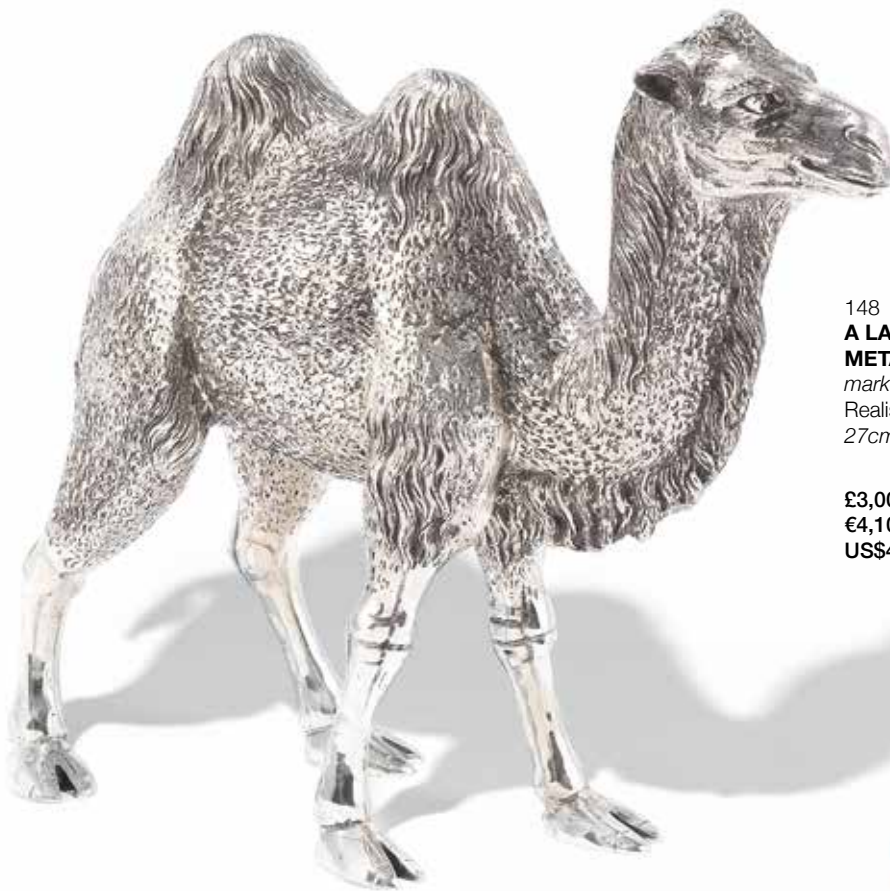
The inscription on the foot reads: 'Waterloo'; 'Wellington'; 'Wm. Verner Ex Vienna 1820' and 'Blucher'.

The later inscription on the lid reads: 'On the 18th of June 1818 [sic] commenced the Battle of Waterloo and finished at nine in the eve with the defeat of the whole French Army'

Gebhard Leberecht von Blücher, Fürst von Wahlstatt (1742-1819) fought in alliance with the Duke of Wellington at the Battle of Waterloo. Wellington, in his official dispatch the day after the Battle wrote: 'I should not do justice to my own feelings, or to Marshal Blücher and the Prussian army, if I did not attribute the successful result of this arduous day to the cordial and timely assistance I received from them.'

Sir William Verner, 1st Baronet (1782-1871) fought in the Napoleonic Wars, reaching the rank of lieutenant-colonel in the Battle of Waterloo where he was seriously wounded, although he maintained: '...that he was, but slightly with an almost spent ball.' He later served as High Sheriff of Counties Monaghan, Armagh and Tyrone, and became a Member of Parliament for County Armagh between 1832 and 1868. His funeral in Northern Ireland was attended by 10,000 people, and the cortege was upwards of two miles long. Reference: The Belfast News-Letter, 23rd January 1871 & 28th January 1871.





148

A LARGE 20TH CENTURY GERMAN METALWARE MODEL OF A CAMEL

*marked with a German crown and crescent and 925
Realistically cast with fur-effect chasing, height
27cm, length 30cm, weight 50oz.*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200

149

A SILVER-GILT, LAPIS LAZULI AND JEWELLED TABLE TIMEPIECE

unmarked, probably Austrian

The turned lapis lazuli vase finial on a cylindrical case with multi-coloured champlevé floral decoration containing the movement with Roman dial, raised on a pair of sphinxes with enamelled wings and gem set bodies on enamelled plinths, the platform base with cherub friezes and floral enamel decoration, *height 19cm, length 13cm.*

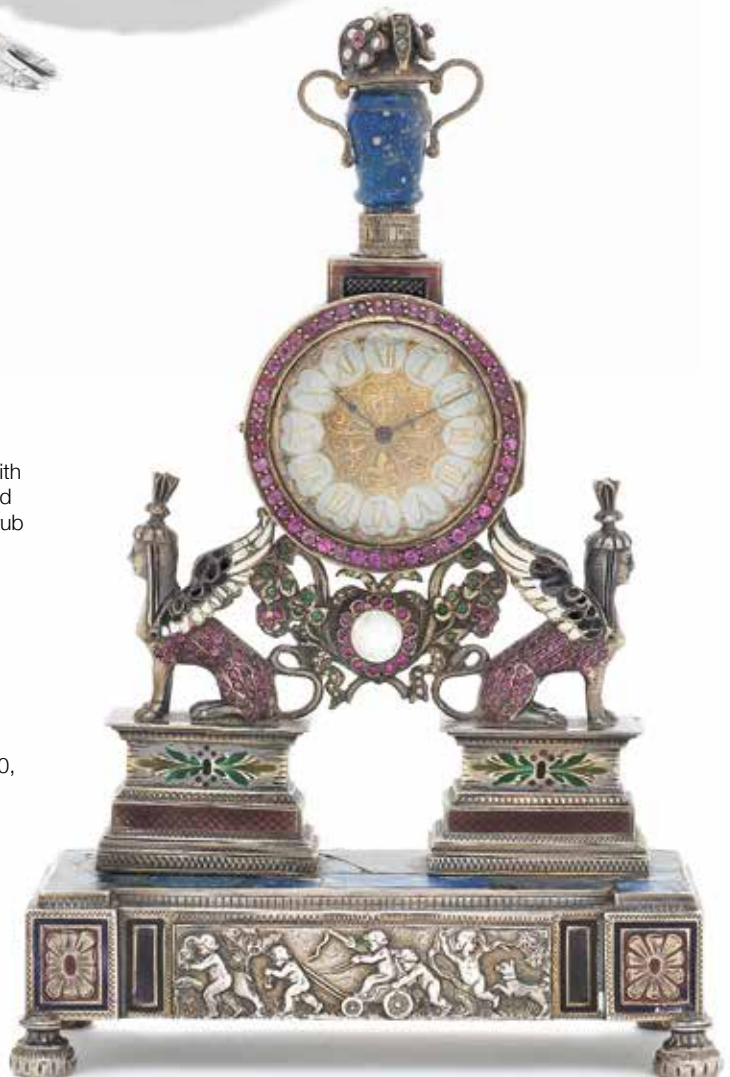
£6,500 - 8,500

€8,900 - 12,000

US\$10,000 - 13,000

Provenance:

Dr George Fisher Collection, sold these rooms 15 December 2010, ex-lot 120.





150

**A PAIR OF LATE 19TH/EARLY 20TH CENTURY GERMAN SILVER
FIVE-LIGHT CANDELABRA**

with Hanau pseudo marks

The scroll-decorated nozzles with flat foliate drip pans on twisted tubular supports with embossed foliate decoration, the domed feet embossed with stylised maskheads, *height 70cm, diameter 38cm, weight 188oz. (2)*

£5,000 - 7,000

€6,800 - 9,600

US\$7,700 - 11,000



151



152

151

A 19TH CENTURY RUSSIAN SILVER-GILT AND NIELLO FIDDLE-PATTERN DESSERT SERVICE

various makers including Yefim Stepanov, the majority Moscow 1837/38, boxed and retailed by Savory

Comprising: twelve dessert-knives, twelve dessert-forks, twelve dessert-spoons, ten table-spoons, all decorated with scrolling foliage against a matt ground; together with four preserve spoons with twist handles and fig-shaped bowls, and four other smaller spoons, in a fitted wooden case with carrying handles. (55)

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300

152

AN EARLY 20TH CENTURY GERMAN SILVER JARDINIÈRE

by Bernhard, 800 standard, and with Austrian import mark for 1901-22 In the rococo style with undulating, pierced and bombé sides, with scrolling cartouche-capped handles, with plated liner, length 39cm, weight 35oz.

£2,500 - 3,500

€3,400 - 4,800

US\$3,900 - 5,400



153

153*

AN USUAL 19TH CENTURY SILVER FILIGREE CASKET

possibly South American

The intricately scrolling handle on coffered cover, the base with out-swept upper half and in-curving base, now raised on three mythical fish legs, height 10cm, length 12.5cm.

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

For similar fine filigree work see cats no. 103ff, Cristina Martín, *Platería del Peru Virreinal* (Madrid/ Lima 1997).

154^{Y Φ}

A PAIR OF 20TH CENTURY GERMAN SILVER KNIGHTS

stamped 'STERLING 925 GERMANY', one also with the mark of Israel Freeman & Son Ltd of London, circa 1900

The first carrying a halberd and sword on a stone-set plinth, the second with a sword and shield, both clad in Medieval armour, with carved ivory faces and hinged visors, height 25cm, weight 45.5oz. (2)

£2,500 - 3,500

€3,400 - 4,800

US\$3,900 - 5,400



155

A 19TH CENTURY LIMOGES ENAMEL CUP AND COVER

Of tazza form, the cover painted with a bacchic sea scene with Neptune, mermaids dance with tritons and hippocampi, the underside with mask heads amongst grotesque scrolls, the base similarly decorated with a sea scene of Venus and Neptune in a sea chariot within a gilt scrolling border, the underside and flared stem with mask heads and grotesque scrolls, height 25cm.

£5,000 - 7,000

€6,800 - 9,600

US\$7,700 - 11,000

156^{Y Φ}

A PAIR OF EARLY 20TH CENTURY GERMAN SILVER FIGURES OF KNIGHTS IN ARMOUR

by Neresheimer, also with the mark of Berthold Müller, Hanau circa 1900

The first carrying a halberd and shield on a floral pierced base, the second with a sword and shield, both clad in Medieval armour, with carved ivory faces and hinged visors, height 23cm, weight 32oz. (2)

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100





157

A MID-20TH CENTURY SILVER AND ONYX-MOUNTED OAK-LEAF AND ACORN VASE

by Eugenio Tavola, Milan

Inverted baluster form, gadrooned rim, stiff leaf collar and elaborately embossed body with oak leaves and applied turned onyx acorns, the twin scroll handles surmounted by putti playing flutes, raised on a foliate and gadrooned foot, *height 54cm, weight 141.5oz.*

£5,000 - 7,000

€6,800 - 9,600

US\$7,700 - 11,000



158

AN EXTENSIVE SPANISH METALWARE TABLE SERVICE IN THE 18TH CENTURY STYLE

marks imitating those of Cayetano Pisarello of Madrid, possibly by Mujadas, Toledo, circa 1900

Comprising: twenty-four dinner plates, twenty-four side plates, an oval soup tureen and cover with scroll handles, six graduated meat dishes, three graduated shaped-oval tureens, one circular vegetable tureen, a pair of circular broth tureens and covers, a pair of double sauce tureens and covers and a pair of sauceboats, all with reeded rims and hammered finish, *length of largest meat dishes 56cm, the soup tureen 40cm, weight approximately 1606oz.* (65)

£25,000 - 35,000

€34,000 - 48,000

US\$39,000 - 54,000



159

**A 20TH CENTURY ITALIAN METALWARE EMPIRE STYLE
DINNER SERVICE**

various makers, stamped 800

Comprising: twelve dinner plates, twelve side plates, two graduated circular trays, one circular platter, one rectangular platter, a rectangular entrée dish, a cut-glass mounted mustard pot, an oil and vinegar stand, a five-piece tea and coffee service, twelve tea cups with porcelain liners and twelve similar demi-tasse cups, all with stiff leaf borders, *weight approximately 377oz.*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200



160

**A PAIR OF MID-20TH CENTURY ITALIAN
SILVER FIGURAL THREE-LIGHT CANDELABRA**

*maker's mark rubbed, possibly for Giovanni Radaelli,
Milan, 800 Standard*

Modelled as female figures holding aloft the
foliate-scroll capped branches, each with a
gadrooned nozzle, raised on cuboid platform bases
decorated with relief paterae, height 48cm, weight
approximately 150oz. (2)

£3,500 - 4,500

€4,800 - 6,200

US\$5,400 - 7,000





161

161

A LATE 19TH/EARLY 20TH GERMAN SILVER-GILT MOUNTED HISTORISMUS OSTRICH EGG CUP AND COVER

incuse stamped E M, 800 standard

the cover with figural finial on a spooled support with scroll supporters, the girdle with stiff leaf decoration and lapis cabochons, the base on a conforming knopped and scroll supported stem on a scroll-embossed spread foot, the interior with a hinged lid with pierced scrollwork, set with a 1765 Augsburg thaler, *height 30cm*.

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200



162

162

AN EARLY 20TH CENTURY AGATE AND ENAMELLED SILVER-GILT BOWL

stamped Austria

The rim set with three maidens with gem-set gowns and green enamel foliage with pearls (untested), the carved agate bowl raised on a spreading base decorated with champlévé flowers, *height 12cm, length 12cm*.

£3,500 - 4,500

€4,800 - 6,200

US\$5,400 - 7,000



163

163

A LATE 19TH CENTURY AUSTRIAN SILVER AND ENAMELLED TIMEPIECE

by Herman Boehm, Vienna circa 1890

The enamelled cock finial on an oval case painted with a panel of Venus surrounded by putti, the verge watch movement with multi-coloured champlévé enamelled dial, raised on an enamelled pelican stem on hemispherical base painted with panels of gods, four scroll feet, *height 19.5cm*.

£3,500 - 4,500

€4,800 - 6,200

US\$5,400 - 7,000



164

A LATE 19TH/EARLY 20TH CENTURY AUSTRIAN SILVER-GILT AND ENAMELLED NEFF

by Rudolf Linke (active 1885-1904), Vienna circa 1900

The single mast decorated with flowers on a pale yellow ground, hung with sails and rigging, the hull painted with panels of Jupiter amongst grotesque scrolls, hippocampi and angels, raised on a mermaid stem on circular foot with scroll-edged painted panels of Venus and Cupid separated by grotesque scrolls and masks, *height 44cm, length 16cm.*

£12,000 - 18,000

€16,000 - 25,000

US\$19,000 - 28,000

AN IMPRESSIVE AND LARGE 19TH CENTURY AUSTRIAN ROCK CRYSTAL, PEARL, GEM-SET AND ENAMELLED SILVER-GILT MOUNTED MYTHICAL BIRD

by Herman Boehm, Vienna circa 1872-4

The cover with enamelled figural finial depicting Diana the Huntress on domed rock crystal engraved with scrolls, the silver-gilt mount applied with twin carved rock crystal wings and with seed pearls on a champlevé and relief enamelled foliate ground within a navy and turquoise enamelled lappet border, the rock crystal body carved with intricate grotesque mask heads and scrolls, the rim with silver gilt mount decorated with multi-coloured champlevé enamelled scrolls, flowers and paterae, the realistically carved rock crystal head with enamelled and pearl-set crown on hinged foliate champlevé enamel mount, the tail with similar mount, the stem formed as the legs on a domed rock crystal base with enamelled and pearl-set rim, *height 36cm, length 37.5cm.*

£100,000 - 150,000

€140,000 - 210,000

US\$150,000 - 230,000

Hermann Boehm was one of the foremost historicist silversmiths in Vienna at the end of the 19th century, with Hermann Ratzersdorfer, specialising in Medieval and Renaissance Revival works of art. The union of the two parts of the Austro-Hungarian Empire brought a flood of talented silver- and goldsmiths as well as jewellers and stone carvers to Vienna. Along with the skilled workers came the raw materials in the form of gold, silver and gem stones, including rock crystal. Boehm was born in Bukesbon in Hungary and married the daughter of Leopold Politzer. The two families moved to Vienna and founded the firm of Politzer & Boehm in 1867, registered with ten employees to make objects for export. Boehm registered his own mark in 1873, *Viennese Gold and Silversmiths from 1781 to 1921 and Their Marks* (MAK CD 2005).

The present lot is typical of the elaborately decorated silver, enamel and hardstone mounted creations, the theme of mythical birds and swans were particularly popular, for an example with enamelled body and wings, see Hadyn Williams ed. *Enamels of the World 1700-2000, The Khalili Collections* (London 2009), page 67. Interestingly, although inspiration could have been drawn from the exceptional pieces in the Imperial collection the designs of the objects appear to have come from the imagination of the firm rather than being strict copies. Design elements were often re-used in different objects to make production easier, interchanging enamel panels elaborately painted with scenes of Classical gods or fête champêtre with those of carved rock crystal and lapis lazuli.

Boehm exhibited extensively at the Vienna World Exhibition and was described in the catalogue as showing: "Turnierschild samt Waffen in antikem Styl, diverse Rococos, wie andere Schmuckgegenstände in Limoge-Email (A tournament shield with arms in the antique style, various Rococo objects, as well as other jewellery objects in Limoges enamel). Boehm went on to win a silver medal at the Paris Exhibition of 1889, when *The Jeweller & Metalworker* periodical commented: "When we begin to examine the best work in the Austrian Court, we find ourselves carried back to the arts of the middle ages."





166^Y

A LARGE FRENCH MID-19TH CENTURY LOUIS XIV STYLE GILT-BRONZE MOUNTED, CUT-BRASS AND RED TORTOISESHELL INLAID EBONISED 'BOULLE'-TYPE MARQUETRY CLOCK AND BRACKET

by Henri Picard, Paris

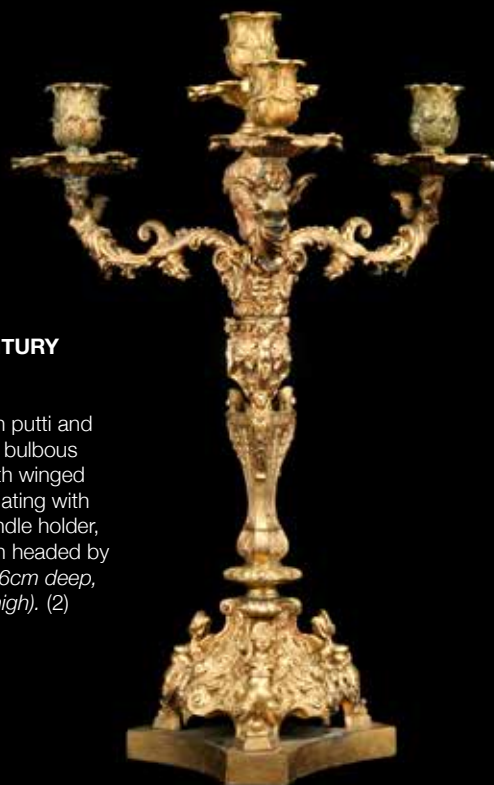
the pediment surmounted by a seated figure of Athena, the circular dial with enamelled Roman hours plaquettes, the apron with bacchic mask and figures, the bracket feet surmounted by scrolling leaf and mask mounts, the tapering wall bracket with conforming mounts and foliate terminal, the bronze mounts stamped in numerous areas *HPR* for Henri Picard, overall: 69cm wide, 27cm deep, 160cm high (27in wide, 10 1/2in deep, 62 1/2in high); the clock: 122cm high (48' high). (2)

£12,000 - 18,000

€16,000 - 25,000

US\$19,000 - 28,000

Henri Picard, fondeur and doreur, is recorded as working in Paris from 1831 to 1864, from 6 rue Jarente and later at 10 rue de la Perle.



167

A PAIR OF FRENCH LATE 19TH CENTURY RENAISSANCE STYLE FOUR-LIGHT CANDELABRA

each with a tri-form stem decorated with putti and cherub's heads, issuing a further central bulbous support and three scrolling branches with winged figures and dragon's heads, each terminating with a foliate drip-pan and acanthus-cast candle holder, the tri-form base with scrolling feet, each headed by a winged female caryatid, 36cm wide, 36cm deep, 52cm high (14in wide, 14in deep, 20in high). (2)

£1,500 - 2,500

€2,100 - 3,400

US\$2,300 - 3,900



168

A FRENCH LATE 19TH CENTURY SILVERED METAL CIRCULAR 'TEMPERANTIA' CHARGER DISH AND EWER BY OUDRY ET CIE. DATED 1875

after the original by François Briot (circa 1585) both decorated in relief with a design of allegorical cartouches within borders of strapwork, birds, masks and flowers, the dish stamped *Oudry & Cie. Éditeurs* and inscribed to the border *Hulde der Stadhuisbeambten aan den Heer J.J. De Craen, Gemeentesecretaris, Antwerpen 5 October 1875*, 44.5cm in diameter, 32cm high (17 1/2in in diameter, 12 1/2in high). (2)

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

The surface of this dish is decorated with designs in relief with its central plaque depicting a figure of Temperance holding a wine-cup and ewer. Around the central boss a band of ornament contains four vignettes with figures representing AER (Air), AQUA (Water), TERRA (Earth), and IGNIS (Fire). On the outer rim there are oval panels depicting the Seven Liberal Arts and their patron Minerva: GRAMMATIC (Grammar), DIALECTICA (Dialect), RHETORICA (Rhetoric), MUSICA (Music), ARITHMETICA (Arithmetic), GEOMETRIA (Geometry) and ASTROLOGIA (Astrology).



169

EMMANUEL FREMIET, FRENCH (1824-1910)

a patinated equestrian bronze of Louis d'Orleans the base signed *E. Fremiet*, 40cm wide, 20.5cm deep, 79cm high (15 1/2in wide, 8in deep, 31in high).

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,200

Provenance:

Georges Leygues (1857-1933), *ancien Ministre de Clémenceau* and 78th president of the *Conseil des Ministres français et Ministre des Affaires étrangères*



169



170

170

A FRENCH MID-19TH CENTURY LOUIS XIV STYLE GILT-BRONZE AND PIETRE-DURE MOUNTED EBONISED 'BOULLE'-TYPE MEUBLE-D'APPUI

inlaid with brass lines, the later rectangular black marble top above a stiff leaf mounted frieze and a panelled door applied with a fruit and floral ribbon-tied spray, onlaid with various hardstone and semi-precious stones, enclosing a shelf flanked by male mask terms, on a shaped plinth base, with central Apollo mask and bracket feet, 97cm wide, 44cm deep, 122cm high (38in wide, 17in deep, 48in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000



171^Y

A LARGE FRENCH LATE 19TH CENTURY GILT-BRONZE MOUNTED EBONISED, RED-TORTOISESHELL AND CUT-BRASS BOULLE-TYPE MARQUETRY MIRRORED CABINET

the stepped upper-structure inlaid with scrolling foliage, figures and animals, above three mirrored cupboard doors, the interior fitted for adjustable shelves, on a shaped base and bun feet, 173cm wide, 50cm deep, 165cm high (68in wide, 19 1/2in deep, 64 1/2in high).

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000





172^Y

A PAIR OF FRENCH MID-19TH CENTURY GILT-BRONZE MOUNTED EBONISED, RED TORTOISESHELL, MOTHER OF PEARL AND POLYCHROME DECORATED BOULLE-WORK MARQUETRY CORNER CABINETS BY HYPOLYTE-EDMÉ PRETOT

each with an inverted breakfront white marble top above a frieze applied with bands of acanthus leaves, above a panel door inlaid with an urn issuing flowers, flanked to each side by a raised pilaster with Bacchanalian bust capitals above a shaped apron with bearded mask mount, each stamped under the marble *Pretot*, 94cm wide, 50cm deep, 126cm high (37in wide, 19 1/2in deep, 49 1/2in high). (2)

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

Hyppolyte-Edmé Pretot (1812-1855) was born in Paris and specialised in Boulle furniture. He exhibited at the 1849 Paris Exposition Nationale and at the 1851 London Great Exhibition, where he obtained a medal for hardstone-mounted furniture.

The distinctively waved apron incorporating a bearded Bacchic mask and naturalistic acanthus frieze are characteristic of his oeuvre. A similar pair of swagged bacchante and satyr herms feature on a cabinet also stamped by Pretot, sold Bonhams Edinburgh, 9 June 2011, lot 403.



173

EMMANUEL FRÉMIET, FRENCH (1824-1910)

a silvered bronze entitled 'Credo'

signed *E. Frémiet* to the base, raised on a circular red marble plinth,
30.5cm wide, 13cm deep, 41cm high (12in wide, 5in deep, 16in high).

£1,500 - 2,500

€2,100 - 3,400

US\$2,300 - 3,900

Provenance:

Georges Leygues (1857-1933), *ancien Ministre de Clémenceau* and
78th president of the *Conseil des Ministres français et Ministre des
Affaires étrangères*



174^Y

A MID-19TH CENTURY GILT-BRONZE MOUNTED EBONY AND EBONISED, CUT-BRASS, PEWTER AND RED TORTOISESHELL BOULLE-TYPE MARQUETRY CABINET

the breakfront top above three glazed cupboard doors with inlaid scrolling foliage surrounds, flanked to each side by a scrolling foliate mount surmounted by a shell, the interior fitted with shelves, on a shaped base centred by a Bacchic mask, on tapering toupie feet, 196cm wide, 46cm deep, 128cm high (77in wide, 18in deep, 50in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000



175

175

ANTONIN MERCIÉ, FRENCH (1845-1916)

a patinated bronze figure of 'David avant le Combat' cast by Barbedienne

the circular base signed to the top *A. Mercié* and to the back *F. Barbedienne, Fondateur*, 30cm wide, 28cm deep, 81cm high (11 1/2in

wide, 11in deep, 31 1/2in high).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

176

A FRENCH LATE 19TH CENTURY GILT AND PATINATED-BRONZE AND BRASS-MOUNTED MAHOGANY AND KINGWOOD BUREAU-PLAT

after the model by Charles Cressent

the serpentine top inset with gilt-tooled green leather writing-surface, above three frieze drawers, the back with similar simulated drawers, on cabriole legs, each headed by a plumed *espagnolette*, on paw-cast feet, 150cm wide, 83cm deep, 77cm high (59in wide, 32 1/2in deep, 30in high).

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000



176



177

177

EUGÈNE MARIOTON, FRENCH (1857 - 1933)

a patinated bronze figure entitled 'Graziella' cast by L. Perzinka the base signed *MARIOTON Sculp* to one side, and *L. Perzinka Edit* to the other, with placard to the front *GRAZIELLA*, raised on a shaped red marble base, 25.5cm wide, 25cm deep, 74cm high (10in wide, 9 1/2in deep, 29in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700



178

178

A FRENCH LATE 19TH CENTURY LOUIS XV STYLE GILT-BRONZE MOUNTED KINGWOOD AND BOIS SATINÉ BOMBÉ PEDESTAL

inlaid with lozenge trellis fields within acanthus clasped 'C'-scroll cartouche mounts, the square marble inset top above foliate *chutes* mounted angles, on four squat cabriole legs, 39cm wide, 39cm deep, 124cm high (15in wide, 15in deep, 48 1/2in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300





179

ALFRED DESIRE LANSON, FRENCH (1851-1898)

a patinated bronze model entitled 'Jason and the Golden Fleece'
cast by Susse Freres, Paris

the naturalistic cast base signed to one side *Lanson scp.* and *Susse
fres Edrs Paris* with foundry cachet to the back *Copyright By Susse
fres.*, 47cm wide, 31cm deep, 101cm high (18 1/2in wide, 12in deep,
39 1/2in high).

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

Lanson was awarded the prestigious *Prix de Rome* for this model in 1876 and it was later exhibited in the Exposition Universelle of 1878. The Susse foundry edited the bronze in three sizes, of which this is the largest.

Literature:

Stanislas Lami, *Dictionnaire des Sculpteurs de l'Ecole Française au 19eme siècle* vol. III, pp.245-246



180

180

ANTONIN MERCIÉ, FRENCH (1845 - 1916)

a patinated bronze allegorical figure of "La Fortune" cast by Thiébaud Frères, Paris

signed to the globe *A. Mercié* and with cachet to the back *Thiébaud Frères/ Fondateurs/ Paris*, on an octagonal base, 51cm wide, 33cm deep, 86.5cm high (20in wide, 12 1/2in deep, 34in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

181

HIPPOLYTE MOREAU (FRENCH, 1832-1927): A PAIR OF PATINATED BRONZE FIGURES ENTITLED "LE RÊVE" AND "CAPTIVE"

cast by Société des Bronzes de Paris modelled as semi-clad young maidens, the former seated on a rusticated stone plinth holding a flowering bough, the later seated on a tree stump wearing a coin hung headdress, both raised on naturalistic circular bases, each signed *Hip Moreau* and with *SOCIÉTÉ DES BRONZES DE PARIS* pastille foundry stamps, numbered 413 and 197 respectively, both raised on moulded stepped circular socles with applied presentation plaques inscribed *LE REVE / HIPPOLYTE MOREAU / SALON DE BEAUX ARTS* and *CAPTIVE / HIPPOLYTE MOREAU / SALON DE BEAUX ARTS*, "Captive": 46cm wide, 31cm deep, 86cm high (18in wide, 12in deep, 33 1/2in high); "Le Rêve": 32cm wide, 33cm deep, 82cm high (12 1/2in wide, 12 1/2in deep, 32in high) (2)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



181





182

A FRENCH LATE 19TH CENTURY GILT-BRONZE MOUNTED KINGWOOD, PURPLEWOOD BANDED AND 'VERNIS MARTIN' CABINET ON STAND BY VEUVE PAUL SORMANI & FILS, PARIS

inlaid with boxwood and ebonised lines, the rectangular top with three-quarter gallery above a floral swagged frieze, with central floral filled basket, above a pair of door painted with courting couples, enclosing a satinwood interior of four slides, the stand with central putti mount, flanked by two short drawers flanked by ram's head and leafy mounts, on cabriole legs with leaf and paw sabots, stamped to the lock plate *VEUVE SORMANI & FILS, 10, r Charlot, PARIS, 77cm wide, 34cm deep, 123cm high (30in wide, 13in deep, 48in high).*

£12,000 - 15,000

€16,000 - 21,000

US\$19,000 - 23,000

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

Literature:

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



183

CHARLES VITAL CORNU, FRENCH (1851 - 1927)

a patinated bronze group of 'La Victoire Triomphante' or 'Réveil du Génie' cast by Société des Bronzes de Paris on a naturalistic base signed to the top *Vital Cornu* and with foundry pastille to the back for *Société des Bronzes de Paris* and numbered *B 3497*, 60cm wide, 40cm deep, 124cm high (23 1/2in wide, 15 1/2in deep, 48 1/2in high).

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

The *Société des Bronzes de Paris* offered this model in three sizes, the present lot being an example of the largest.



184

**FELIX-MAURICE CHARPENTIER,
FRENCH (1858 - 1924)**

a patinated bronze figure of 'La Jeunesse'
cast by Colin & Cie.

the naturalistic cast base signed to the right side
Felix Charpentier and with foundry stamp *E. COLIN
& CIE/ PARIS*, 40cm wide, 30cm deep, 90cm high
(15 1/2in wide, 11 1/2in deep, 35in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000



185

185

**A FRENCH LATE 19TH CENTURY LOUIS XV
STYLE GILT-BRONZE MOUNTED KINGWOOD
'ENVELOPE' CARD TABLE BY PAUL SORMANI**

the shaped swivel top enclosing a baize lined interior above a shaped frieze and drawer, applied with acanthus leaves and flowerheads on cabriole legs headed by 'C'-scroll and trailing leaf applied mounts, with sabots, the lock signed *P.SORMANI PARIS, 10 rue Charlot, 59cm wide, 59cm deep, 74cm high (23in wide, 23in deep, 29in high)*.

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

Please see lot 182 for a note on Paul Sormani.



186

186

**A FRENCH LATE 19TH CENTURY LOUIS
XV STYLE GILT-BRONZE MOUNTED
KINGWOOD AND BOIS DE BOUT MARQUETRY
SERPENTINE SECRÉTAIRE À ABATTANT**

the shaped brèche d'alep marble top above a hinged fall applied with 'C'-scrolls, leaves and flowers, enclosing a leather lined writing surface, the mahogany interior with one shelf and five short drawers flanked by female bust masks, above a pair of doors with similarly applied mounts, enclosing a shelf above a shaped apron with outswept scroll feet and sabots, *86cm wide, 40cm deep, 139cm high (33 1/2in wide, 15 1/2in deep, 54 1/2in high)*.

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300

187

A FRENCH LATE 19TH CENTURY LOUIS XV STYLE GILT-BRONZE MOUNTED KINGWOOD AND TULIPWOOD BOMBÉ COMMODE

the stepped serpentine marble top above two long drawers each with scrolling foliate handles, the angles with pierced clasps, on scroll legs and foliate cast sabots, 144cm wide, 69cm deep, 91cm high (56 1/2in wide, 27in deep, 35 1/2in high).

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000



188

LOUIS ERNEST BARRIAS, FRENCH (1841 - 1905)

a patinated bronze figure of 'La Nature Se Dévoilant Devant La Science', cast by Susses Frères, Paris

the base signed to one side *E. Barrias* and to the other *Susse Frères Edts* and with pastille *Susse Frères Editeurs/ Paris* and letter *P*, 24cm wide, 14cm deep, 58.5cm high (9in wide, 5 1/2in deep, 23in high).

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000





A FRENCH LATE 19TH CENTURY WHITE MARBLE BUST OF A LADY ON A ROUGE GRIOTTE MARBLE CLOCK-BASE

the bust attributed to Albert-Ernest Carrier Belleuse, the clock by E. Godeau, Paris
the young lady wearing flowers in her hair, scantily clad with ribbon-tied drapery over her shoulder, on a spreading socle, raised on a square Rouge Griotte marble clock-base centred by a female mask mount within a strapwork cartouche, the circular enamel dial inscribed *Exposition Universelle 1889/ E. Godeau/ Paris*, on square tapering feet, 32.5cm wide, 32.5cm deep, 94cm high (12 1/2in wide, 12 1/2in deep, 37in high). (2)

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000





190

A FRENCH LATE 19TH CENTURY GILT-BRONZE AND PORCELAIN MOUNTED MAPLE, BOIS SATINÉ AND AMARANTH BONHEUR DU JOUR

after the 1770 model by Martin Carlin, the porcelain probably 18th century with five porcelain plaques painted with delicate flowers within blue borders, the superstructure comprising a pierced three-quarter galleried marble top, above one long and two short panel mounted drawers, over one long shaped mahogany-lined frieze drawer, opening to reveal a gilt-tooled leather inset writing slide top, on square section cabriole legs headed by acanthus, shell, floral and scroll mounts with Greek key cast collars, with foliate *chutes* terminating in scroll *sabots*, the underside with a metal plaque engraved: 'HAMILTON PLACE COLLECTION, K.P.G.' and with a paper label inscribed: 'Hamilton', 69cm wide, 47.5cm deep, 93cm high (27in wide, 18 1/2in deep, 36 1/2in high).

£15,000 - 25,000
€21,000 - 34,000
US\$23,000 - 39,000

Provenance:

Leopold de Rothschild (1945-1917), 5 Hamilton Place, former London townhouse of the 4th Earl of Buckinghamshire and by descent to his son

Lionel de Rothschild (1882-1942), 18 Kensington Place Gardens, W8, sold Christie's, London, 4th July 1946, lot 148.

This model was created by Martin Carlin in 1770, working together with the marchand-mercier Simon-Phillippe Poirier, who probably supplied the mounts. A small number of these tables are known to have been produced and formed part of the collections of known wealthy patrons such as Viscount Astor, Duke of Buccleuch, Moïse de Camondo and Edmond de Rothschild. Leopold de Rothschild was Edmond de Rothschild's cousin and refurbished his home in the highly fashionable style of the Ancien Régime.



191

191

A PAIR OF FRENCH 19TH CENTURY ROCOCO STYLE GILT-BRONZE THREE-LIGHT WALL APPLIQUES

after the model by Jean-Claude Duplessis
each with scrolling, intertwining foliate branches and conforming
backplates, stamped to the reverse with indistinct letters, 41cm wide,
61cm high (16in wide, 24in high). (2)

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300

The model for these wall-lights is attributed to Jean-Claude Duplessis (1699-1774). A very similar pair is in the Wrightsman Collection in the Metropolitan Museum of Art (1971, 206.30), and another in the Louvre (OA 3889-90). Duplessis was director of the Vincennes (and later Sèvres) porcelain manufactory, as well as being the royal goldsmith. Among his most famous designs for gilt bronze are the sumptuous mounts for the bureau du roi in Versailles.

192

ALPHONSE EMMANUEL DE MONCEL DE PERRIN, FRENCH (1866 - 1930)

a white marble figural group of young lovers
the couple seated on a naturalistic carved base, signed to the back
Moncel, raised on a shaped marble base, 43cm wide, 28cm deep,
54cm high (16 1/2in wide, 11in deep, 21in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700



192



193

A FRENCH LATE 19TH CENTURY GILT AND PATINATED BRONZE MOUNTED ROUGE GRIOTTE MARBLE THREE-PIECE CLOCK GARNITURE BY DENIÈRE, PARIS

comprising a mantel clock and pair of figural three-light candelabra; the clock surmounted by an urn, the case centred by an enamel dial inscribed *Denière/ Ft de Bronzes/ A Paris*, flanked to each side by a standing putto emblematic of Geography and Astronomy, raised on a stepped marble base with Vitruvian scrolls and acanthus frieze, the movement signed *DENIERE A PARIS* and numbered 3190, the pair of three-light candelabra *en suite*, each with a putto holding a double stem with vine branches terminated by pine cone finials issuing turned candle arms, raised on marble circular base and plinth, *the clock*: 42cm wide, 29cm deep, 54cm high (16 1/2in wide, 11in deep, 21in high); *the candelabra*: 25cm wide, 67.5cm high (9 1/2in wide, 26 1/2in high). (3)

£5,000 - 7,000

€6,800 - 9,600

US\$7,700 - 11,000

194

JEF (JOSEPH MARIA THOMAS) LAMBEAUX, BELGIAN (1852 - 1908)

a carved white marble figural group of 'L'Ivresse et l'Amour' depicting the dancing couple on a shaped naturalistic base, a figure of Cupid the the front, signed to the right side *Jef Lambeaux*, 63cm wide, 33cm deep, 86cm high (24 1/2in wide, 12 1/2in deep, 33 1/2in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300





194A

194A

A FRENCH LATE 19TH CENTURY LOUIS XVI STYLE GILT-BRONZE CARTEL CLOCK BY ACHILLE BROCOT

surmounted by an urn flanked to each side by a ram's head, the circular white enamel dial with Roman numerals, the movement stamped AB and numbered 1435, flanked to each side by a scrolling acanthus leaf, above a bearded mask terminal, 40cm wide, 74cm high (15 1/2in wide, 29in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

195

A FRENCH EARLY 20TH CENTURY LOUIS XVI STYLE GILT-BRONZE MOUNTED MAHOGANY, MARQUETRY AND PARQUETRY COMMODE À VANTAUX

after the model by Jean-Henri Riesener

the stepped white marble top above three frieze drawers, the vantaux inlaid with a flower-filled vase, fruits and musical instruments, above a foliate scrolled apron, the sides inlaid with lattice and flowerheads, the interior fitted with one shelf, on scrolled acanthus-cast feet, 162cm wide, 59cm deep, 95cm high (63 1/2in wide, 23in deep, 37in high).

£6,000 - 9,000

€8,200 - 12,000

US\$9,300 - 14,000



195



196

196

A FINE PAIR OF FRENCH MID-19TH CENTURY LOUIS XVI STYLE GILT AND PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE FIGURAL CANDELABRA

each with a Bacchic putto wearing a crown of grapes and vine leaves, holding in each arm a spirally fluted candle branch with grapes and vine leaf candle holder, on a columnar plinth and square base, 23cm wide, 15cm deep, 44cm high (9in wide, 5 1/2in deep, 17in high). (2)

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

197

A SMALL FRENCH 19TH CENTURY TRANSITIONAL STYLE GILT-BRONZE MOUNTED MARQUETRY COMMODE

retailed by Edwards & Roberts

the marble top above two drawers inlaid with flowering branches and Classical urns, the top of one drawer stamped *Edwards & Roberts*, on cabriole legs and foliate cast sabots, 80cm wide, 45.5cm deep, 84cm high (31in wide, 17 1/2in deep, 33in high).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



197



198

198

**A FRENCH LATE 19TH CENTURY LOUIS XVI
STYLE GILT-BRONZE THREE-PIECE CLOCK
GARNITURE BY MARQUIS, PARIS**

comprising a mantel clock and pair of seven-light candelabra; the clock surmounted by a flaming urn issuing laurel garlands, the circular white enamel dial inscribed *Marquis/ A Paris*, the movement also inscribed and numbered *Marquis/ Paris/ 279* and with pastille *Pons/ Médaille d'Or/ 1827*, flanked to each side by a scrolling foliate mount, the shaped base on toupie feet, the candelabra *en suite* each with scrolling foliate candlearms and bulbous stem, raised on a tri-form base, *the clock: 57cm wide, 21cm deep, 54.5cm high (22in wide, 8in deep, 21in high), the candelabra: 37cm in diameter, 75cm high (14 1/2in in diameter, 29 1/2in high).* (3)

£6,000 - 9,000

€8,200 - 12,000

US\$9,300 - 14,000



199



200

199

A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE MOUNTED GREEN MARBLE URNS

after the model by Pierre Gouthiere

each with a gadrooned bowl on athenienne supports, each surmounted by a bearded mask and foliate handle, joined by vine branches, on a circular base and tapering feet, 24cm wide, 24cm deep, 51cm high (9in wide, 9in deep, 20in high). (2)

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

Literature:

P. Hughes, *The Wallace Collection Catalogue of Furniture*, London, 1996, Vol III, p. 1340-1345, for an illustration and discussion of the model.



200

A PAIR OF FRENCH LATE 19TH CENTURY LOUIS XVI STYLE GILT-BRASS MOUNTED MAHOGANY OPEN BIBLIOTHÈQUES BY LÉON DROMARD, PARIS

each with a pierced three-quarter galleried *brèche d'Alep* marble top above a *guilloche* mounted frieze, over three adjustable shelves, flanked by rounded fluted angles, with a *mille-raies* mounted plinth base below, on toupie front feet and turned tapering back feet, the reverse of one bookcase stamped twice L. DROMARD, 57cm wide, 34cm deep, 102.5cm high (22in wide, 13in deep, 40in high). (2)

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000

Léon Dromard is recorded as working in Paris at 18, rue Saint-Lazare between 1874 and 1889.



201

**A PAIR OF VERY LARGE FRENCH LATE 19TH/ EARLY 20TH
CENTURY LOUIS XVI STYLE GILT-BRONZE THREE-LIGHT
WALL APPLIQUES**

each surmounted by a flaming urn with drapery, above a tapering stem
issuing three branches, each terminating with a circular drip-pan and
fluted simulated candle, each stamped to the back G. 4310, 70cm
wide, 130cm high (27 1/2in wide, 51in high). (2)

£6,000 - 9,000

€8,200 - 12,000

US\$9,300 - 14,000



202

202

**A FRENCH LATE 19TH CENTURY LOUIS XVI
STYLE GILT-BRONZE AND WHITE MARBLE
THREE-PIECE CLOCK GARNITURE BY
COSTEUX AND MARTI & CIE., PARIS**

comprising a mantel clock and a pair of seven-light candelabra; the clock surmounted by an urn with oak leaf garlands, the circular enamel dial inscribed *Costeux/ A Paris*, the movement also inscribed *Costeux A Paris* and numbered 3689.2 and with pastille *Marti et Cie./ Médaille d'Argent 1889*, on a shaped stepped base and toupie feet, the candelabra *en suite*, the clock: 42cm wide, 20cm deep, 57cm high (16 1/2in wide, 7 1/2in deep, 22in high), the candelabra: 36cm in diameter, 64cm high (14in in diameter, 25in high). (3)

£12,000 - 18,000

€16,000 - 25,000

US\$19,000 - 28,000

203

**A FRENCH LATE 19TH CENTURY GILT-
BRONZE SALT-CELLAR CENTRE-PIECE**

surmounted by a shell supported by two seated nymphs, on a rocaille base of scrolling foliage and further shells, 36cm wide, 20cm deep, 28.5cm high (14in wide, 7 1/2in deep, 11in high).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



203

204

A FRENCH LATE 19TH CENTURY LOUIS XVI STYLE GILT-BRONZE MOUNTED MAHOGANY, WALNUT, SATINÉ, MARQUETRY AND PARQUETRY SIDE-CABINET

the shaped grey-veined white marble top above a cupboard door inlaid with a musical trophy, the interior fitted with two banded shelves, the sides inlaid with similar musical trophies, on circular tapering feet, 124cm wide, 48.5cm deep, 113cm high (48 1/2in wide, 19in deep, 44in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700





205

**A FRENCH LATE 19TH CENTURY GILT-BRONZE MOUNTED
MAHOGANY TABLE DE MILIEU**

the rectangular white marble top with a moulded edge above a frieze
drawer mounted with a central tablet of an Apollo mask flanked by
seated Chimera and foliate scroll work, riband tied floral swags and
drapery swags to the corners, the opposing side with a similar frieze,
on tapering stop-fluted legs and toupie feet, 94cm wide, 59.5cm deep,
76cm high (37in wide, 23in deep, 29 1/2in high).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600





206

206

A FRENCH LATE 19TH CENTURY LOUIS XV STYLE GILT-BRONZE MOUNTED KINGWOOD, TULIPWOOD AND PARQUETRY WRITING TABLE BY FRANÇOIS LINKE

Paris, index number 1047

the shaped rectangular gilt-bronze bound top with rounded projecting corners, above a frieze drawer, with shell and rocaille mount, with another to the reverse, on slender cabriole legs headed by 'C'-scrolls and foliate trailing mounts, with leaf cast sabots, 75cm wide, 44cm deep, 74cm high (29 1/2in wide, 17in deep, 29in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000

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. He was awarded a Gold medal and his success acquired wealthy patrons from across the world.

207

A FRENCH LATE 19TH CENTURY GILT-BRONZE MOUNTED KINGWOOD AND BOIS SATINÉ VITRINE BY FRANÇOIS LINKE

Paris, index number 421

the three stepped brèche d'alep marble tops above a floral swagged and scrolling leaf applied frieze above a central door applied with the figure of Erato below a floral ribbon-tied lambrequin, on a scrolling pedestal held by female caryatids, enclosing three shelves flanked by part glazed doors and sides, enclosing three shelves on turned fluted legs and stiff leaf sabots, signed F.Linke to the right upper corner and bearing the signature F.Linke on the right side, the lockplate stamped CT LINKE / SERRURERIE / PARIS and numbered 421, 144cm wide, 43cm deep, 169cm high (56 1/2in wide, 16 1/2in deep, 66 1/2in high).

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000

Provenance:

Bonhams, New York, 24 January 2013, lot 1251 (\$47,600).

A nearly identical vitrine by François Linke was sold at Bonhams, San Francisco, 31 October 2011, lot 1186 (\$43,750).

Literature:

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

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





208



208

**A PAIR OF FRENCH 20TH CENTURY,
LOUIS XVI STYLE GILT-BRONZE SIX-LIGHT
CHANDELIERS**

each with a foliate corona and bulbous stem supporting a tapering circular basin issuing scrolling arms, each terminating with an eagle's head and ring foliate garland, above a pine-cone finial, 61cm in diameter, 83cm high (24in in diameter, 32 1/2in high). (2)

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700



209



209

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

each with a bulbous body surmounted by a floral finial, on three monopodia supports, each issuing a scrolling branch terminating with a foliate drip-pan and candle holder, on a tri-form base and toupie feet, 20cm wide, 20cm deep, 34cm high (7 1/2in wide, 7 1/2in deep, 13in high). (2)

£2,500 - 3,500

€3,400 - 4,800

US\$3,900 - 5,400



210

210

**A FRENCH LATE 19TH CENTURY LOUIS XVI
STYLE GILT AND PATINATED-BRONZE AND
SÈVRES STYLE PORCELAIN MANTEL CLOCK
BY LEROY ET FILS, PARIS**

surmounted by a floral bouquet, the *Bleu Nuit* porcelain vase centred by a circular enamel dial inscribed *Medaille a l'Exposition de Londres/ 1851/ LEROY & FILS/ Palais Royal A Paris/ Gle. Montpensier 13-15.*, flanked to each side by a ram's head, on a circular spreading foot, flanked to each side by a seated allegorical lady leaning on an urn with pouring water, on a shaped base with foliate cast feet, the movement inscribed *Le Roy & Fils/ A Paris* and numbered 5156, 73cm wide, 20cm deep, 68cm high (28 1/2in wide, 7 1/2in deep, 26 1/2in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000

211

**A PAIR OF FRENCH LATE 19TH CENTURY
GILT-BRONZE AND ROUGE GRIOTTE MARBLE
SEVEN-LIGHT CANDELABRAS**

each with an urn flanked to each side by a female head and scrolling foliate arms terminating with a circular drip-pan and candle holder, on a spreading circular foot, 30cm wide, 30cm deep, 72cm high (11 1/2in wide, 11 1/2in deep, 28in high). (2)

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300



211



212

A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE MOUNTED KINGWOOD, TULIPWOOD AND AMARANTH VITRINE CABINETS

each with a rectangular Brèche d'Alep marble top with canted corners, above a Bacchic frieze panel, the cupboard door and side panels with bevelled glass panels, the mirrored interior fitted with two glass shelves, on an apron à entrelacs and spirally turned toupie feet, 81cm wide, 41cm deep, 111.5cm high (31 1/2in wide, 16in deep, 43 1/4in high). (2)

£25,000 - 35,000

€34,000 - 48,000

US\$39,000 - 54,000





213

213
**A PAIR OF FRENCH LATE 19TH CENTURY LOUIS XVI STYLE
 GILT-BRONZE THREE-LIGHT WALL APPLIQUES**

each with a ribbon-tied backplate with vine leaves and grapes, issuing three foliate branches each terminating with a circular drip pan and bulbous candle holder, 35cm wide, 21cm deep, 65cm high (13 1/2in wide, 8in deep, 25 1/2in high). (2)

£4,000 - 6,000
 €5,500 - 8,200
 US\$6,200 - 9,300



214

214
**A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE AND
 VERT MAURIN MARBLE FOUR-LIGHT CANDELABRA**

each with a seated putto playing a musical instrument, flanked by scrolling branches, each terminating with a foliate drip-pan and candle holder, on a square green marble base with canted corners and scrolling foliate feet, 24cm wide, 18cm deep, 28.5cm high (9in wide, 7in deep, 11in high). (2)

£2,000 - 3,000
 €2,700 - 4,100
 US\$3,100 - 4,600



214



215

**A FRENCH EARLY 20TH CENTURY LOUIS XVI STYLE
GILT-BRONZE SIX-LIGHT CHANDELIER**

in the manner of Pierre Gouthière

the ribbon corona above a fluted stem issuing six scrolling
branches with perched birds, each surmounted by a ram's
head, 65cm in diameter, 70cm high (25 1/2in in diameter, 27
1/2in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700



215

216

**A FRENCH LATE 19TH CENTURY GILT-BRONZE AND CRYSTAL
GLASS TAZZA CENTRE-PIECE BY HENRI PICARD, PARIS**

surmounted by a faceted crystal vase decorated with vine leaves and
grapes, flanked by bulrushes signed to the top *H. Picard*, the central
dish with three drinking dogs, on a foliate foot with stylised dolphin
heads and shaped base on scrolling feet, 37cm in diameter, 51.5cm
high (14 1/2in in diameter, 20in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300



216



217

**A PAIR OF IMPRESSIVE FRENCH
MID-19TH CENTURY LOUIS XVI
STYLE GILT AND PATINATED-
BRONZE AND ROUGE GRIOTTE
MARBLE SEVEN-LIGHT
FIGURAL CANDELABRA**

after the model by Etienne-Maurice
Falconet

each with twinned classically-draped
maidens holding aloft a cornucopia
issuing scrolling, foliate and spirally
turned branches, each terminating
with a circular drip-pan and candle
holder, on a circular waisted Rouge
Griotte marble base with acanthus-
cast rim, 42cm wide, 42cm deep,
116cm high (16 1/2in wide, 16 1/2in
deep, 45 1/2in high). (2)

£40,000 - 60,000

€55,000 - 82,000

US\$62,000 - 93,000

Literature:

H. Ottomeyer & P. Pröschel,
Vergoldete Bronzen, Munich, 1986
p. 254, fig 4.7.1

This celebrated model of draped
figures supporting candelabra
was first exhibited at the Salon du
Louvre in 1761 by Etienne-Maurice
Falconet, director of the sculpture
studios at Sèvres between 1759
and 1766. They were described
as: "*Deux Groupes de femmes en
plâtre. Ce sont des chandeliers pour
être exécutés en argent. Ils ont deux
pieds six pouces de haut chacun.*"





218

**A PAIR OF LARGE FRENCH LATE 19TH/ EARLY 20TH CENTURY
GILT-BRONZE AND ROSSO ANTICO MARBLE SIX-LIGHT VASE-
CANDELABRA**

each with an ovoid red marble body flanked to each side by a scrolling acanthus-cast twin handle, the fluted neck issuing a bouquet of flowers, on a circular spreading foot and square base, 48cm wide, 50cm deep, 104cm high (18 1/2in wide, 19 1/2in deep, 40 1/2in high). (2)

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000



219

A PAIR OF FRENCH LATE 19TH/ EARLY 20TH CENTURY GILT-BRONZE MOUNTED MAHOGANY, SATINÉ AND MARQUETRY CABINETS

each surmounted by a rectangular white marble top with canted angles, the pair of cupboard doors inlaid with flower-filled vases, the interior fitted with a shelf, the sides with floral baskets mounts, on a shaped base, 120cm wide, 42cm deep, 102.5cm high (47in wide, 16 1/2in deep, 40in high). (2)

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000



220

**A FRENCH LATE 19TH CENTURY LOUIS XVI
STYLE GILT-BRONZE, CRYSTAL GLASS AND
WHITE MARBLE ROTARY MANTLE CLOCK BY
ROBIN, PARIS**

the domed lid surmounted by a floral finial joined by ribbon-tied garlands, above two rotary rings with enamel numeral vignettes, the cartouche to the front signed *Robin A Paris*, on a circular pedestal flanked to each side by a putto, on a shaped base and circular toupie feet, 28cm wide, 13cm deep, 47cm high (11in wide, 5in deep, 18 1/2in high).

£6,000 - 9,000

€8,200 - 12,000

US\$9,300 - 14,000

An almost identical Louis XVI clock by Le Nepveu is illustrated in P. Kjellberg, *Encyclopédie de la Pendule Française*, p 295.



221

**A FRENCH LATE 19TH CENTURY ORMOLU
AND WEDGWOOD PLAQUE-MOUNTED
MAHOGANY GUÉRIDON BY HENRY DASSON
ET CIE., PARIS, DATED 1890**

the rectangular speckled granite top within a gilt band surround, signed to the right side *henry Dasson et Cie, 1890*, above a frieze drawer to the front centred by a circular blue and white medallion depicting a Bacchic scene, the reverse with similar medallion depicting a scene with Cupid, on tapering fluted legs, joined by a lower shelf with pierced gallery surround, on spirally turned legs and circular sabots, the underside also stamped *HENRY DASSON & Cie. 1890*, 59cm wide, 40cm deep, 73cm high (23in wide, 15 1/2in deep, 28 1/2in high).

£6,000 - 9,000

€8,200 - 12,000

US\$9,300 - 14,000

A pair of similar tables with different Wedgwood medallions and oval tops, is illustrated in C. Mestdagh, p.235.

A note inside the drawer states that this guéridon was used by her Majesty the Queen Mother on the occasion of her visit to Chichester Theatre on Friday 24th April 1964. In the course of this Royal visit she expressed her appreciation for the design and quality of this table.

Henry Dasson (1825-1896) is considered as one of the most important bronziers and ébénistes, active in Paris in the second half of the 19th century. He was established at 106, rue Vieille du Temple from 1876. The Paris Great Exhibition of 1878 was his first international success. In 1883 he formed a partnership with two of his collaborators under the name: "Henry Dasson & Cie".

Literature:

Camille Mestdagh: *L'Ameublement d'art français, 1850-1900*, 2010.

'Henry Dasson (1825-1896), ébéniste et bronzier parisien', *L'Estampille l'objet d'art*, October 2006.





222

222

A PAIR OF FRENCH 19TH CENTURY NEOCLASSICAL STYLE GILT-BRONZE MOUNTED GREEN FLUORSPAR URNS AND COVERS

each with a domed lid surmounted by a foliate finial, the vase-shaped body flanked to each side by a satyr mask issuing snake handles, the spreading circular foot on a square base, 18.5cm wide, 15.5cm deep, 24cm high (7in wide, 6in deep, 9in high). (2)

£8,000 - 12,000
€11,000 - 16,000
US\$12,000 - 19,000



223

A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE AND WHITE MARBLE TEN-LIGHT FIGURAL CANDELABRA

each with two cherubs to the base supporting a scrolling central vine branch with grapes issuing foliate candle arms, a bird perched high up, on a shaped naturalistic-cast base and circular tapering feet, 42cm wide, 42cm deep, 91cm high (16 1/2in wide, 16 1/2in deep, 35 1/2in high). (2)

£5,000 - 8,000
€6,800 - 11,000
US\$7,700 - 12,000



223





224

224

A FRENCH LATE 19TH CENTURY GILT BRONZE THREE-PIECE CLOCK GARNITURE BY LOPES & CIE., PARIS

comprising a clock and pair of three-light candelabra; the clock of serpentine form surmounted by a flaming torch and cartouche, the circular dial signed *Lopes & Cie / A Paris / 17, Rue des Tournelles*, on a rocaille base centred by a mask, the candelabra *en suite* with scrolling candle-arms, all three signed *Lopes & Cie*, The clock: 21.5cm wide, 14cm deep, 38cm high (8in wide, 5 1/2in deep, 14 1/2in high); the candelabra: 31cm high (12in) high. (3)

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

225

A FRENCH LATE 19TH/ EARLY 20TH CENTURY PATINATED-BRONZE MOUNTED GLASS CENTREPIECE BY BACCARAT

the bowl stamped to the centre *BACCARAT*, on a pierced support with scrolling foliage feet each terminating with a dolphin's head, 42cm in diameter, 21cm high (16 1/2in in diameter, 8in high).

£2,500 - 3,500
€3,400 - 4,800
US\$3,900 - 5,400



225



226

**A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE AND
BLACK PORPHYRY TAZZAS**

each surmounted by a circular dish above vine branches and two
Bacchic cherub supports, on a circular naturalistic cast base and
scrolling foliate feet, 37.5cm in diameter, 30cm high (14 1/2in in
diameter, 11 1/2in high). (2)

£6,000 - 9,000

€8,200 - 12,000

US\$9,300 - 14,000



227

**AN AMERICAN LATE 19TH CENTURY GILT AND PATINATED-
BRONZE MOUNTED ROUGE GRIOTTE MARBLE MANTEL
CLOCK**

by H T Cox, New York

the circular dial with a rouge marble chapter ring with Roman numerals, signed *H T Cox / New York* within a drum shaped case surmounted by a palmette and supported by male terms ending in paw feet, on a shaped rouge marble base, 46cm wide, 20cm deep, 67cm high (18in wide, 7 1/2in deep, 26in high).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

228

**AN UNUSUAL FRENCH LATE 19TH CENTURY
EMPIRE STYLE GILT AND PATINATED-BRONZE
EIGHTEEN-LIGHT CHANDELIER**

surmounted by a foliate corona with palmettes
issuing chains, the circular pierced body with six
arm-supports, each surmounted by a three-light
caduceus with intertwined snakes centred by wings,
above an acanthus-cast tapering terminal with
berried-finial, 65cm wide, 65cm deep, 130cm high
(25 1/2in wide, 25 1/2in deep, 51in high).

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000







229

AN UNUSUAL FRENCH GILT-METAL AND WROUGHT STEEL BENCH AND CHAIRS MADE FROM FRENCH ARMOURY DATING FROM THE SECOND HALF OF THE 19TH CENTURY

the settee with triple pierced and scrolling open back comprised of swords and hilts applied with coats of arms or regimental badges, the seat comprised of scabbards, on sabre legs, the six chairs *en suite*, comprised of various armorial parts including swords, bayonets, scabbards, bosses of breast plates, lockplates and gun mechanisms, one chair with 'AD' initials to the back, the bench: 151cm long (59' long). (7)

£12,000 - 18,000

€16,000 - 25,000

US\$19,000 - 28,000

Provenance:

Sotheby's London, 11 June 2003, lot 144.
Sotheby's London, Important Continental Furniture, Ceramics and Clocks, 2 December 2008, lots 262 and 263 (£25,625).



230

**A PAIR OF PATINATED BRONZE HEADS OF
“VENUS AFRICAINE” AND “SAID ABDALLAH
DE LA TRIBU DE MAYAC, ROYAUME DE
DARFOUR”**

attributed to Charles Cordier (1827-1905)
each surmounted by a small ring holder, 15cm high
5 1/2in high). (2)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Literature:

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



230



231

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

in the manner of Barbedienne, Paris
each with a vase issuing a fluted stem surmounted
by scrolling candle-arms, on a stepped tri-form base
with classical theatre masks and panthers, 30cm
wide, 30cm deep, 71cm high (11 1/2in wide, 11
1/2in deep, 27 1/2in high). (2)

£1,500 - 2,500
€2,100 - 3,400
US\$2,300 - 3,900

231



232^Y

**A PAIR OF LATE 19TH CENTURY ROSEWOOD, FRUITWOOD
AND MARQUETRY VITRINE CABINETS**

possibly German or Austrian

each surmounted by a pierced three-quarter gallery above a pair of glazed cupboard doors, the mirrored-back interior fitted with a shelf on scrolling supports, above a roll-top hinged cupboard inlaid with scrolling foliage, on bracket feet, 81cm wide, 27cm deep, 141cm high (31 1/2in wide, 10 1/2in deep, 55 1/2in high). (2)

£12,000 - 18,000

€16,000 - 25,000

US\$19,000 - 28,000



233

**A LATE 19TH CENTURY
FRENCH CARVED WALNUT
AND MAHOGANY MEUBLE
D'APPUI BY DURAND**

with moulded shelved
superstructure and pierced
scrolling leaf and foliate carved
three-quarter gallery, with leaf
carved finials, on 'S' scroll
supports, the rectangular top
with rounded projecting corners
above a frieze drawer and a pair
of scrolling leaf, cabochon and
flowerhead carved panelled doors
enclosing a shelf, flanked by
fluted and leaf carved pilasters, on
a moulded plinth base, *stamped
twice to the reverse, 'DURAND A
PARIS', 95cm wide, 52cm deep,
157cm high (37in wide, 20in
deep, 61 1/2in high).*

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



234

A SET OF SIX LATE 19TH CENTURY CARVED WALNUT FAUTEUILS

possibly Italian, retailed by Dobson & Sons, Piccadilly, London
each profusely carved with 'C'-scrolls and foliage, above a padded back flanked to each side by fluted pilasters, above short scrolling arm-rests, the square seat on columnar legs, each headed by scrolling acanthus leaves, the backs also profusely carved with similar decoration, on castors, each with brown velvet upholstery and ivorine retailers plaque to the underside inscribed *Dobson & Sons/ Piccadilly/ London*, 60cm wide, 55cm deep, 126cm high (23 1/2in wide, 21 1/2in deep, 49 1/2in high). (6)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



A FRENCH EXHIBITION-TYPE MID-19TH CENTURY NEO-RENAISSANCE GILT-BRONZE MOUNTED MAHOGANY, PALISSANDER AND EBONY BED AND ARMOIRE BY GROHÉ FRÈRES, PARIS

the armoire surmounted by a shaped scrolling pediment centred by a strapwork cartouche with caduceus, the frieze centred by a portrait bust of a man wearing typical Henri IV costume, the mirrored door above a drawer, the interior fitted for shelves, on a stepped base, the bed *en suite*, with further portrait busts and carved to the sides with scrolling foliage, a cherub and a dog, with old paper label inscribed *Monsieur de Proyard/ 34 Avenue de Versailles/ Paris/ Partie de 18 colis*, a further label indistinctly inscribed *Chatillon St. Aude/ Paris/ Batignolles* the bed: 240cm wide, 152cm deep, 121cm high (94in wide, 59 1/2in deep, 47 1/2in high), the armoire: 105cm wide, 50cm deep, 228cm high (41in wide, 19 1/2in deep, 89 1/2in high). (2)

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

The commode-secrétaire from this bedroom-suite was sold Bonhams London, 9th July 2015, lot 216 (£13,000).

A very similar commode-secrétaire by Grohé Frères was exhibited at the Paris Exposition des Produits de l'Industrie in 1839. It is today exhibited in the collection of the Louvre.

The Grohé brothers, German in origin, settled in Paris in 1827. In 1829 they founded a company to manufacture and sell furniture and objets d'art. In 1847 they founded Grohé Frères, which closed in 1884.

The company, specialising in classic furniture styles, was one of the most respected of its time with among its customers Louis-Philippe, Napoleon III, and Queen Victoria.

Literature:

-Alcouffe D., Dion-Tenenbaum A., Lefebure A., *Le Mobilier du Musée du Louvre*, t.1, 1993, n 113, p. 325-326.

-Dion-Tenenbaum A., *Louvre. Les Objets d'Art. Le XIXe siècle. Guide du visiteur*, 1999, p. 41-42.

-Durand J., *Le Louvre. Les Objets d'art*, 1995, p. 120.

-Musée du Louvre. *Nouvelles acquisitions du département des Objets d'art 1985-1989*, 1990, n 110, p. 226-228.

-*Un âge d'or des arts décoratifs 1814-1848*, cat. expo, Paris, 1991, n 191, p. 353-354.

-*Une tradition Royale. Les Acquisitions du département des objets d'art du Louvre* in *L'Estampille, L'Objet d'Art*, Octobre 1990, n 240, p. 34-53.







235A

**A SIGNED SÈVRES PÂTE-SUR-PÂTE
CELADON-GROUND TAZZA AND STAND,
DATED 1857**

Coupe de Pise, decorated by Hyacinthe-Jean Regnier, signed *JHRegnier INV* on the bottom right of one panel, with four rectangular panels, one with Venus on a shell, two with embracing mermaids and mermen and the fourth with a mermaid caught in a net, all accompanied by various sea-putti and cupids, alternating with four oval panels of putti and cupids, the stand modelled with four sea caryatid supports, a formal classical border to the round foot, 73cm diam., S.57 stencilled in green, incised H S 7-5, Bonleu and S (to the stand) (2)

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000

Provenance:

Given by Napoleon III to Richard Cobden for his role in organising the Cobden-Chevalier Treaty of 1860.

The Cobden-Chevalier treaty was the free trade treaty between Great-Britain and France, signed on 23 January 1860. It was arranged by Michel Chevalier, a French statesman and economist, and Richard Cobden MP.

This impressive piece is listed in the sales archives under Vbb 12, April 1860, as follows: '*Livré par ordre de Sa majesté l'Empereur à Monsieur Cobden, une coupe dite de Pise, fond céladon, cartels d'enfants en pâte d'application, pied à figures. Sur reçu de Monsieur Chenue, Emballeur. 5.625 fr*' [Delivered by order his Majesty the Emperor to Mr Cobden, a coupe called 'de Pise', celadon-ground, cartouches of children in applied pâte-sur-pâte, figural foot. Received by Mr Chenue, packer. 5.625 fr]

There is a tazza very similar to this lot in the collection of the Victoria and Albert Museum, London. It was also decorated by Hyacinthe Régnier, who was one of the principal pâte-sur-pâte artists at the Sèvres factory during the development of the technique in the 1850s. The tazza was purchased by the museum at the Paris Universal Exhibition in 1855, where Régnier was awarded a 1st class medal. He was also named a Chevalier d'honneur that same year. Régnier retired from his work in 1863. See Bernard Bumpus, *Pâte-sur-pâte: The Art of Ceramic Relief Decoration, 1849-1992* (1992), pp.21-22.

Jacques-Casimir Bonleu was listed at the Sèvres factory as a '*mouleur-repareur*' [moulder-repairer] from 1854 to 1873, see M. Brunet/T. Préaud, *Sèvres - Des origines à nos jours* (1978), p.356.



236

**A LARGE ITALIAN LATE 19TH CENTURY
CARVED EBONISED MIRROR**

the shaped bevelled mirror plate within a
profusely carved scrolling acanthus leaves
frame, 160cm wide, 220cm high (62 1/2in
wide, 86 1/2in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300





237^Y Φ

A FRENCH LATE 19TH CENTURY EBONY, EBONISED, FRUITWOOD AND IVORY INLAID MARQUETRY CABINET ON STAND

attributed to Hunsinger & Wagner, Paris
the rectangular spreading top above a pair of cupboard doors, each inlaid with a flower filled vase within an arched surround, flanked by square fluted pilasters, the interior fitted with an adjustable shelf, above a frieze drawer, supported on three circular Ionic columns joined by an undertier, on bun feet, 81cm wide, 43.5cm deep, 140.5cm high (31 1/2in wide, 17in deep, 55in high).

£4,000 - 6,000
€5,500 - 8,200
US\$6,200 - 9,300

Charles Hunsinger (1823-1893) was first recorded as a cabinet maker specialising in 'meuble de luxe et de fantaisie' in the Paris Almanac of 1859. He specialised in furniture made with ebony and ivory marquetry. In 1863 he established at 244 rue du Faubourg-Saint-Antoine and transferred his workshop to 56, rue de la Roquette in 1867, together with 13, rue Sedaine in 1874. In 1872, he formed a business with Charles-Adolphe-Frédéric Wagner. The company participated in the Paris Exhibitions of 1865, 1867, 1878 and 1879. In the Brussels Exhibition of 1881 he was awarded the Gold Medal for excellence of craftsmanship. His work is shown in the Musée D'Orsay, and the Vienna Art Museum.

A very similar cabinet attributed to the same maker sold Phillips London, 23 October 2001, lot 9 and a further ebony and ivory marquetry cabinet engraved to the lockplate 'Hunsinger & Wagner à Paris', sold in the same rooms, 18 May 1999, lot 130.

Literature:

Denise Ledoux-Lebard, *Le Mobilier Français du XIX Siècle*, p264.
Christopher Payne, *European Furniture of the 19th Century*, 1989, p. 254.



238^Y Φ

A FRENCH LATE 19TH CENTURY GILT-BRONZE, CUT-BRASS, SILVERED AND COPPER INLAID IVORY AND ROSEWOOD MARQUETRY TRAY BY MAISON GIROUX, THE MARQUETRY BY FERDINAND DUVINAGE, PARIS

inlaid with foliage and branches, centred by a bird, butterflies, a lizard, a bee and a cricket, signed to the ivory *FD Bté*, and to the front of the tray *Alph Giroux Paris*, 32cm wide, 24.5cm deep, (12 1/2in wide, 9 1/2in deep).

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000

Literature:

D. Kisluk-Grosheide, *Maison Giroux and its 'Oriental Marquetry Technique'*, *The Journal of The Furniture History Society*, vol. XXXV, 1999, p. 154, 162.

The Maison Alphonse Giroux, founded in 1799, was taken over by Duvinage and Harinkouck in 1867. From 1870 until his death, the firm was under sole direction of Ferdinand Duvinage and was renowned for its exotic and Japonisme creations in the decorative arts.

The type of highly decorative marquetry featured on the present lot was patented by Duvinage and Harinkouck in 1877 and was probably first shown at the Paris Exposition Universelle of 1878. Ferdinand Duvinage won a Silver Medal at the Paris Exposition Universelle of 1867.

239^Y Φ

**AN ITALIAN MID-19TH CENTURY WALNUT,
AMARANTH, EBONY, IVORY, STAINED
SYCAMORE MARQUETRY AND PARCEL GILT
CORNER DISPLAY CABINET**

in the manner of Giovanni Battista Gatti
inlaid with putti, entwined flaming torches,
flowerheads, a stag, pendant foliate tendrils and
honeysuckle sprouting from urns, the two-tier top
surmounted by a scrolled acanthus carved cresting
centred with a cartouche flanked by a pair of griffins,
above one concave shelf, with fruit carved and
foliate wrapped 'S'-scroll supports and a central
twin panelled back support, over a line-inlaid
top with a chevron inlaid border, above a pair of
giltwood ribbon tied oval panelled doors each inlaid
with a vase bursting with an assortment of flowers,
enclosing one shelf, on lion paw feet, 85cm wide,
69cm deep, 190cm high (33in wide, 27in deep, 74
1/2in high).

£2,500 - 3,500

€3,400 - 4,800

US\$3,900 - 5,400

Giovanni Battista Gatti (1816-1889) was born
in Florence where he became apprentice to the
brothers Luigi and Angelo Falcini who specialised in
marquetry. Gatti studied in both Rome and Florence
and typically worked in the Renaissance Revival
style, specialising in marquetry and inlay details. He
was recognised for his spectacular inlaid pieces at
the Paris Expositions Universelles in 1855, 1867
and 1878. Examples of his work can be found in the
Victoria and Albert Museum.





240^{YΦ}

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

in the manner of the Falcini brothers, Florence
the hexagonal top inlaid with flowers and foliage, on spiral-
twist turned supports joined by conforming stretchers with
scroll feet and castors, 75cm wide, 75cm deep, 75cm high
(29 1/2in wide, 29 1/2in deep, 29 1/2in high).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

Literature:

Simone Chiarugi, *Botteghe di Mobiliari in Toscana 1780-1900*,
Firenze, 1994.

Alvar Gonzalez-Palacios, *Il Tempio del Gusto, La Toscana e
l'Italie Settentrional*, Vol. II, Milan, 1986.



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 Castigliano 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.



241

**AN ITALIAN 19TH CENTURY ENGRAVED-
BONE INLAID WALNUT, FRUITWOOD AND
MARQUETRY CENTRE-TABLE**

the rectangular top inlaid with a panel depicting a mythological scene of sea nymphs and cherubs, possibly depicting the nereid Galatea, within an outer border of foliage, above a frieze drawer, on square tapering legs, each headed by a profile portrait medallion, 134.5cm wide, 84cm deep, 87.5cm high (52 1/2in wide, 33in deep, 34in high).

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000





242



243

242

A GERMAN LATE 19TH CENTURY GILT-BRONZE AND PORCELAIN MOUNTED EBONISED VITRINE CABINET

surmounted by an arched cresting centred by a female bust and decorated with a courting couple in a landscape, flanked to each side by a flaming urn finial, mounted with porcelain plaques depicting *scènes galantes*, above a single glazed cupboard door flanked by free-standing ringed columns, above a long drawer set with similarly painted plaques, on tapering porcelain feet, 103cm wide, 58cm deep, 198cm high (40 1/2in wide, 22 1/2in deep, 77 1/2in high).

£10,000 - 15,000
€14,000 - 21,000
US\$15,000 - 23,000



243

A PAIR OF FRENCH LATE 19TH/ EARLY 20TH CENTURY LOUIS XV STYLE CARVED GILTWOOD BERGÈRES À OREILLES

each elaborately carved, the serpentine top rails with shell and leaf carved crestings above padded backs with rocaïlle and acanthus carved padded sides, above padded leaf carved out-scrolled arms, with serpentine seats and loose squab cushions, on double 'C'-scroll and shell carved serpentine aprons, on cabriole legs and pieds-de-biches, inscribed under the seatrails '20th c Fox. 32.1.19900/3 6.22.44'. (2)

£6,000 - 8,000
€8,200 - 11,000
US\$9,300 - 12,000



244

244

A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE MOUNTED SAMSON 'FAMILLE VERTE' PORCELAIN BRÛLE-PARFUM VASES AND COVERS

each with a removable domed lid surmounted by a foliate finial, above a pierced neck flanked to each side by a shell, the bodies decorated with reserves of flowers, birds, butterflies and foliage, on a scrolling acanthus-cast base, 29cm wide, 29cm deep, 55cm high (11in wide, 11in deep, 21 1/2in high). (2)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

F. Slitine, *Samson, Génie de l'imitation*, Paris 2002, p. 8.



245

245

A SET OF FIVE FRENCH 19TH CENTURY GILT-BRONZE MOUNTED PORCELAIN PLAQUES DEPICTING BIRDS OF PREY

each oval panel painted with a bird with sky background, each indistinctly signed to the bottom, within a gilt surround surmounted by a ribbon-tied floral mount, on a modern wooden display with blue velvet background, 23cm wide, 39.5cm high (9in wide, 15 1/2in high). (5)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



246

A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE, PARCEL-GILT AND PAINTED SÈVRES STYLE PORCELAIN VASES AND COVERS

each with a removable domed lid with pine-cone finial, above a continuous hunting scene, each indistinctly signed, on a waisted circular foot and square foliate base, 23cm in diameter, 63cm high (9in in diameter, 24 1/2in high). (2)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



247

**A PAIR OF LARGE FRENCH LATE 19TH CENTURY
ELECTROPLATED SILVER AND GILT METAL AND BRONZE
FIGURAL CENTRE PIECES BY CHRISTOFLE, PARIS**

each with an oval dish centred by a group of three putti on naturalistic bases, the frieze surround decorated with garlands of ivy, on scrolling acanthus-cast feet, each underside stamped *Christofle*, 76cm wide, 56cm deep, 44cm high (29 1/2in wide, 22in deep, 17in high). (2)

£15,000 - 25,000

€21,000 - 34,000

US\$23,000 - 39,000

Charles Christofle (d. 1863) took over his brother-in-law's bijouterie-joaillerie '*Maison Calmette*' in 1831, and changed its name to '*Société Charles Christofle & Cie*'. Following the invention of electro-metallurgy techniques by the English firm Elkington & Co., Christofle turned away from jewellery and, from 1844, concentrated on the production of large-scale works in electroplate, solid silver and gilt-bronze. Shortly thereafter, he was appointed *Fournisseur officiel du Roi Louis-Philippe*, and in 1855, *Fournisseur de l'Empereur*. Christofle supplied fine quality pieces, predominantly table-wares, to the various palaces and ministerial offices of Napoleon III. Charles was succeeded by his son Paul and his nephew Henri Bouilhet, and under their direction, the firm exhibited at the major international exhibitions throughout the 19th century.





248

**A PAIR OF FRENCH EARLY 20TH CENTURY LOUIS XV STYLE
CARVED GILTWOOD THREE-SEATER CANAPÉS**

upholstered in cream Chinese pattern silk, the undulating serpentine top rails carved with double 'C'-scrolls, flowers and leaves above padded backs, the moulded cabochon and leaf carved arm supports above undulating padded drop-in seats on acanthus, flowerhead and 'C'-scroll aprons, on cabriole legs and scroll feet, *each 185cm wide, (75 1/2in wide)*. (2)

£6,000 - 8,000

€8,200 - 11,000

US\$9,300 - 12,000

A LARGE FRENCH LATE 19TH CENTURY GILT AND PATINATED-BRONZE AND EBONISED FIGURAL THREE-PIECE CLOCK GARNITURE

comprising a mantel clock and pair of candelabra; the clock with putto holding the clock case aloft, surmounted by garlands of flowers centred by a flaming torch, quiver and arrows, the circular enamel dial with Roman numerals, on a circular base and fluted feet, the candelabra *en suite*, each with a similar standing putto holding a four-light candelabra aloft, *the clock: 42cm wide, 33cm deep, 101cm high (16 1/2in wide, 12 1/2in deep, 39 1/2in high), the candelabra: 102cm high (40in high).* (3)

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000



250

A FRENCH LATE 19TH CENTURY GILT-BRONZE AND POLYCHROME ENAMEL MANTEL CLOCK "A LA BACCHANTE ALLONGÉE", BY DENIÈRE AND PICARD, PARIS

the reclining nymph resting on a cushioned day-bed, the circular white enamel dial inscribed *Denière/ Ft. de Bronzes/ Paris*, the movement stamped *F C* and numbered 96997, on a shaped base, stamped *H. Picard* under the drapery and to the underside of the base, 56cm wide, 26cm deep, 44cm high (22in wide, 10in deep, 17in high).

£6,000 - 9,000

€8,200 - 12,000

US\$9,300 - 14,000

251

AN ITALIAN LATE 19TH CENTURY MOSAIC MIRROR

probably Venice

the bevelled oval mirror-plate within a shaped white-ground frame decorated to each corner with fruit and leaves, raised on small bun feet, 77.5cm wide, 102cm high (30 1/2in wide, 40in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300

252

A PAIR OF 20TH CENTURY NEOCLASSICAL GILT-BRONZE AND MALACHITE GUÉRIDONS

each with a circular top on monopodiae supports, each joined by an 'X'-shaped stretcher centred by a malachite bead, 60cm in diameter, 67cm high (23 1/2in in diameter, 26in high). (2)

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000



250



251



252



253



253

**AN FRENCH LATE 19TH CENTURY
LOUIS XV/ XVI TRANSITIONAL
STYLE ORMOLU-MOUNTED
TULIPWOOD AND LACQUER
COMMODE BY L'ESCALIER DE
CRISTAL, PARIS**

the Portor marble top above three polychrome and black lacquer panels centred by a cupboard door, on cabriole legs, the back stamped 'ESCALIER DE CRISTAL/ PARIS', 103cm wide, 41cm deep, 101cm high (40 1/2in wide, 16in deep, 39 1/2in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300

The fine merchants store *A l'Escalier de Cristal* were established circa 1820 by Mrs Veuve Desarnaud at the Palais Royal in Paris. The firm was acquired in 1847 by Lahoche and by the mid-19th century was owned by Pannier. At that time the business expanded in manufacturing furniture, specialising in 18th century revival and Japanese styles.

Literature:

Philippe Thiébaud, *Contribution à une histoire du mobilier japonisant: les créations de l'Escalier de Cristal*, Revue de l'art, no 85, 1989.
Denise Ledoux-Lebard, *Le Mobilier Français du XIX Siècle*, pp.190-192.

254



254

**A VENETIAN LATE 19TH CENTURY
PARCEL-GILT AND POLYCHROME
PAINTED BLACKAMOOR PEDESTAL
TABLE**

the rectangular top carved with faux drapery supported by a kneeling blackamoor, on a rectangular base and spreading feet, 48cm wide, 33cm deep, 74cm high (18 1/2in wide, 12 1/2in deep, 29in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

Provenance:

Christie's South Kensington, London, European Works of Art, 30th September 1998, lot 371 (£4,370).



255

**A PAIR OF VENETIAN 19TH CENTURY
PARCEL-GILT AND POLYCHROME
DECORATED BLACKAMOORS**

each figure holding a torch, standing by a
volute, on a stepped square plinth, 55cm
wide, 35cm deep, 178cm high (21 1/2in
wide, 13 1/2in deep, 70in high). (2)

£6,000 - 8,000

€8,200 - 11,000

US\$9,300 - 12,000

255



256

A SET OF FOUR VERY LARGE FRENCH 20TH CENTURY LOUIS XVI STYLE GILT-BRONZE SEVEN-LIGHT WALL APPLIQUES FROM THE 'CASINO DE MONTE-CARLO'

each surmounted by a foliate branch, the fluted stem issuing three tiers of scrolling branches, terminating with a tassel finial, 70cm wide, 38.5cm deep, 178cm high (27 1/2in wide, 15in deep, 70in high). (4)

£15,000 - 25,000

€21,000 - 34,000

US\$23,000 - 39,000

Provenance:

Casino de Monte-Carlo, Hôtel de Paris, Monaco.



257

A SET OF FOUR VERY LARGE FRENCH 20TH CENTURY LOUIS XVI STYLE GILT-BRONZE SEVEN-LIGHT WALL APPLIQUES FROM THE 'CASINO DE MONTE-CARLO'

each surmounted by a foliate branch, the fluted stem issuing three tiers of scrolling branches, terminating with a tassel finial, 70cm wide, 38.5cm deep, 178cm high (27 1/2in wide, 15in deep, 70in high). (4)

£15,000 - 25,000

€21,000 - 34,000

US\$23,000 - 39,000

Provenance:

Casino de Monte-Carlo, Hôtel de Paris, Monaco.



258

**A FRENCH LATE 19TH CENTURY 'JAPONISME'
GILT-BRONZE AND CLOISONNÉ ENAMEL
JARDINIÈRE ON STAND**

in the manner of Edouard Lévêre, attributed to
Maison Marnyhac, Paris

the cloisonné bowl decorated overall with birds,
flowers and foliage, flanked to each side by a
dragon handle, on a simulated bamboo stand, each
joined by a circular stretcher, supported on stylised
frog feet, 61cm wide, 45cm deep, 99cm high (24in
wide, 17 1/2in deep, 38 1/2in high).

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000





259

259

A FRENCH LATE 19TH CENTURY GILT, SILVERED AND PATINATED BRONZE 'JAPONISME' CLOCK

attributed to Escalier de Cristal, Paris

the circular case with Japanese numerals, supported by a buffalo, on a shaped base inlaid with a butterfly and foliage, on a pierced foliate base with spreading feet, 18cm wide, 10cm deep, 30cm high (7in wide, 3 1/2in deep, 11 1/2in high).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

260

A PAIR OF FRENCH LATE 19TH CENTURY 'JAPONISME' GILT-BRONZE AND CLOISONNÉ ENAMEL LAMPS

possibly by Ferdinand Barbedienne, Paris

each bulbous body decorated with butterflies, foliage and flowers, on a circular base with elephant's head feet, 17cm wide, 17cm deep, 42cm high (6 1/2in wide, 6 1/2in deep, 16 1/2in high). (2)

£1,200 - 1,800

€1,600 - 2,500

US\$1,900 - 2,800



260

261

**A FRENCH GILT AND PATINATED
BRONZE MOUNTED AND BONE INLAID
'CHINOISERIE' VITRINE CABINET
PROBABLY BY GABRIEL VIARDOT**

the stepped pagoda-shaped cornice centred by a dragon's head, above a glazed cupboard door, the interior fitted with three velvet-lined shelves, flanked by a double-shelf and pigeon hole raised on a stork and tortoise support, above two short frieze drawers and a further cupboard door applied in relief with a vase issuing flowering branches, the interior fitted with a shelf, flanked to the side by a shelf with square column supports, on a shaped base and bracket feet, 86.5cm wide, 45cm deep, 160.5cm high (34in wide, 17 1/2in deep, 63in high).

£5,000 - 7,000

€6,800 - 9,600

US\$7,700 - 11,000

It is interesting to compare a candlestick by Edouard Lièvre with almost identical crane standing on a sea turtle, sold in the Lièvre sale, 19-20 March 1887, lot 275 and described as: *'composé d'un héron tenant une branche de lotus dans le bec et debout sur une tortue'*. (see Edouard Lièvre, *Connaissance des Arts*, number 228, 2004, pp. 28-34).





262

A FRENCH LATE 19TH CENTURY 'JAPONISME' GILT-BRONZE AND PORCELAIN THREE-PIECE CLOCK GARNITURE

attributed to Escalier de Cristal, Paris

comprising a clock and pair of five-light candelabras; the clock surmounted by a peacock standing on branches, the rectangular clock case with blue-ground porcelain simulating cloisonné enamel, decorated with birds and flowering branches, the chapter ring with Japanese numerals, on scrolling feet each with a stylised elephant's head, the movement numbered 125 and stamped P.S, the back of the case numbered 37443, the pair of vasi-form candelabra *en suite* with serpent-form candelarms and dragon's heads, stamped to the underside 37444, the clock: 25.5cm wide, 21cm deep, 53cm high (10in wide, 8in deep, 20 1/2in high); the candelabra: 25cm wide, 25cm deep, 51cm high (9 1/2in wide, 9 1/2in deep, 20in high). (3)

£12,000 - 18,000

€16,000 - 25,000

US\$19,000 - 28,000

A very similar 'Japonisme' three-piece clock garniture numbered 39671 sold Christie's, London, 6 March 2014, lot 197 (£35,000). Please see lot 44 for a note on Escalier de Cristal.





263

A FRENCH ORIENTALIST GILT AND PATINATED BRONZE AND ONYX JARDINIÈRE CENTRE-PIECE

possibly designed by Edouard Lièvre or Eugène Cornu and executed by G. Viot & Cie., Paris, circa 1860

the waisted body surmounted by a foliate ring with palmettes, each side flanked by a pierced handle with arabesques, the circular base raised on jewelled elephant's head feet, 46cm wide, 27cm deep, 24.5cm high (18in wide, 10 1/2in deep, 9 1/2in high).

£4,000 - 6,000

€5,500 - 8,200

US\$6,200 - 9,300

'Orientalist' designs of this type were made by Emile Reiber (1826-1893) and Edouard Lièvre (1829-1886) and executed by the finest Parisien bronziers such as Escalier de Cristal, Barbedienne, Christofle and Maison Marnyhac. Towards the late 1870s Lièvre created a fabulous suite of neo-Japanese furniture for Albert Vieillard (d. 1895), the renowned director of Bordeaux's ceramics manufactory. It was Vieillard's keen interest for Japan that inspired Lièvre's highly original designs. The most celebrated piece of this suite is the Cabinet Japonais, now in the Musée d'Orsay.

The combination of 'Orientalisme' with onyx is reminiscent of the *meubles et objets de luxe* designed by the sculptor Eugène Cornu (d. 1875), who owned marble quarries in Algeria, and executed by the bronzier G. Viot et Cie. For example, compare the magnificent pair of enamel and bronze-mounted onyx vases with elephant-head stands by Cornu and Viot, shown at the 1867 Exposition Universelle in Paris by the Compagnie des Marbres Onyx d'Algérie.



264

264

A PAIR OF FRENCH LATE 19TH CENTURY GILT-BRONZE AND CLOISSONNÉ ENAMEL LAMPS BY FERDINAND BARBEDIENNE, PARIS

each decorated all-over with scrolling foliage and flowers, the waisted neck flanked to each side by a bearded mask caryatid handle, the rim signed *F. Barbedienne*, on a circular base and scrolling paw feet, 18cm wide, 12.5cm deep, 33cm high (7in wide, 4 1/2in deep, 12 1/2in high). (2)

£4,000 - 6,000
€5,500 - 8,200
US\$6,200 - 9,300

265

A FRENCH LATE 19TH CENTURY GILT-BRONZE AND ENAMEL MANTEL CLOCK BY JOHN J. PETERS & CO.

the case surmounted by a turret with spire finial, above a seated cherub, the circular dial inscribed *John J. Peters & Co./ Paris - Bristol*, the movement stamped *MF* and numbered 3237, the angles with baluster columns and standing putti to the front, on a shaped stepped plinth base and bun feet, 27cm wide, 21cm deep, 53cm high (10 1/2in wide, 8in deep, 20 1/2in high).

£4,000 - 6,000
€5,500 - 8,200
US\$6,200 - 9,300



265



266

266

A FRENCH LATE 19TH/ EARLY 20TH CENTURY GILT-BRONZE, BRASS AND CLOISSONNÉ ENAMEL THREE-PIECE CLOCK GARNITURE

comprising a mantel clock and pair of urns; the clock surmounted by a foliate finial, the rectangular body flanked to each corner by a fluted column, each headed by a flaming urn, on a shaped base centred by a strapwork cartouche, on paw feet each surmounted by a lion's head, the urns *en suite*, each flanked by a female mask head surmounted by a scrolling handle, *the clock: 26cm wide, 19cm deep, 46cm high (10in wide, 7in deep, 18in high), the urns: 34cm high (13in high).* (3)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

267

A FRENCH LATE 19TH/ EARLY 20TH CENTURY PATINATED BRONZE AND IMARI STYLE PORCELAIN BRÛLE-PARFUM CENTRE-PIECE

the domed lid surmounted by a Foo dog finial, above a pierced Greek-Key rim, the body flanked to each side by a dragon handle, on elephant's head feet, *40cm wide, 28cm deep, 46cm high (15 1/2in wide, 11in deep, 18in high).*

£2,500 - 3,500

€3,400 - 4,800

US\$3,900 - 5,400



267



268

268

A FRENCH LATE 19TH CENTURY 'CHINOISERIE' GILT-BRONZE MOUNTED LACQUER AND PORCELAIN ENCRIER

in the manner of à l'Escalier de Cristal, Paris depicting a boy holding a dragon's mask, standing under a Chinese pagoda with under-hanging drapery and flowering branches, the shaped base on foliate feet, 32cm wide, 23cm deep, 42cm high (12 1/2in wide, 9in deep, 16 1/2in high).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

269

A FRENCH LATE 19TH CENTURY 'CHINOISERIE' PORCELAIN AND GILT-BRONZE FIGURE

depicting a man wearing typical costume, standing on a naturalistic cast base, 18cm wide, 14cm deep, 28cm high (7in wide, 5 1/2in deep, 11in high).

£1,500 - 2,500

€2,100 - 3,400

US\$2,300 - 3,900



269



270

A LARGE FRENCH 'JAPONISME' LATE 19TH CENTURY PATINATED AND LACQUERED BRONZE MOUNTED IMARI PORCELAIN THREE-PIECE CLOCK GARNITURE

comprising a mantel clock and a pair of six-light candelabra; the clock with a removable lid surmounted by a seated winged figure holding a fan, the octagonal vase centred by a circular dial with enamel Roman numeral vignettes, flanked to each side by a Foo mask handle, on a pierced circular base with dragon supports surmounted by standing figures, on elephant's head feet flanked by turtle and dragon supports, the candelabra *en suite* each with foliate candle-arms and dragon mounts, *the clock*: 47cm wide, 33cm deep, 74cm high (18 1/2in wide, 12 1/2in deep, 29in high); *the candelabra*: 31cm in diameter, 75.5cm high (12in in diameter, 29 1/2in high). (3)

£15,000 - 25,000

€21,000 - 34,000

US\$23,000 - 39,000





271

A PAIR OF FRENCH EARLY 20TH CENTURY GILT-BRONZE AND WHITE MARBLE URNS

each tapering vasiform body decorated to the front and back with a dancing muse, flanked to each side by a foliate handle, on a circular spreading foot with acanthus-cast surround, on toupie feet, 19cm in diameter, 46.5cm high (7in in diameter, 18in high). (2)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

271

272

A FRENCH LATE 19TH/ EARLY 20TH CENTURY GILT-BRONZE SLEIGH-FORMED JARDINIÈRE

depicting a seated cherub holding a garland of flowers to the back, a ribbon-tied strapwork cartouche to the front, the sleigh decorated with drapery and flowers, on dolphin supports and runners, 42cm wide, 19cm deep, 22cm high (16 1/2in wide, 7in deep, 8 1/2in high).

£1,000 - 2,000

€1,400 - 2,700

US\$1,500 - 3,100



272



273

A SET OF FOUR LARGE FRENCH 20TH CENTURY THREE-LIGHT WALL APPLIQUES

each with a bearded mask issuing three scrolling branches, each terminating with a frosted glass shade and cover, the foliate backplate surmounted by a palmette, 44cm wide, 39cm deep, 69cm high (17in wide, 15in deep, 27in high). (4)

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 19,000



274



274

**A FRENCH LATE 19TH/ EARLY 20TH CENTURY
FRUITWOOD, MARQUETRY AND PATINATED
BRONZE GUÉRIDON**

the circular glass panel on a pierced top inlaid
to the centre with a bouquet of flowers, on three
naked female support figures, each joined by a floral
garland and a shaped lower stretcher centred by a
glass shelf, on ball feet, 67cm in diameter, 70.5cm
high (26in in diameter, 27 1/2in high).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



275

275

**A SET OF TWELVE FRENCH EARLY 20TH CENTURY BEECH
FAUTEUILS BY MAISON JANSEN**

each with arched back and outswept armrests, above a square seat on sabre legs, each with velvet striped upholstery, ten stamped to the underside *JANSEN*, 54cm wide, 54cm deep, 86cm high (21in wide, 21in deep, 33 1/2in high). (12)

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000

Literature:

James Archer Abbott, *Jansen*, Acanthus Press, New York, 2006.





276

A PAIR OF LARGE AND IMPRESSIVE MID-20TH CENTURY CUT-GLASS AND BRASS THIRTY-SIX LIGHT CHANDELIERS

each surmounted by a coronet with chains of faceted drops, above a double tier of circlets, each surmounted by eighteen lights, the lower tier with glass spires, with underhanging garlands of faceted drops, 130cm in diameter, 180cm high (51in in diameter, 70 1/2in high). (2)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



277

**A SET OF FOUR IMPRESSIVE MID-20TH CENTURY CUT-GLASS
AND BRASS EIGHT-LIGHT CHANDELIERS**

each surmounted by a coronet corona issuing chains of faceted drops,
the circlet body surmounted by glass spires and eight candle holders,
each joined by garlands of faceted oblong drops, *100cm in diameter,
120cm high (39in in diameter, 47in high). (4)*

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000



278

**A SET OF FOUR IMPRESSIVE MID-20TH CENTURY CUT-GLASS
AND BRASS EIGHT-LIGHT CHANDELIERS**

each surmounted by a coronet corona issuing chains of faceted drops,
the circlet body surmounted by glass spires and eight candle holders,
each joined by garlands of faceted oblong drops, *100cm in diameter,*
120cm high (39in in diameter, 47in high). (4)

£5,000 - 8,000

€6,800 - 11,000

US\$7,700 - 12,000



279

**A SET OF FOUR MID-20TH CENTURY CUT-GLASS AND BRASS
THREE-LIGHT WALL-APPLIQUES**

each surmounted by a crown issuing garlands of faceted glass drops
above a double-tier semi-circular body issuing candle-holders and
further glass drops, 53cm wide, 30cm deep, 75cm high (20 1/2in
wide, 11 1/2in deep, 29 1/2in high). (4)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



280

**A SET OF SIX MID-20TH CENTURY CUT-GLASS AND BRASS
THREE-LIGHT WALL-APPLIQUES**

each with a double-tier demi-lune body with faceted glass bead, drops
and candle-holders, 50cm wide, 25cm deep, 45cm high (19 1/2in
wide, 9 1/2in deep, 17 1/2in high). (6)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

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EBONY, PIETRA DURA AND
SPECIMEN MARBLE CABINET**
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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

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*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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;

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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*: a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	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.	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> .
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9 THE SELLER'S LIABILITY	10.3
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.1	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.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.2	10.4
8.1.3	to retain possession of the <i>Lot</i> ;	9.3	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.1	10.5
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	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.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	10.6
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;		10.7
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;		10.8
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and		10.9
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.		10.10
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.	9.4	10.11
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	10 MISCELLANEOUS	10.12
		10.1	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.
		10.2	

PPENDIX 2

UYER'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.

THE CONTRACT

- 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.
- 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.
- 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.
- 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.
- 5
- Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 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;
- 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;
- 5.3
- we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 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.

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 [AP], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2
- You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3
- All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4
- Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5
- We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6
- Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7
- Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1
- Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2
- You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3
- For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4
- If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5
- Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6
- You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7
- You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8
- You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1
- Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2
- You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS				
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):	7.3	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 Lot (or where you have purchased more than one Lot pro-rata towards the <i>Purchase Price</i> of each Lot) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one Lot pro-rata to the <i>Buyer's Premium</i> on each Lot) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1.1	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 Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the Lot contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.2	to retain possession of the Lot;			9.3.2	it can be established that the Lot is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.3	to remove, and/or store the Lot at your expense;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a <i>Forgery</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1	Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a Lot is a <i>Forgery</i> we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and Expenses paid by you in respect of the Lot.
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 Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.6	to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a <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 Lot or part thereof;	8.1.2	deliver the Lot to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
7.1.7	to sell the Lot <i>Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;	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:	10	OUR LIABILITY
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 Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	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 Lot 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 Seller (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 Sale.
7.1.11	refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any Lot of which you are the Buyer.	9	FORGERIES	10.2	Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.1	handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.2	Paragraph 9 applies only if:	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and	10.2.3	damage to tension stringed musical instruments; or
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a <i>Forgery</i> , and in any event within one year after the Sale, that the Lot is a <i>Forgery</i> ; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.3	within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a <i>Forgery</i> and details of the Sale and Lot number sufficient to identify the Lot.		

You may wish to protect yourself against loss by obtaining insurance.

- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

“Additional Premium” a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams’ Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by *the Buyer* to *Bonhams* on any Lot marked [AR] which sells for a *Hammer Price* which together with the *Buyer’s Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: EUROPE - DEFINING STYLE	Sale date: Wednesday 18 November 2015
Sale no. 22302	Sale venue: New Bond Street, London
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments:	
£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□	Please tick if you have registered with us before <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ I will collect from Park Royal or bonded warehouse ☐ Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

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