

# Bonhams

## CORNETTE de SAINT CYR



The Classics Paris

Paris | 19 avril 2023



# The Classics Paris

Paris | mercredi 19 avril 2023 à 14h

## COMMISSAIRES-PRISEURS HABILITES

Catherine Yaiche,  
Arnaud Cornette de Saint Cyr et  
Bertrand Cornette de Saint Cyr

## BONHAMS FRANCE SAS, AGRÉMENT N° 2007-638

## CORNETTE DE SAINT CYR, AGRÉMENT N° 2002-364

6 Avenue Hoche  
75008 Paris  
+33 (0)1 42 61 10 10

## NUMERO DE LA VENTE

28245  
Lots 1 - 168

## ILLUSTRATIONS

Couverture: lot 50, 58  
à l'intérieur avant: lot 52  
à l'intérieur a dos: lot 19  
Couverture dos: lot 1

## EXPOSITIONS PUBLIQUES

### Bonhams Paris

vendredi 14 avril 10h-18h  
samedi 15 avril 14h-18h  
lundi 17 avril 10h-18h  
mardi 18 avril 10h-18h  
mercredi 19 avril 10h-12h

## AVIS IMPORTANT COVID-19

Bonhams organise des expositions et des ventes conformément aux directives gouvernementales et en respect avec les règles sanitaires. Si des restrictions locales ne nous permettent pas l'ouverture de nos salles, les ventes seront soit entièrement en ligne, soit diffusées en direct depuis la maison de vente. Les offres seront alors acceptées en ligne, par téléphone et par ordre. Pour toutes informations, vous pouvez contacter le service client. +44 (0) 20 7447 7447, [info@bonhams.com](mailto:info@bonhams.com)

## INFORMATIONS PENDANT LA VENTE

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## FRAIS D'ADJUDICATION

En sus du prix d'adjudication, l'acheteur devra payer sur le prix d'adjudication de chaque lot des frais de vente. Veuillez consulter les « *informations importantes aux acheteurs* ».

Ces frais de vente s'appliquent à chaque lot et sont soumis à la TVA. Certains lots sont sujets à la TVA sur le prix d'adjudication en plus de la TVA sur les frais de vente. Ces lots sont marqués d'une étoile (\*) à côté du numéro de passage en cas d'importation temporaire ou d'une dague (†) en cas de mise en vente du lot par un assujetti. Ces symboles seront imprimés à côté du numéro du lot correspondant dans le catalogue.

## IMPORTANT

La vente est soumise aux conditions générales imprimées à la fin du catalogue. Nous conseillons aux enchérisseurs potentiels de prendre connaissance des « *informations importantes aux acheteurs* » ainsi que de la partie douanes, transport et gardiennage figurant en fin de catalogue.

## ENCHÈRES

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Inscrivez-vous pour enchérir en ligne en visitant

[www.bonhams.com/28245](http://www.bonhams.com/28245)



Enchérissez via  
l'application. Téléchargez  
maintenant pour Android  
et IOS

### - Enchérissez via téléphone/ par ordre d'achat:

en envoyant un formulaire  
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Le formulaire se trouve au dos de  
chaque catalogue et sur notre site  
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Veuillez noter que nous ne pouvons  
pas garantir les offres dans les 24h  
précédant la vente.

Les enchères par téléphone ne  
seront acceptées que sur un lot avec  
une estimation basse supérieure à  
1000 euros.

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Vous pouvez vous pré-inscrire en  
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d'identité lors de la soumission de vos  
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gouvernement (permis de conduire ou  
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Pour le compte d'entreprise ou  
d'autres entités, veuillez nous  
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documents que vous devrez fournir.

Le non-respect de cette consigne  
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### Vendeurs

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## TRANSPORT

Pour toute information ou estimation concernant les transports nationaux et internationaux ainsi que les licences d'exportation, contactez The Packengers au +33 6 71 90 79 64 ou [bonhamsfr@thepackengers.com](mailto:bonhamsfr@thepackengers.com) ou [olivia.peeters@thepackengers.com](mailto:olivia.peeters@thepackengers.com)

## ASSURANCE APRÈS LA VENTE

Dès l'adjudication, tous les risques afférents au lot seront transférés à l'acheteur dans leur intégralité et sans la moindre réserve. A charge pour l'acheteur de faire assurer ses achats. Bonhams décline toute responsabilité quant aux dommages que l'achat pourrait encourir, dès l'adjudication prononcé.

## COÛTS DE STOCKAGE

### Stockage

Tous les lots avec le symbole W seront transférés chez Paname Enchères, 54 Av. Gaston Monmousseau, 93240 Stains et seront disponibles à partir du 24 avril à 12h00. Tous les autres lots seront stockés dans notre bureau au 6 Av. Hoche, Paris 75008. Le retrait pourra s'effectuer UNIQUEMENT sur rendez-vous dont la demande par e-mail aura été faite au MINIMUM 24h à l'avance. Adresse e-mail : [paris@bonhams.com](mailto:paris@bonhams.com)

Une pièce d'identité nationale sera demandée. Si un tiers collecte le lot à votre place, sa pièce d'identité ainsi qu'une autorisation écrite de votre part lui seront également demandées.

Veuillez noter que certains lots nécessitent un certificat d'exportation de bien culturel et une licence d'exportation. Veuillez contacter [bonhamsfr@thepackengers.com](mailto:bonhamsfr@thepackengers.com) ou [olivia.peeters@thepackengers.com](mailto:olivia.peeters@thepackengers.com)

## Coûts de stockage

Le stockage sera gratuit pour les premiers 14 jours suivant la vente. Les frais de stockage seront à payer à partir du jeudi 4 mai 2023. Coûts de stockage.  
Chaque lot: 6 euros TTC.

## TVA

Les symboles suivants, figurant à côté du numéro de Lot, indiquent que la TVA est due sur le Prix d'adjudication et la Commission d'achat :

† TVA au taux en vigueur sur le Prix d'adjudication et la Commission d'achat

\* TVA sur les articles importés à un taux préférentiel de 5.5 % sur le Prix d'adjudication et au taux en vigueur sur la Commission d'achat

Ω TVA sur les articles importés au taux en vigueur sur le Prix d'adjudication et la Commission d'achat.

W Les objets portant la mention W seront stockés à l'entrepôt et ne pourront être retirés qu'à cet endroit.

TP Les objets portant la mention TP seront situés à l'entrepôt et ne pourront être retirés qu'à cet endroit.

## Avis important à tous les acheteurs

### Etat

L'état du lot n'est pas mentionné dans le catalogue. L'absence d'une telle mention n'implique pas que le lot soit en bon état ou exempt de défauts. Les acheteurs potentiels doivent s'assurer eux-mêmes de l'état de chaque lot suite à une inspection. Des rapports d'état peuvent être fournis sur demande, mais ils ne sont donnés qu'à titre indicatif et sont nécessairement subjectifs. Dans la mesure du possible, veuillez prévoir un délai de 24h avant de recevoir les rapports demandés.



# The Classics Paris

Paris | Wednesday 19 April 2023, 2pm

## AUCTIONEERS

Catherine Yaiche,  
Arnaud Cornette de Saint Cyr et  
Bertrand Cornette de Saint Cyr

## BONHAMS FRANCE SAS, AGRÈMENT N° 2007-638

## CORNETTE DE SAINT CYR, AGRÈMENT N° 2002-364

6 Avenue Hoche  
75008 Paris  
+33 (0)1 42 61 10 10

## SALE NUMBER

28245  
Lots 1 - 168

## ILLUSTRATIONS

Front Cover: lot 50 (part)  
and 58 (detail)  
Inside Front Cover: lot 52  
Inside Back Cover: lot 19  
Back Cover: lot 1

## VIEWING

### Bonhams Paris

Friday 14 avril 10h-18h  
Saturday 15 avril 14h-18h  
Monday 17 avril 10h-18h  
Tuesday 18 avril 10h-18h  
Wednesday 19 avril 10h-12h

## IMPORTANT NOTICE ABOUT COVID-19

Bonhams continues to hold viewings and sales in accordance to the government guidelines in each region. If local restrictions prevent our salerooms from opening, the sales will either be wholly online or livestreamed from the auction house. Bids will be accepted online, on the Bonhams app, on the telephone and as absentee bids. For up to date information and if you have any questions regarding an upcoming sale please contact Client Services on: +44 (0)20 7447 7447 or [info@bonhams.com](mailto:info@bonhams.com)

## ENQUIRIES

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### Shipping

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Bonhams charge a buyer's premium. Please see "Important Information for Buyers". This applies to each lot purchased and is subject to TVA. Some lots may be subject to TVA on the hammer price as well as the premium. These lots will be marked with a star sign (\*) in relation to temporary imported items or a dagger sign (†) in relation to TVA charged by a business. Such signs will be printed beside the relevant lot number in the catalogue.

## IMPORTANT

The sale is conducted according to the general conditions printed at the back of this catalogue. We advise potential bidders to familiarise themselves with the "Important Information for Buyers" regarding customs, transport and storage.

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Please note we cannot guarantee bids within 24 hours of the sale.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of EUR1,000.

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### - New Bidders

You must provide proof of identity when submitting bids. A copy of a government- issued photo identification (driving licence or passport) showing your full name and date of birth, and, if not shown on the ID document, proof of your current address (utility bill or bank statement).

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# Sale Information

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## **PAYMENTS**

**Buyers**  
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## **Sellers**

Payment of sale proceeds  
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## **SHIPPING**

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## **INSURANCE AFTER THE SALE**

Buyers are reminded that their purchases are their responsibility from the fall of the auction hammer. It is your responsibility to have adequate insurance cover in place. Neither Bonhams, nor their agents will be liable for any damage or loss that the Lot may suffer from the fall of the auction hammer.

## **STORAGE AND HANDLING CHARGES**

### **Storage Charges**

Lots with the W symbol will be removed to Paname Enchere, 54 Av. Gaston Monmousseau, 93240 Stains and will be available for collection from 12pm Monday 24 April by appointment only. All other lots will be stored in our office at 6 av Hoche 75008, Paris. Please email [paris@bonhams.com](mailto:paris@bonhams.com) at least 24 hours in advance to book in a collection.

Photographic ID will be required at time of collection. If a third party is collecting for you written authorisation is required in advance from you and photographic ID of the third party is requested at the time of collection.

Please note that certain items require French passports for export out of France. Please contact Kimly Ek by email for further details. [kimly.ek@bonhams.com](mailto:kimly.ek@bonhams.com)  
Storage will be free of charge for 14 days following the auction.

Each lot: 6 euros TTC  
(please note that charges apply every day including weekend and public holidays)

## **VAT**

The following symbols are used to denote that VAT is due on the hammer price and buyer's premium.

† VAT 20% 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

Ω VAT on imported items at 20% on hammer price and the prevailing rate on buyer's premium

**W** Objects with a W symbol will be transferred to an office location following the sale and will only be available for collection from this location.

**TP** Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

## **Important Notice To All Buyers**

### **Condition**

Condition is not stated in the catalogue. The absence of such reference does not imply that the lot is in good condition or free from faults. Prospective buyers should satisfy themselves by inspection as to the condition of each lot. Condition reports can be provided on request, but are for general guidance only and such reports are of necessity, subjective. Wherever possible please allow at least 24 hours for reports to be compiled.



# Specialists for this Auction

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1

**ATELIER DE JOOS VAN CLEVE  
(CLÈVES CIRCA 1485-CIRCA 1540 ANVERS)**

Vierge à l'Enfant

**WORKSHOP OF JOOS VAN CLEVE  
(CLEVES CIRCA 1485-CIRCA 1540 ANTWERP)**

The Madonna and Child

oil on panel

47.2 x 32cm (18 9/16 x 12 5/8in).

€22,000 - 28,000

£19,000 - 25,000

US\$24,000 - 30,000

Formerly attributed to Jan Gossaert called Mabuse by Pierre M. Blanc (a copy of the expertise accompanies the lot) , the present *Madonna and the Child*, was clearly a very popular composition by Joos Van Cleve as attested to by the numerous versions produced by the artist's workshop. Similar versions were formerly at the Ehrich Galleries, New York; The American Art Association, New York, The Achillito Chiesa collection and Artcurial, Paris, on 16 June 2020, lot. 220. (see also M. Friedländer, *Early Netherlandish Painting*, (Leiden-Brussels, 1924) vol. IXa, p. 62, no. 55).





2

2

**ALBARELLO EN MAJOLIQUE DE FAENZA, VERS 1500**

**A FAENZA ALBARELLO, CIRCA 1500**

Of slightly tapering cylindrical form, the rim with a moulded turned border *a cordo*, decorated with a label in Gothic script reading *Dia. lacha* between two scalloped bands, the reverse with overall peacock feather decoration, 20cm high, (the foot reattached, minor losses)

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200



3

3

**TONDINO EN MAJOLIQUE DE DERUTA, VERS 1500-1520**

**A DERUTA FLAT TONDINO DISH, CIRCA 1500-1520**

Decorated with 'hands of faith' or alliance under a crown and flanked by rosettes, over an eternal fire, the border with lozenge shaped elements held between green, purple and blue bands, the reverse with dash and star pattern in ochre and blue, 17.5cm diam. 3cm high, (some restoration to the rim, spray over the object)

€6,000 - 8,000

£5,300 - 7,000

US\$6,400 - 8,600



4

4

**ALBARELLO EN MAJOLIQUE DE DERUTA, VERS 1500-1510**

**A DERUTA MAIOLICA ALBARELLO, CIRCA 1500-1510**

*Previously attributed to Siena by Dr Chompret, of cylindrical slightly waisted shape, decorated with a drug label reading TRIFEN a MAGNA, over a Moor's head roundel and under an apothecary label of PAQ and ecclesiastical cross, all set on stylised floral motifs in blue against an ochre ground, in turn surrounded by a stiff leaf border held together in four places with yellow ribbons, the reverse with two gothic scrolls, 23.5cm high, 14 cm diam.*

€15,000 - 20,000

£13,000 - 18,000

US\$16,000 - 21,000

This albarello is part of a group of albarelli decorated with a Moor's head. One example from the collection of Dr Chompret was most recently sold at Pecheteau Badin (31 May 2022, lot 17) and there are other examples in international museum collections including the Philadelphia Museum of Art, the Boymans van Beuningen Museum in Rotterdam, the Victoria and Albert Museum and the British Museum in London.

About ten albarelli of the same dimensions as our albarello as well as a chevrette, undated, belong to a group slightly later than the series dated 1501. Six albarelli of this set were part of the former Pringsheim collection (Otto von Falke, *Die Majolikasammlung Alfred Pringsheim in München* (1914), cat.nos. 113-115). One of them is now in the Musée National de la Céramique and reproduced by Jeanne Giacomotti, *Les majoliques des Musées nationaux*, 1972, cat.no. 416.



5

5

**ECOLE DE FONTAINEBLEAU, XVIIÈ SIÈCLE**

Etude pour un Dieu fleuve (*recto*); Etude de dame (coupé) (*verso*)

**SCHOOL OF FONTAINEBLEAU, 16TH CENTURY**

Study for a river god (*recto*); Study of a lady (trimmed) (*verso*)  
pen and brown ink, with brown wash heightened with white, on  
laid paper

12 x 25.5cm (4 3/4 x 10 1/16in).

unframed

€2,200 - 2,800

£1,900 - 2,500

US\$2,400 - 3,000

**Provenance:**

Collection of Pierre Cornette de Saint Cyr, purchased in the 1970s;  
Collection of Marie Lafôret, sold Cornette de Saint Cyr, Paris, 28  
November 2017, lot 421, where purchased by the present owner

6

**CERCLE DE LORENZO SABATINI**

**(BOLOGNE 1530-1576 ROME)**

La Vierge à l'enfant, Saint Jean Baptiste et Saint Jérôme

**CIRCLE OF LORENZO SABATINI**

**(BOLOGNA 1530-1576 ROME)**

The Virgin and Child with Saint John the Baptist and Saint Jerome  
black chalk, pen and brown ink, brown wash heightened with  
white chalk on paper laid down on card

41.5 x 28.5cm (16 5/16 x 11 1/4in).

unframed

€2,500 - 3,500

£2,200 - 3,100

US\$2,700 - 3,800

**Provenance:**

Unidentified collector's mark, possibly L. 3368;  
Anon. sale, Ader, Paris, 29 May 2020, lot 5, where purchased by  
the present owner after the sale



6



7

7 W

**CERCLE DE DIRK-THEODOR HELMBREKER  
(HAARLEM 1633-1696 ROME)**

Scène de kermesse

**CIRCLE OF DIRK-THEODOR HELMBREKER  
(HAARLEM 1633-1696 ROME)**

A village kermesse

oil on canvas

78.5 x 163cm (30 7/8 x 64 3/16in).

€4,000 - 6,000

£3,500 - 5,300

US\$4,300 - 6,400

**Provenance:**

Noble Collection, Italy since 1920

8

**ATTRIBUÉ À ORAZIO SAMACCHINI  
(BOLOGNE 1532-1577)**

La Sacre famille, avec Saint Jean Baptiste et un ange

**ATTRIBUTED TO ORAZIO SAMACCHINI  
(BOLOGNA 1532 - 1577)**

The Holy Family with the Infant Saint John and angel  
pen and brown ink, brown wash, heightened with white on laid  
paper

24.5 x 19.5cm (9 5/8 x 7 11/16in).

unframed

€3,000 - 5,000

£2,600 - 4,400

US\$3,200 - 5,400

**Provenance:**

Anon. sale, Aguttes, Paris, 3 April 2020, lot 85, where purchased  
by the present owner



8



9

9 W

**ERMANN0 STROIFFI (PADOUE 1616-1693 VENISE)**

Elie ressuscite le fils de la veuve de Sarepta

**ERMANN0 STROIFFI (PADUA 1616-1693 VENICE)**

Elijah and the widow of Zarephath

oil on canvas

100 x 147cm (39 3/8 x 57 7/8in).

€4,000 - 6,000

£3,500 - 5,300

US\$4,300 - 6,400

**Provenance:**

Private Collection, Rome, before 1966 (as per Roberto Longhi's letter);  
Private Collection, Italy

In his letter of 8 February 1966, Roberto Longhi suggested an attribution to the young Bernardo Strozzi, on the basis of a photograph. He mentions that he had previously seen the painting in a private collection, Rome.

However, on stylistic grounds, the canvas is attributable to one of his most prominent Venetian pupils: the prolific painter and priest Ermanno Stroiffi, who executed numerous altarpieces, portraits and genre scenes in his native Padua, Venice and other North Italian cities. His style came very close to that of his master.

We are grateful to Dr. Camillo Manzitti for proposing the attribution to Ermanno Stroiffi on the basis of digital photographs (5 September 2022).

10

**CERCLE DE DENIS CALVAERT (ANVERS 1540-1619 BOLOGNE)**

Crucifixion

**CIRCLE OF DENIS CALVAERT (ANTWERP 1540-1619 BOLOGNE)**

The Crucifixion

oil on copper

29.3 x 21.2cm (11 9/16 x 8 3/8in).

€1,500 - 2,000

£1,300 - 1,800

US\$1,600 - 2,100



10





11

11  
**ECOLE ESPAGNOLE, FIN XVIIÈ SIÈCLE**

Portrait de quatre enfants

**SPANISH SCHOOL, LATE 16TH CENTURY**

Portrait of four children

oil on canvas

117 x 115cm (46 1/16 x 45 1/4in).

€6,000 - 8,000

£5,300 - 7,000

US\$6,400 - 8,600

12

**DEUX CRUCHES DIPPOLDISWALDE EN GRÈS, FIN XVIIIÈ SIÈCLE**

**TWO DIPPOLDISWALDE STONWARE JUGS, LATE 17TH CENTURY**

Both heightened in enamels and gilding, both with unmarked pewter covers, 25cm and 27.5cm high (both handles replaced) (2)

€500 - 700

£440 - 620

US\$540 - 750



12

13

**FLACON EN GRÈS DE MUSKAU MONTÉ EN ÉTAÏN, VERS 1700, ACCOMPAGNÉ D'UNE BOUTEILLE EN GRÈS DE FRECHEN (BARTMANNSKRUG), PREMIÈRE MOITIÉ DU XVIIIÈ SIÈCLE**

**A MUSKAU STONWARE PEWTER-MOUNTED FLASK, CIRCA 1700, TOGETHER WITH A FRECHEN STONWARE BOTTLE (BARTMANNSKRUG), FIRST HALF 17TH CENTURY**

The Muskau flask with bold scrolling foliage and a Kerbschnitt ground; the Frechen stoneware bottle with an applied bearded mask and an armorial, the Muskau flask: 19cm high; the Frechen bottle: 27.5cm high (Muskau flask restored, minor rim chips) (2)

€500 - 700

£440 - 620

US\$540 - 750



13

14 W Y

**CABINET ANVERSOIS EN BOIS FRUITIER ET BOIS NOIRCI, BOIS DORÉ ET ÉCAILLE ROUGE, EN PARTIE DU XVIIIÈME SIÈCLE**

**A FLEMISH TORTOISESHELL INLAID, EBONISED, FRUITWOOD AND GILTWOOD CABINET ON STAND, ANTWERP, PART 17TH CENTURY**

Of rectangular form, opening with ten variously sized drawers simulated as twelve drawers, each with inset tortoiseshell panels and with giltwood scrolling motifs, four columns with corinthian capitals, with a central door inset to the reverse with a Flemish 17th century oil painting on copper depicting the sacrifice of Abraham, and enclosing a columnnated and mirrored interior above a drawer, the superstructure with a further panelled door flanked by columns and two drawers below a mirrored gallery, the later base with baluster turned legs joined by a panelled undertier, and terminating in squashed turned feet, with a detached trade label inscribed 'Scriban Louis XIII ancien, Ecaille, ébène et dorure' et 'Henri Becker, rue des... Kolven...', restorations and alterations, 114.5cm wide, 49.5cm deep, 217cm high (45in wide, 19in deep, 85in high).

€5,000 - 8,000

£4,400 - 7,000

US\$5,400 - 8,600



14 (detail)



15

15  
**ECOLE DE BRUXELLES, XVII<sup>E</sup> SIÈCLE**  
 La déploration sur le Christ mort

**SCHOOL OF BRUSSELS, 16TH CENTURY**

The Pietà  
 oil on panel  
 41.9 x 31.5cm (16 1/2 x 12 3/8in).

€4,000 - 6,000  
 £3,500 - 5,300  
 US\$4,300 - 6,400

**Provenance:**

A. Blackborne;  
 Anon. sale, Christie's, London, 14 July 1911, lot 23 (as Flemish School);  
 Anon. sale, Christie's, London, 19 May, 1989, lot 166 (as Follower of Bernard van Orley), where purchased by the present owner



16

16  
**SUIVEUR DE PIETER COECKE VAN AELST**  
**(AELST 1502-1550 BRUXELLES)**  
 Sainte Marie Madeleine avec son vase d'onguent

**FOLLOWER OF PIETER COECKE VAN AELST**  
**(AELST 1502-1550 BRUSSELS)**

Saint Mary Magdalene with her ointment jar  
 oil on panel  
 60 x 28cm (23 5/8 x 11in).

€6,000 - 8,000  
 £5,300 - 7,000  
 US\$6,400 - 8,600

The present painting derives from the original right-hand panel of a triptych by Pieter Coecke van Aelst, now at the Legion of Honor, San Francisco (inv. 50.13a-B)



17

17

**ECOLE HOLLANDAISE XVIIIÈ SIÈCLE**

Bateaux sur une mer calme

**DUTCH SCHOOL 17TH CENTURY**

English shipping in a calm

oil on canvas

32.5 x 39cm (12 13/16 x 15 3/8in).

€5,000 - 7,000

£4,400 - 6,200

US\$5,400 - 7,500

**Provenance:**

With Galerie Robert Crouzet, Paris, 1986 (exhibited at the Biennale, Paris)

The English warships and the ketch-rigged yacht, left, suggest that the present painting was executed in the late 1660s or early 1670s, most probably by a Dutch artist. The current lot is offered with the copy of an expertise provided by Robert Crouzet, dated 18 October, 1986.

18

**PAIRE DE BOLS À THÉ ET SOUCOUPES MEISSEN, VERS 1735**

**A PAIR OF MEISSEN TEABOWLS AND SAUCERS, CIRCA 1735**

Painted in *Schwarzlot* with *Kauffahrtei* scenes depicting merchants and their wares by a quayside within gilt scrollwork cartouches filled with Böttger lustre and edged with elaborate puce scrollwork heightened in brown surmounted by a mask and small Chinoiserie figures, scattered puce *indianische Blumen*, the teabowls: 4cm high, the saucers: 12.5cm diam., crossed swords marks in underglaze-blue, gilt numeral 70 (tiny restored chip to one saucer rim) (4)

€3,000 - 5,000

£2,600 - 4,400

US\$3,200 - 5,400

**Provenance:**

Private German Collection of Meissen Porcelain



18

**IMPRESSIONNANTE NEF EN VERMEIL, TRÈS PROBABLEMENT ALLEMAGNE, HANAU, VERS 1900**

**AN IMPRESSIVE SILVER-GILT NEF, MOST PROBABLY GERMAN, HANAU, CIRCA 1900**

In the 17th century style, typically formed as a three-mast galleon in full sail on a figurative support stylised as Triton above Hippocampi and embossed dolphins to the shaped circular base, traces of hallmark, 115cm high; 85cm wide; 33cm deep, gross weight: 13960g.

€7,000 - 10,000

£6,200 - 8,800

US\$7,500 - 11,000

**Provenance:**

Property from a Royal Collection





20

20  
**ECOLE SIENNOISE, FIN DU XVIIIÈME SIÈCLE**  
 Vierge à l'Enfant terrassant le dragon

**SCHOOL OF SIENA, LATE 17TH CENTURY**  
 The Virgin and Child conquering heresy  
 oil on copper  
 20.8 x 15.3cm (8 3/16 x 6in).

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200

The painting is based on the central section of the engraving *An Allegory of the Rest on the Flight into Egypt*, by Giovanni Cesare Testa, after Pietro Testa, and published by Giovanni Giacomo de' Rossi (see: British Museum acc no. 1871,0429.202). A similar version of the present composition, with a few differences, was offered at Thierry de Maigret, Paris, 4 December 2009, lot 10.

21  
**RENÉ GOUZIEN (ACTIF EN FRANCE, XVIIIÈME ET XIXÈME SIÈCLE)**  
 Portrait de Charles-François Nivard à la palette

**RENÉ GOUZIEN (ACTIVE IN FRANCE, 18TH AND 19TH CENTURY)**  
 Portrait of Charles-François Nivard holding a palette  
 oil on canvas  
 39.8 x 31.9cm (15 11/16 x 12 9/16in).  
 accompanied by a green Moroccan embossed with 'A. Nivard' in gold, together with a small notebook

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200

**Provenance:**  
 Collection Langlois, Paris (1914)  
 Anon. sale, Rouillac, Vendôme, 18 February 2018, lot 163

**Literature:**  
 J. Florange, Nivard, peintre Lorrain in *La Revue Lorraine Illustrée* (1914), p. 68, ill.

Charles-François Nivard (1739-1821) was a French painter who lived between Nancy and Paris, where he had moved for business reasons, after his marriage, in 1763. Once elected to the Royal Academy of Painting, he first exhibited his works at the Salon, in 1783. The present portrait dates to 1820, according to a plaque on the frame.

On the reverse of the painting, an handwritten poem is dedicated to him and his works:

'Elève heureux de la nature,  
 Aussi simple qu'elle, O Nivard,  
 Dis nous comment dans ta peinture,  
 Tu sais si bien déguiser l'art,  
 Qu'on n'aperçoit point sa parure.  
 Dis nous comment, dans tes tableaux,  
 Tu mets ce charme, cette vie,  
 Ce ton si vrai, cette harmonie,  
 Qui, sans nul effort de Genie,  
 Semblent couler de tes pinceaux.  
 Vers de 1785'



21



22

22  
**D'APRÈS SIR PETER PAUL RUBENS, FIN XVIIIÈ SIÈCLE**  
 L'Adoration des Bergers

**AFTER SIR PETER PAUL RUBENS, LATE 17TH CENTURY**  
 The Adoration of the Shepherds  
 oil on copper  
 34.8 x 26.2cm (13 11/16 x 10 5/16in).

€2,500 - 3,500  
 £2,200 - 3,100  
 US\$2,700 - 3,800

The present painting derives from Sir Peter Paul Rubens's original, now in the Musée des Beaux-Arts de Rouen (inv. no. 1803.6), probably known to the present artist through the engravings.



23

23  
**D'APRÈS GIOVANNI FRANCESCO ROMANELLI, XVIIIÈ SIÈCLE**  
 La Sibylle de Cumes

**AFTER GIOVANNI FRANCESCO ROMANELLI, 18TH CENTURY**  
 The Cumaen Sybil  
 oil on canvas  
 80.3 x 60.4cm (31 5/8 x 23 3/4in).

€2,500 - 3,500  
 £2,200 - 3,100  
 US\$2,700 - 3,800

**Provenance:**  
 Anon. sale, Dorotheum, Vienna, 16 June, 2011, lot 138

The present painting is after Giovanni Francesco Romanelli's original, now at the Museo Nazionale di Capodimonte, Naples.



24

24 W

**D'APRÈS HUGO VAN DER GOES, XVIIIÈ SIÈCLE**

L'histoire de David et Abigaïl

**AFTER HUGO VAN DER GOES, 18TH CENTURY**

The Story of David and Abigail  
oil on canvas, with gold highlights  
in a remarkable neo-Renaissance frame  
151 x 242cm (59 7/16 x 95 1/4in).

€6,000 - 8,000  
£5,300 - 7,000  
US\$6,400 - 8,600

**Provenance:**

Private Collection, France, where acquired by the present owner in 2019

This composition derives from a lost prototype by Hugo van der Goes, of which several copies are known. One can be found in the Royal Museums of Fine Art, Brussels (inv. no. 142 174 B), and another one was offered at Christie's, London, on the 7 May 2013, lot 42. Several episodes of the story of David and Abigail (1 Sam. 25, 26-42) are illustrated in which Nabal refuses food to David and expels him. Here we see Nabal's wife, Abigail, meeting with David to offer him food and drink.

25

**ATELIER DE REMBRANDT HARMENSZ. VAN RIJN  
(LEYDE 1606-1669 AMSTERDAM)**

Portrait de Saskia van Uylenburgh, trois-quart, en Flora

**STUDIO OF REMBRANDT HARMENSZ. VAN RIJN (LEIDEN  
1606-1669 AMSTERDAM)**

Portrait de Saskia van Uylenburgh, three-quarter-length, as Flora  
oil on canvas  
121.1 x 95.4cm (47 11/16 x 37 9/16in).  
unframed

€10,000 - 15,000  
£8,800 - 13,000  
US\$11,000 - 16,000

**Provenance:**

Possibly, Collection of Mrs Ellice, Invergarry;  
Possibly, Collection of Mr Russell Ellice;  
Possibly, Sale, London, 19 June 1942;  
Possibly, Collection of Mrs W. Hannah, by who offered;  
Possibly, Sale, London, 17 October 1951, lot 20 (£1400 to Mr Rozendaal);  
Possibly, With D. Cevat, London (see literature for all above);  
Private Collection, Spain, since 1993

**Literature:**

Possibly, E. van de Wetering, J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel et al A Corpus of Rembrandt Paintings 1635-1642, vol. III, cat. no. A112 copy 2, pp. 156-8, ill, figs. 7 and 8

The present work is derived from Rembrandt's original work, from circa 1635, now in The National Gallery, London (see: acc.no. NG4930). There are notable differences to the veil, the absence of a plant lower right and ivy entwined staff, which is vertical in the present work and tilted to the left in Rembrandt's original. The placement of the staff makes it likely that William Pether's mezzotint was made after the present painting (see literature).





25



26

**SERVICE CHINOIS À THÉ ET CAFÉ, AUX ARMOIRIES DE LORSBACH ET DE CLERCQ, DATÉ 1768**

**A CHINESE ARMORIAL PART EXPORT TEA AND COFFEE SERVICE WITH THE LORSBACH AND DE CLERCQ ARMS, DATED 1768**

Each decorated with formal dart border in gilding, and large polychrome armorial above the inscription 'H. LORSBACH MDCCLXVIII.M.I.D.CLERCQ.', comprising: a larger teapot and cover and a slightly smaller teapot and cover, two tea caddies and covers on pierced scrollwork feet, a milk jug and cover (handle broken), three slop bowls, two smaller and one larger, two hexagonal dishes and an oblong hexagonal dish, eight teabowls, three coffee cups and twelve saucers, and a single small saucer, *the largest teapot: 14cm* (restoration and losses) (38)

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200

**Literature:**

Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market* (2007), no. 346

The coat of arms is that of Hendrik Lorsbach (d. 1789) and Marina Josina de Clercq (b. 1734, d.1811). Another tea caddy from this service is in the collection of the Museum Prinsessehof in Leeuwarden.

Not much is known about the family. Hendrik Lorsbach is mentioned in 1762 as a clerk of the VOC, the Dutch East India Company, in Middleburg. He was promoted to bookkeeper in 1769 and probably married Marina Josina de Clercq the year before. It is likely that Hendrik Lorsbach was of German descent, as the surname relates to a small village in Hesse. He was mentioned a few more times in the 1770s and 80s, but probably died in 1789, as his financial affairs were taken over by Martinus Lorsbach that same year. His widow is recorded to have lived in the Sint Pieterstraat West Side in Middleburg in 1796 (Kroes 2007, p. 424).

27

**CAFETIÈRE ET SON COUVERCLE MEISSEN, DÉCOR HAUSMALER, PROBABLEMENT PAR ANNA ELISABETH WALD, MONTÉE EN VERMEIL-OR, VERS 1725**

**A MEISSEN HAUSMALER GOLD-GROUND SILVER-GILT-MOUNTED COFFEE POT AND COVER, CIRCA 1725**

Painted in Augsburg in the Aufferwerth workshop, probably by Anna Elisabeth Wald, reserved with lobed panels on the burnished gilt ground enclosing a chinoiserie scene within a quatrelobe gilt scrollwork cartouche embellished with iron-red scrollwork, the cover reserved with two panels enclosing a landscape vignette with an exotic bird, with contemporaneous silver-gilt mount marked for Paul Solanier, Augsburg, 21.5cm high (very minor wear)

€5,000 - 7,000  
£4,400 - 6,200  
US\$5,400 - 7,500

**Provenance:**

Edmond de Rothschild Collection, anon. sale, Christie's London, 28th March 1977, lot 71;  
With H. Reichert, Munich;  
Private Collection, Switzerland, anon. sale, Christie's London, 11 December 2007, lot 38;  
Private German Collection of Meissen Porcelain



27

28

**RARE CAFETIÈRE MEISSEN AU DÉCOR HAUSMALER ET MONTURE EN VERMEIL, VERS 1725**

**A RARE MEISSEN SILVER-GILT-MOUNTED HAUSMALER COFFEE POT AND COVER, CIRCA 1725**

Decorated in Augsburg in the Seuter workshop in gilding, with an unusual continuous scene depicting a hunt above a band of drapery swags, the handle and spout gilt, the domed cover with a similar continuous scene, the silver-gilt mounts marked for Elias Adam, Augsburg, 20.5cm high, 14 wide (minor wear)

€5,000 - 7,000  
£4,400 - 6,200  
US\$5,400 - 7,500



28



29

29  
**ASSIETTE OCTOGONALE, MEISSEN, VERS 1735**

**A MEISSEN OCTAGONAL DISH, CIRCA 1735**

Painted in Kakiemon style with the 'Flying Fox' pattern of a squirrel perched on one of two banded hedges and another overhead, the brown-edged rim with scattered flower sprigs, 23.5cm diam., crossed swords mark in underglaze-blue (minor rubbing)

€3,000 - 5,000  
 £2,600 - 4,400  
 US\$3,200 - 5,400

30<sup>W</sup>  
**PAIRE DE TABOURETS CHINOIS EN LAQUE NOIRE À DÉCOR OR, PROBABLEMENT XVIIIÈ SIÈCLE**

**A PAIR OF CHINESE BLACK AND GOLD LACQUER STOOLS, PROBABLY 18TH CENTURY**

Of shaped square form, overall decorated with foliate scrolls and lotus flowers, the square tops with canted angles decorated with palatial scenes, above spreading sides and pierced convex legs with square-shaped stretchers, the underside with old Christie's label 'lot 274', 42cm wide, 48cm high (16 1/2in wide, 19in high)

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200

**Provenance:**  
 Christie's, London, lot 274 (label to underside);  
 Christie's, Paris, 18 April 2019, lot 305



30



31

**RARE BOL À THÉ ET SA SOUCOUBE EN PORCELAINE DE  
MEISSEN AU DÉCOR HAUSMALER DE PRESSLER,  
VERS 1720-30**

**A RARE MEISSEN PRESSLER HAUSMALER TEABOWL  
AND SAUCER, CIRCA 1720-30**

Decorated in the workshop of Ignaz Preissler, Kronstadt (Bohemia), each with a harbour scene with the ships, figures, land and buildings in iron-red and the water and sky in black, the details sketched in a *sgraffito* technique through the enamel, *the saucer: 12.5cm diam.; the teabowl: 4.5cm high* (tiny chip to saucer footrim) (2)

€12,000 - 18,000

£11,000 - 16,000

US\$13,000 - 19,000

**Provenance:**

Private Collection, Switzerland (sold at Christie's London, 11 December 2007, lot 80);

Private German Collection of Meissen Porcelain

Similar scenes, including the same fortified tower and arch-bridge, are on a series of faience plates decorated in black monochrome with harbour scenes and armorials in the Germanisches Nationalmuseum, Nuremberg (A. Müller-Hofstede, *Der schlesisch-böhmische Hausmaler Ignaz Preißler*, in *Keramos 100* (1983), ill. 54, attributed to Preissler). A teapot decorated with a view of Paris in the same technique using iron-red and black is in the Victoria & Albert Museum (C.75&A-1939, published by A. Müller-Hofstede, *Der schlesisch-böhmische Hausmaler Ignaz Preissler*, in *Keramos 100* (1983), ill. 49), and a bowl is in the Prague Museum of Decorative Arts (published by H. Brozkova (ed.), *Daniel a Ignac Preisslerové* (2009), no. 77).

**PARTIE DE SERVICE À THÉ ET CAFÉ, MEISSEN, VERS 1722-26****A MEISSEN PART TEA AND COFFEE SERVICE, CIRCA 1722-26**

Finely painted with chinoiserie scenes within shaped gilt scroll- and strapwork cartouches filled with Böttger lustre and edged with iron-red foliate scrollwork, the rims with borders of gilt scroll- and strapwork enclosing flower heads, the insides of the teabowls with sprays of *indianische Blumen* within concentric iron-red circles, the coffee pot and the teapot with silver-gilt mounts marked for Elias Adam, Augsburg, and further painted with scattered insects and sprigs of *indianische Blumen*, the domed covers with continuous chinoiserie scenes, gilt finials, comprising:  
 a silver-gilt-mounted coffee pot and cover,  
 a silver-gilt-mounted teapot and cover,  
 five teabowls and six saucers,  
 an associated teabowl, circa 1730, similarly decorated, *the coffee pot: 22.5cm high; the teapot: 11.5cm high*, the teapot with crossed swords mark and K.P.M. in underglaze-blue and gilt numeral 83., the remaining pieces with gilt numeral 83., one teabowl with crossed swords mark in underglaze-blue and gilt numeral 1. (some minor rubbing to saucers) (14)

€20,000 - 30,000

£18,000 - 26,000

US\$21,000 - 32,000

**Provenance:**

Private German Collection of Meissen Porcelain

**Literature:**U. Pietsch/K. Jakobsen, *Frühes Meissener Porzellan* (1997), no. 177**Exhibited:**

Düsseldorf, Hetjens-Museum, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 19 January-6 April 1997;

Dresden, Staatliche Kunstsammlungen Dresden, Porzellansammlung im Zwinger, Albertinum, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 7 May-13 July 1997







33

33  
**D'APRÈS SIR PETER PAUL RUBENS, XVIIIÈME SIÈCLE**  
 Portrait équestre du 1<sup>er</sup> Duc de Buckingham

**AFTER SIR PETER PAUL RUBENS, 17TH CENTURY**  
 Equestrian portrait of the 1st Duke of Buckingham  
 oil on paper, laid on canvas  
 49.8 x 41.6cm (19 5/8 x 16 3/8in).

€3,000 - 5,000  
 £2,600 - 4,400  
 US\$3,200 - 5,400



34

35  
**GERARD THOMAS (ACTIF DANS LES FLANDRES, 1663-1720)**  
 La visite chez le médecin

**GERARD THOMAS (ACTIVE IN FLANDERS, 1663-1720)**  
 The visit to the doctor  
 signed 'G. Thomas Fecit' (lower left)  
 oil on canvas  
 68.5 x 84.5cm (26 15/16 x 33 1/4in).

€5,000 - 7,000  
 £4,400 - 6,200  
 US\$5,400 - 7,500

**Provenance:**  
 Château d'Arnas, near Villefranche sur Saone;  
 Mme Brun Antiquaire, rue Vendôme, 1934 (according to a label on reverse);  
 Anon. sale, Ader-Picard-Tajan, Paris, 29 June 1989, lot 73;  
 Private Collection, Metz

**Exhibited:**  
 Metz, Musée de La Cour d'Or, *La réalité magnifiée : peinture flamande 1500-1700*, 26 June- 26 October 1993, cat. no. 72

Active at the end of the 17th century, Gerard Thomas specialised in depictions of artists' studios, alchemists' laboratories or doctors' practices, inspired by the earlier works of David Teniers and David Ryckaert.

34  
**JOHANNES VAN HAENSBERGEN (GORINCHEM 1642-1705 LA HAYE)**  
 Portrait de dame à mi-corps, devant un paysage

**JOHANNES VAN HAENSBERGEN (GORINCHEM 1642-1705 THE HAGUE)**  
 Portrait of a lady, three-quarter-length, standing before a landscape  
 signed with initials and dated 'JVH' / 683' (lower left)  
 oil on canvas  
 48.3 x 39.5cm (19 x 15 9/16in).

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200





35

36

**CORNELIS DE BAILLEUR (ANVERS 1607-1671)**

L'adoration de l'Enfant Jésus

**CORNELIS DE BAILLEUR (ANTWERP 1607-1671)**

The Adoration of the Christ Child

oil on copper

29.8 x 23.6cm (11 3/4 x 9 5/16in).

€3,000 - 5,000

£2,600 - 4,400

US\$3,200 - 5,400

A painter and dealer, like his father Louis de Bailleur, Cornelis specialised in religious subjects as well as the representations of 'Interieurs de Cabinet'.

Numerous similar versions of the present composition are known. Several, like the present work, show only the Dove of the Holy Spirit upper centre (such as Sotheby's, Amsterdam, 22 May 1990, lot 129, and Phillips, London, 29 October 2001, lot 49) and others also include God the Father, upper centre, (such as Christie's, London, 5 July 1996, lot 344 and with Galleria Luigi Caretto, Turin, December 2000).



36



37



38

37

**GRANDE TABATIÈRE EMAILLÉE À DÉCOR DE GRAVURES  
CALLOT, XVIIIÈME SIÈCLE**

**A LARGE ENAMEL SNUFF BOX AFTER CALLOT ENGRAVINGS,  
18TH CENTURY**

Decorated in polychrome colours with finely rendered scenes after Jacques Callot *Il Callotto Resuscitato* or *Neu eingerichtes Zwerchen Cabinet* (Amsterdam, 1716), each side with a scene including the dwarves in various pursuits, the base with similar scenes in puce camaieu, 10.5cm wide x 6cm deep, 5.5cm high (some damage)

€600 - 800

£530 - 700

US\$640 - 860

There are several cracks in the enamel decoration on the cover, and there are areas of chipping to the edges in keeping with the age of the object, there is some damage in places where a little nail was applied securing the mount, and there is some more rubbing to the base, where the face of one figure is rubbed out.

38

**TABATIÈRE EN PORCELAINE DE BERLIN, VERS 1750**

**A BERLIN RECTANGULAR SNUFF BOX, CIRCA 1750**

Of rectangular shape with moulded borders of chinoiserie flowers enclosing sprays of flowers and fruit, the inside of the cover painted with an elaborate flower vase, peaches and grapes and a little red-breasted bird seated on a branch, 9.6cm wide, 4cm high, 6cm deep sceptre mark in underglaze-blue (the mount likely a 19th century replacement)

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200

39

**FLACON À PARFUM MEISSEN, À FOND TURQUOISE ET MONTURE EN ARGENT, VERS 1740**

**A MEISSEN TURQUOISE-GROUND SILVER-MOUNTED SCENT BOTTLE, CIRCA 1740**

Reserved with four gilt-edged quatrelobe panels depicting figures in European landscapes, applied with mounts to the rims on foot and neck and a stopper in the shape of a flame, 9.7cm high, crossed swords mark in underglaze-blue (restuck through middle)

€700 - 900  
£620 - 790  
US\$750 - 970

**Provenance:**

Private German Collection of Meissen Porcelain



39

40

**BOÎTE À MOUCHE EN PORCELAINE DE MEISSEN, FIN XVIIIÈME SIÈCLE**

**A MEISSEN PATCH BOX, LATE 18TH CENTURY**

Decorated with sprays of flowers under a purple scale border in rococo taste picked out with gilt scrollwork, the bombe cover and tapered box set with later gilt metal mount, 3.5cm high,

€500 - 700  
£440 - 620  
US\$540 - 750



40

41

**FLACON À PARFUM FIGURATIF DE MEISSEN DÉCORÉ POSTÉRIEUREMENT, LA PORCELAINE VERS 1750**

**A MEISSEN LATER-DECORATED FIGURAL SCENT BOTTLE, THE PORCELAIN CIRCA 1750**

Modelled as a man standing beside a tree stump and wearing a yellow hat, a white jacket embellished with *indianische Blumen* and lilac trousers, holding a dog, its head forming the stopper and connected by a gilt metal chain, the underside painted with a gilt metal star surrounded by a floral garland, 8.8cm high (tiny chips to base)

€500 - 700  
£440 - 620  
US\$540 - 750

**Provenance:**

Private German Collection of Meissen Porcelain



(detail)



41

42

**ETUI MEISSEN MONTÉ EN MÉTAL DORÉ, VERS 1750-60**

**A MEISSEN GILT-METAL MOUNTED ETUI, CIRCA 1750-60**

Painted with vignettes of elegant couples in landscapes and puce scale borders edged with polychrome rocailles, 12cm long (haircrack to bottom section)

€500 - 700  
£440 - 620  
US\$540 - 750

**Provenance:**

Private German Collection of Meissen Porcelain



42



43

43

**SUIVEUR DE THEODOR VAN AENVACK (ANVERS 1633-1690)**

Nature morte aux fruits de fin d'été, posés sur ne nappe à la dentelle

**FOLLOWER OF THEODOOR VAN AENVANCK (ANTWERP 1633-1690)**

Still life of fruit on a draped table-top  
bears monogram 'A.T.' (lower centre, on the tablecloth)  
oil on canvas

46.7 x 65cm (18 3/8 x 25 9/16in).

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200

44

**ATELIER D'ADRIAEN VAN DER WERFF (KRALINGER AMBACH 1659-1722 ROTTERDAM)**

Bergers et bergères, probablement Céphale et Procris

**STUDIO OF ADRIAEN VAN DER WERFF (KRALINGER AMBACH 1659-1722 ROTTERDAM)**

Shepherds and Shepherdess, possibly Cephalus and Procris  
oil on canvas

50.6 x 42cm (19 15/16 x 16 9/16in).

€2,500 - 3,500

£2,200 - 3,100

US\$2,700 - 3,800

**Provenance:**

Anon. sale, Georges Blache, Versailles, 11 December 1966 (as attributed to van der Werff, according to a label on the reverse)



44

The painting follows Adriaen van der Werff's work, now at the Wallace Collection, London (inv. P165). However, some differences can be noted, particularly to the background of the composition.



45

45

**SUIVEUR D'ALESSANDRO MAGNASCO  
(GÈNES 1667-1749)**

Hommage à Neptune

**FOLLOWER OF ALESSANDRO MAGNASCO  
(GENOA 1667-1749)**

The Adoration of Neptune

oil on canvas

94.2 x 135.2cm (37 1/16 x 53 1/4in).

€7,000 - 10,000

£6,200 - 8,800

US\$7,500 - 11,000

For a very similar composition see B. Geiger, *Magnasco*, (Bergamo, 1949) p. 191, cat. no. 310, ill., previously in the collection of Alessandro Basevi, and later with Galerie Canesso, Paris, 2009.

46

**SUIVEUR DE KAREL VAN VOGELAER, DIT DISTELBLOOM  
(MAASTRICHT 1653-1695 ROME)**

Nature morte aux fleurs

**FOLLOWER OF KAREL VAN VOGELAER, CALLED  
DISTELBLOOM (MAASTRICHT 1653-1695 ROME)**

Still life of flowers

bears initials 'K.V' (lower left)

oil on canvas

95.5 x 69cm (37 5/8 x 27 3/16in).

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200



46

**DEUX RARES TAPISSERIES LOUIS XV DES GOBELINS DE LA SÉRIE DON QUICHOTTE, UNE PAR MICHEL AUDRAN, DATÉE 1757, L'AUTRE PAR PIERRE-FRANÇOIS COZETTE, DATÉE 1764, D'APRÈS UN DESSIN DE CHARLES ANTOINE COYPEL, FAISANT PARTIE DE LA SIXIÈME SÉRIE TISSÉE**

**TWO RARE LOUIS XV GOBELINS TAPESTRIES FROM THE DON QUIXOTE SERIES, ONE DATED 1757 BY MICHEL AUDRAN, THE OTHER DATED 1764, BY PIERRE-FRANÇOIS COZETTE, AFTER A DESIGN BY CHARLES ANTOINE COYPEL, PART OF THE SIXTH WEAVING OF THE SERIES**

Both woven in wool and silk, the first entitled 'The False Princess Micomicon asking Don Quixote to Restore her to her Throne', the central cartouche showing the young female in typical dress with elaborate plumed headdress, her turbaned companion kneeling behind her, two figures peeking out from behind a tree, a rocky landscape in the distance, the text to the bottom of the flowering frame reading *LA FAUSSE PRINCESSE MICOMICON, VIENT PRIER DON QUICHOTTE DE LA REMETTRE SUR LE THRÔNE*, the second tapestry entitled 'Don Quixote made a Knight by the Inn Keeper,' the central cartouche showing the main figure of Don Quixote in his armour, kneeling before the inn-keeper who is adorned with a pluming red hat, two figures, one female and one youth standing behind him, two maidens holding the military attributes of Don Quixote behind the kneeling knight, a young woman to the foreground drawing water from the well, dressed in a red dress, the text below to the flowering frame reading *DOM QUICHOTTE FAIT CHEVALIER, PAR L'HOSTE, DE HOTELLERIE* both scenes are set within a central reserve with scrolling foliate and frame, headed by a peacock, and flanked by ribbon-tied foliate swags, above bursting cornucopiae and military trophies, within a frame border, resting on a base with armour and an axe, flags and cornucopiae, flanked by a spaniel and a ram, the corners with interlaced L's, on blue oval medallions, the former signed and dated *UDRAN. G. 1757* with a fleur-de-lys to the dark blue outer slip with signature, the latter signed and dated 'Cozette 1764' to the lower right field, and signed *COZETTE* on the blue outer slip, minor wear to outer slip, *361.5cm x 283cm (11.86ft x 9.28ft) and 361cm x 275.5cm (11.84ft x 9.03ft) (2)*

€60,000 - 80,000

£53,000 - 70,000

US\$64,000 - 86,000

**Provenance:**

Commissioned by Abel-François Poisson de Vandières, Marquis de Marigny, *Surintendant et Directeur des Batiments du Roi*;  
Sold as part of a larger set to Madame Veron on 4 July 1783 (Don Quixote knighted by the innkeeper delivered on 27th November, 1764), thence by inheritance to;  
Louis Grégoire Veron, *Receveur Général des Finances de France-Comté* in 1780;  
Richard Seymour-Conway, 4th Marquess of Hertford, by 1865, thence to his son;  
Sir Richard Wallace, sold at Christie's London, 20 April 1876, lot 210;  
Baron de Gunzbourg, sold to Paul Chevalier, Galerie Georges Petit, Paris, 30 January 1884, lots 3 and 4 respectively;  
Clarence H. Mackay by 1926, thence by descent to his daughter, Mrs Robert Z. Hawkins, 1958;  
English private collection

**Exhibited:**

Paris, Palais de l'Industrie, Exhibition de l'Union centrale des Beaux-Arts appliqués à l'industrie, 1865  
(loaned by Lord Hertford who lent the pieces to the Musée Rétrospectif Exhibition)

This magnificent series was woven nine times - between 1714 and 1794 - with six different *alentours* (borders), resulting in approximately 200 panels over the course of 80 years. The initial manufacture of the series was overseen by Robert Cotte, the Royal Architect in Chief and Gobelins director (1656-1735) and the Duc d'Antin, *Surintendant des Batiments du Roi* (1708-1736), who received the first set, which consisted of 16 panels (see below).

The production and distribution of the series in the 18th century is complex, but dates of the first few sets are thought to be as follows:

The first set for the Duc D'Antin in 1717 (sold at Christie's London, 10th June 1993);

The second set consisted of 12 panels, a gift from Louis XV to the Spanish Ambassador;

The third set was woven in 1733;

The fourth set, woven at some point between 1746-49, consisted of twelve pieces (sold as a whole to the Duke of Parma and currently in Turin);

The fifth set included thirty panels;

The sixth set (the present lot) originally consisted of 23 panels and is thought to have been woven between 1757-64;

The seventh set consisted of 14 panels;

The eighth set had a phenomenal 67 tapestries woven to make up the set.

A set of this series with a red background was woven between 1772-1785 and given to Albert and Marie-Christine, Duke and Duchess of Saxe Teschen in 1786. Four of these are now at the J. Paul Getty Museum (acc.no 82.DD.66-69). Four tapestries from the series were presented on 18 July 1788 by Louis XVI to the artist Richard Cosway as a sign of gratitude for the four tapestry cartoons by Giulio Romano depicting the history of Scipio, which Cosway had presented to the King for display in the Louvre. Cosway gave his set to George IV shortly afterwards and they were hung in Carlton House until 1823, when they were moved to Buckingham Palace (inv.RCIN 3190-94).



The princess of Micomicona, engraving by Pierre Louis Surugue, after Charles Antoine Coypel (detail)



UDRAN. G. \* 1777.

## A ROYAL COMMISSION 'PRESENTS FROM THE KING TO PRINCES AND AMBASSADORS'

Don Quixote (or 'The Ingenious Gentleman Don Quixote of La Mancha'), captured the 17th century European noble imagination as translations permeated the various courts and libraries of the upper échelons of society. These tapestries are of particular importance because they represent a change in artistic subject matter at the Gobelins factory. There was a noticeable shift from depictions of stories of military subjects and classical mythology to lighter and occasionally, frivolous scenes.

Charles Coypel (1694-1752), painter to Louis XV, created 28 cartoons for the Gobelins manufactory. He received 200 livres for each design. The paintings on which the present lot are based date to 1716 and 1714 (as panels 6 and 0 respectively). 'Don Quixote knighted by the Innkeeper' was the first painting of the series to be presented at the Gobelins factory and set the tone for the rest of the panels.

These specific borders, (or *alentours*) occur for the first time in these tapestries. Some scholars have argued that these borders, which are credited to Jean Baptiste Belin de Fontenay, have just as much iconographic significance as the scenes depicted in the central cartouches. For this set the borders form part of the fifth version of the weaving, which was a variant of the second. That version was a joint effort of Audran and Fontenay under Coypel. The fifth version, only used until 1760, was executed by Vallade who was supervised by Coypel and supplied to Audran in 1751.

We know that the Duc D'Antin had wanted new paintings from Coypel and wider hangings so under Coypel a new *alentour* was designed, mainly using the work of Claude Audran. The piles of armour and flags to the bottom were enlarged, some books added and additional animals including a monkey.

The first set of these tapestries were commissioned by the Duc d'Antin, who, when he could not pay for the set, said it was intended for the King. The sets thereafter were essentially crown controlled and overseen by different directors of the Gobelins factory over the course of the 18th century. As Fenaille observes, it was clear that the weavers of Gobelins produced 'stock' tapestries from which selections which could be made by the King at any time for any purpose. As Garnier d'Isle wrote in 1752: *'Cette tenture a la commodité de pouvoir estre séparée en autant et si peu de pièces que l'on veut, et d'autant plus convenable a fair des présents du roy aux princes ou aux ambassadeurs'*

A set of Don Quixote tapestries was given by Louis XV to Count Vorontsov around 1758 and was used as an ambassadorial tool to 'tilt' Russia to the French side during the war. Catherine the Great noticed the gesture and commented that the king *'by way of a bribe had furnished a house in St Petersburg with old furniture which had belonged to Madame de Pompadour'*.

## ABEL-FRANÇOIS POISSON DE VANDIÈRES, MARQUIS DE MARIGNY AND THE DON QUIXOTE TAPESTRIES

The Marquis de Marigny, *Surintendant et Directeur des Bâtiments du Roi* and brother of Madame de Pompadour, was appointed Director of the Gobelins manufactory in 1752 and commissioned the set that included the present lot.

The set originally included 23 panels and 6 overdoor panels. Four of these were given by Louis XV to Count Vorontsov, and a further six were sold to the Guard of the Royal Treasury and a single panel was gifted to Madame de Monmartel in 1767. Eight panels were given to Charles Henri Poussin in 1773 as part payment for furnishing Versailles and Fontainebleau, and the remaining four (including the present lot) to Madame Veron in 1763. It is known that Madame Veron swapped one of the initial four for the 'Don Quixote Knighted by the Innkeeper', for an additional fee of 599 livres. The four panels then passed to Louis Grégoire Veron, *Receveur Général des Finances de France-Comté*. They then entered the legendary collections of the 4th Marquess of Hertford before being sold - in 1867 by Christie's - by his heir, Sir Richard Wallace. They were described in the catalogue as:

*'Three splendid sets of Beauvais and Gobelins Tapestries' they were all from famous series including Four Gobelins panels with the Royal cipher in the corners and with similar subjects on yellow ground.'*

The four tapestries remained together until 1958, when they were in the collection of Clarence Mackay's daughter and subsequently split into two pairs, the other pair depicting 'Sancho's Entry,' and 'Sancho's Cowardice'.

Two recent exhibitions have focussed solely on this remarkable series:

Don Chisciotte, tra Napoli, Caserta e il Quirinale: I Cartoni e gli Arazzi Naples, Palazzo Reale, 19 May-6 September 2022

Coypel's Don Quixote Tapestries: Illustrating a Spanish Novel in Eighteenth-Century France  
New York, Frick Collection, 25 February – 17 May 2015



Abel-François Poisson, monsieur de Vandières, marquis de Marigny, Directeur Général des Bâtiments du Roi (1727-1781)





DOM QUICHOTTE  
FAIT CHEVALIER PAR  
LA COTE D'UNOTELLE

COZETTE

COZETTE



48

48 W

**GIRANDOLE SUÉDOISE À TROIS LUMIÈRES EN CRISTAL, VERRE ÉGLOMISÉ ET BRONZE DORÉ, FIN XVIIIÈ-DÉBUT XIXE SIÈCLE**

**A SWEDISH ORMOLU, CRYSTAL AND VERRE ÉGLOMISÉ THREE-LIGHT GIRANDOLE, LATE 18TH-EARLY 19TH CENTURY** The columnar support decorated in imitation of porphyry, above a bleu turquin marble square base, and issuing the S-shaped scrolling branches centred by a crystal tapering dagger issuing scrolling branches hung with faceted drops and terminating in a faceted finial, 32cm wide, 84cm high (12 1/2in wide, 33in high).

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200

49 W

**COMMODO SUÉDOISE DE FORME BOMBÉE EN BOIS DE VIOLETTE ET BOIS FRUITIER, ORNEMENTATION DE BRONZE DORÉ, PAR JOHAN NEIJBER, VERS 1765-70**

**A SWEDISH ORMOLU-MOUNTED KINGWOOD AND FRUITWOOD PARQUETRY BOMBÉ COMMODO, BY JOHAN NEIJBER, CIRCA 1765-70** The shaped and moulded eared green Swedish marble top above two short drawers and two long drawers, with pierced foliate escutcheons against trellis parquetry ground, foliate handles and hipped rocaille chutes, above a radiating apron, the sides with a large lozenge motif, the reverse of marble signed in brown pencil 'Johan Neijber', the mounts regilt, 129cm wide, 60cm deep, 77.5cm high (50 3/4in wide, 23 3/4in deep, 30 1/2in high)

€9,000 - 12,000  
 £7,900 - 11,000  
 US\$9,700 - 13,000

Johan Neijber (1746-1795) was appointed *maître* in 1768, with the submission of a 'commode inlaid with foreign woods' to the jury. Neijber's most important patron was Gustav III, to whom he delivered a commode that still remains in The Royal Palace in Stockholm.

A closely related commode by Neijber dating from circa 1768 is illustrated in M.Lagerquist's, *Rokokomöbler*, Stockholm, 1949, figs. 43-4; while another almost identical commode signed by J.Neijber is illustrated by Torsten Sylvén, *Mästarnas Möbeler*. Stockholmsarbeten 1700-1850, Värnamo, 1997, pp. 276/277.



49

# Property from a Private European Collection

Lots 50 - 59





L'Enseigne de Gersaint, 1732, engraving by Pierre-Alexandre Aveline, after Jean-Antoine Watteau

50

**GARNITURE LOUIS XV COMPRENANT UNE PENDULE EN BRONZE DORÉ, FIGURE EN PORCELAINE MEISSEN ET FLEURETTES DE VINCENNES, ET UNE PAIRE DE CANDÉLABRES À TROIS BRAS DE LUMIÈRE ET FIGURES EN PORCELAINE, MILIEU DU XVIIIÈ SIÈCLE ET ÉPOQUE POSTÉRIEURE**

**A LOUIS XV ORMOLU-MOUNTED MEISSEN PORCELAIN, VINCENNES FLOWERS AND TÔLE PEINTE CLOCK GARNITURE WITH MATCHING PAIR OF THREE BRANCH FIGURAL CANDÉLABRA, MID-18TH CENTURY AND LATER**

The porcelain mid-18th century, the ormolu probably mid-18th century and later, the circular enamelled dial signed 'DE SAINT JEAN A PARIS' within a circular case and foliate surround, mounted with figure of a singer flanked by a group with sheep, on a rocaille pierced stepped and balustrated base, issuing a naturalistic branch with tole leaves and polychrome flowers; the pair of candelabra with Meissen figures of gardeners watering flowers, the tôle branches mounted with Vincennes-style porcelain flowers and terminating in foliate drip-pans and conforming nozzles, *the clock: 41cm high, 26cm wide, 17cm deep (16in high, 10 1/4in, 6 3/4in deep); the candelabra: 26cm high, 28cm wide, 14cm deep (10 1/4in high, 11in wide, 5 1/4in deep)* (some restoration to book in her hand and sheep, overall in very good condition, some minor chips to extremities) (3)

€10,000 - 15,000

£8,800 - 13,000

US\$11,000 - 16,000

**Provenance:**

With Röbbig, Munich, from where purchased by the present owner

This garniture, as with the ormolu-mounted figures also offered in this sale (lot 53), was created around the middle of the 18th century to supply a craving for the latest fashion of a new clientèle of buyers in the luxury market. They were furnished in their every whim and demand by a group of *Marchands Merciers* active in mainly Paris. They were importers and dealers, but also interior designers and

decorators, with a reach that extended to imported Chinese porcelain, exotic fabrics and the rarest of materials. Paris offered perfect conditions for a booming business, not least through its proximity to the most fashionable court in Europe. The main source of income for many *Marchands* did not principally come through the Court and its *entourage*, but through those aspiring to follow the newest fashion introduced by the French King and his family. The *Marchands Merciers* played a key role in the promotion of French art and luxury far beyond the French borders.

The prerequisite of their business was that the *Marchands Merciers* were not allowed to create objects, unlike other *artisans* that would have had to obtain a license to create works with Royal approval. Diderot famously said in his *Encyclopédie* that *Marchands Merciers* were 'sellers of everything, makers of nothing'. They acquired items, too, directly from porcelain manufacturers such as Sèvres and Meissen, whose objects they re-modelled and grouped together to the exact fashions of the period with the help of goldsmiths, *bronziers* and cabinetmakers. The success of these merchants is often attributed to their excellent self-promotion. The most successful *Marchands Merciers* were able to secure exclusive rights and monopolies in certain lucrative areas of the market, and, through the creation of business cards and advertisement, were able to build up a true brand identity.

For further reading on Meissen porcelain mounted in France see: V. Bastien/S. Castelluccio/S. Vris *et al.*, *La Fabrique du Luxe, Les Marchands Merciers Parisiens au XVIIIe Siècle*, exhibition catalogue (2018) and M. Deldique (ed.), *La Fabrique de l'Extravagance, Porcelaines de Meissen et de Chantilly* (2020).

Orders at the Meissen factory by French *Marchands Merciers* in Paris are discussed in detail by J. Weber, *Von Moskau bis Lissabon, von Dublin bis Konstantinopel. Der Handel mit Meissener Porzellan im 18. Jahrhundert (1719-1773)*, in *Keramos* 212 (2016), where the author discusses the orders placed at the factory, the French and other European dealers involved, and the lists of orders following the *Arbeitsberichte*.





51

**GRAND PLAT ARMORIÉ MEISSEN DU SERVICE MÜNNICH, VERS 1738**

**A MEISSEN ARMORIAL CHARGER FROM THE MÜNNICH SERVICE, CIRCA 1738**

Painted with the arms within the Collar and Badge of the Russian Order of St. Andrew above the motto *Obsequio et candore*, flanked by oval cartouches and martial trophies all hung with swags and scattered *indianische Blumen*, the rim moulded with 'Sulkowski-Ozier' basketwork, 29.6cm diam., crossed swords mark in underglaze-blue, (set in a later metal tree-claw mount for hanging)

€3,000 - 5,000  
 £2,600 - 4,400  
 US\$3,200 - 5,400

**Provenance:**

Given by Augustus III of Poland and Saxony to Count Burchardt Christoph von Münnich in late 1740;  
 German private collection

General Field Marshall Burchard Christoph Graf von Münnich (1683-1767) entered the service of Augustus the Strong in 1716 and quickly became General Inspector of Polish troops and Commander of the Royal Guard. In 1721, he entered the service of Czar Peter the Great, and under Peter II, became General of the Infantry and was ennobled as Count (Graf) in 1728. Under Czarina Anna Ivanovna, he was appointed Privy Councillor, Minister of War and, in 1732, Field Marshall. He was awarded the Order of St. Andrew in 1734. He was exiled to

Siberia by Czarina Elizabeth following the palace coup of 1741, and was rehabilitated only 20 years later by Peter III. He resumed high office and died in 1767 during the reign of Catherine the Great, who commented at his death: 'Even if he wasn't a Son of Russia, he was one of its Fathers.'

The service was a gift - along with the Polish Order of the White Eagle - from the Saxon Elector, Friedrich August, in gratitude for Münnich's role in the War of the Polish succession (1733-35/38), which resulted in Friedrich August's election as King (Augustus III) of Poland. In 1734, Münnich led the 135-day siege of Danzig, where Friedrich August's rival, Stanislaw Leszcynsky, had taken shelter. The decision to give Münnich a gift may have been made around this time. The service is first mentioned in 1738, though it seems that it was the elevation of Münnich to First Minister at the end of 1740 that caused the service to finally be delivered. See the detailed discussion of the service by Anette Loesch in U. Pietsch (ed.), *Meissen for the Czars* (2004), pp. 50-51. Other examples from this service are illustrated by Pietsch (ed.) 2004, pp. 50-55.

Other pieces from this rare service offered at auction include a plate at Sotheby's London, 2 December 2003, lot 29; a plate at Stockholms Auktionsverket, 5 October 2007, lot 2821; a plate at Sotheby's London, 12 June 2008, lot 722; and another plate at Christie's London, 12 May 2010, lot 86, and more recently a plate was offered at Bonhams London as part of the collection of Brigitte Britzke, 14 December 2016, lot 90.



52

**JACOB MARREL (FRANKENTHAL 1614-1681  
FRANCFORT-SUR-LE-MAIN)**

Nature morte avec un panier de fruits, des coquillages et un lézard

**JACOB MARREL (FRANKENTHAL 1614-1681  
FRANKFURT-AM-MAIN)**

Still life with a basket of fruit, sea shells and a lizard  
signed with monogram 'JM\* f' (lower right, possibly strengthened)  
oil on panel

74 x 49cm (29 1/8 x 19 5/16in).

€30,000 - 50,000

£26,000 - 44,000

US\$32,000 - 54,000

**Provenance:**

With Julius Böhrer, Munich, 1981, where purchased by the present owner

Jacob Marrel was apprenticed to the Frankfurt still life artist Georg Flegel until he moved to Utrecht in the early 1630s and trained under Jan Davidsz. de Heem. Here he also came under the influence of the Bosschaert family and Roelandt Savery, all of whom were active in Utrecht at that time. The basket, shells and fruit in the present work are clearly inspired by Balthazar van der Ast's still life, from circa 1635, now in Vancouver Art Gallery, Canada (inv.no. 83.27), which may have been painted before the artist left for Delft.

Marrel moved to Frankfurt in 1650 and tutored Abraham Mignon, for whom he later arranged training in Utrecht with de Heem. He continued to travel between Utrecht and Frankfurt throughout his life, forming an important link between two early centres of interest in flower painting.



(detail)



53

**PAIRE DE CANDÉLABRES LOUIS XV À DEUX BRAS DE LUMIÈRE EN BRONZE DORÉ ET PORCELAINE MEISSEN, VERS 1755-60, MONTÉS SUR DES BASES PROBABLEMENT MILIEU XVIIIÈ ET D'ÉPOQUE POSTÉRIEURE**

**A PAIR OF LOUIS XV ORMOLU-MOUNTED TWO-BRANCH CANDELABRA MOUNTED WITH MEISSEN FIGURES, CIRCA 1755-60, THE BASES PROBABLY MID-18TH CENTURY AND LATER**

Each with a Meissen standing figure of pastoral musician with a sheep to the base, she playing the flute, he signing, on a pierced scrolling foliate rocaille ormolu base issuing the foliate and berried branches with Vincennes-style flowers, terminating in floral drip-pans and foliate nozzles, and beyond a shaped trellis gazebo, the porcelain with crossed swords mark in underglaze-blue to the reverse, 33cm high, 31cm wide (13in high, 12 1/4in wide) (2)

€6,000 - 9,000

£5,300 - 7,900

US\$6,400 - 9,700

**Provenance:**

With Röbbig, Munich, from where purchased by the present owner



54 W

**COMMODE D'ÉPOQUE LOUIS XV EN BOIS DE ROSE,  
AMARANTE ET MARQUETERIE FLORALE DE BOIS DE BOUT,  
ORNEMENTATION DE BRONZE DORÉ, MILIEU DU XVIIIÈ  
SIÈCLE, ATTRIBUÉE À PIERRE ROUSSEL**

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH  
AND BOIS DE BOUT FLORAL MARQUETRY COMMODE, MID-  
18TH CENTURY, ATTRIBUTED TO PIERRE ROUSSEL**

The brèche d'Alep moulded marble top above two drawers inlaid *sans traverse* with extensive foliate and floral sprays within a central heart-shaped cartouche, with foliate scrolling handles and pierced escutcheons above a asymmetrical apron mount, the sides conformingly inlaid, above cabriole legs headed by scrolling chutes and trailing edge border above pierced foliate sabots, 131.5cm wide x 64.5cm deep x 90cm high, (51 1/2in wide x 25in deep x 35in high)

€15,000 - 20,000

£13,000 - 18,000

US\$16,000 - 21,000

Comparative literature:

F. Quéré, Les Roussel, Une dynastie d'ébénistes au XVIIIème siècle, Dijon, 2012, pp.154-161

A related commode stamped by Pierre Roussel was sold Christie's Paris, Le Goût Français, 6 November 2015, lot 843.



The first European account of snuff taking was published in 1511, but it was only about a century later that the practice became widespread in Europe. Snuff at first became popular in Roman Catholic southern Europe, thanks to the monopoly on tobacco imports held by Spain, in Russia, and, after tobacco was planted in Virginia in 1612, in England. Snuff taking became so widespread that in 1724, Pope Urban VIII issued a Papal Bull excommunicating those who took snuff in church, and in 1690, another Bull prohibited snuff altogether within the walls of St. Peter's. The taste spread to France in the mid 17th century, though Louis XIV was not fond of snuff, to Holland around 1665, and ten years or so later to the German states. The increased availability of snuff during the first decades of the 18th century helped to establish its popularity and created a demand for elaborate and precious boxes to contain it, which in turn became part of an elegant social ritual and an expression of prestige, good taste and refinement.

Although they were usually referred to as tabatières in the 18th century, such boxes were not used exclusively for snuff. They could also be used to contain powder or rouge, beauty-spots and pills, and so were associated at the highest level of society with rituals of elegance and public or semi-public display. Such boxes were made in a variety of materials, ranging from simple wood and metal, to a range of exotic and expensive materials, such as ivory, tortoiseshell, mother-of-pearl, precious woods, enamel, and gold and silver ornamented with jewels. The prestige of snuff boxes, and their association of elegance and refinement, is demonstrated by the fact that they were among the most expensive gifts presented by Louis XIV, XV and XVI. Snuff boxes mounted with gemstones, and gold snuff boxes painted with portraits of the king on the inside of the cover, for example, were considered appropriate gifts from the king to foreign ambassadors.



Maria Luisa of Parma (1751–1819), Later Queen of Spain  
© Metropolitan Museum of Art, New York



55

**TABATIÈRE EN OR DE QUATRE COULEURS, PAR DOMINIQUE FRANÇOIS POITREAU, PARIS, 1759-1760**

**A FOUR-COLOUR GOLD SNUFF BOX BY DOMINIQUE FRANÇOIS POITREAU, PARIS, 1759-1760**

Of oval form, applied and chased with trophies of hunting, music and love, within shaped reserves, maker's mark charge and discharge mark of Eloy Brichard/Etienne Somfoye, 1756-1762, French eagle head control mark, 1847-1919, struck twice; the rim later engraved: *G À Paris*, 8.5cm wide

€20,000 - 25,000

£18,000 - 22,000

US\$21,000 - 27,000





56

56  
**TABATIÈRE EN OR DE QUATRE COULEURS, LES FRÈRES TOUSSAINT, HANAU, VERS 1765**

**A FOUR-COLOUR GOLD SNUFFBOX BY LES FRÈRES TOUSSAINT, HANAU, CIRCA 1765**

Of oval form, applied and chased with countryside scenes and trophies within shaped cartouches, maker's mark, marks resembling the charge marks of Julien Berthe (*tête de cheval*, 1750–1756), Eloy Brichard/Étienne Somfoye (*herse*, 1756–1762), French ET import mark, 1864–1893, 8.5cm wide

€4,500 - 6,500  
 £4,000 - 5,700  
 US\$4,800 - 7,000

57  
**TABATIÈRE EN OR ET ÉMAIL, POSSIBLEMENT HANAU, VERS 1785**

**A GOLD AND ENAMEL SNUFFBOX, POSSIBLY HANAU, CIRCA 1785**

Decorated all-over with lattice *paillons*; unidentified maker's mark, G(?) R, a crown above, a star below, French eagle head control mark, 1847–1919, struck twice, Moscow Soviet control (750), unidentified later gold control, 7cm wide

€7,000 - 9,000  
 £6,200 - 7,900  
 US\$7,500 - 9,700



57

58<sup>W</sup>  
**BONHEUR-DU-JOUR LOUIS XVI EN BOIS CITRONNIER, AMARANTH AND EBONY BANDED BONHEUR-DU-JOUR, CIRCA 1780, IN THE MANNER OF CLAUDE CHARLES SAUNIER**

**A LOUIS XVI ORMOLU-MOUNTED BOIS CITRONNIER, AMARANTH AND EBONY BANDED BONHEUR-DU-JOUR, CIRCA 1780, IN THE MANNER OF CLAUDE CHARLES SAUNIER**

The three-quarter galleried white marble top, above two doors centred with oval cameos depicting Antique scenes, revealing a banded and veneered interior, and flanked by gilt-metal *brettés* panels, the roll-top enclosing three small drawers, one of them with an inkwell compartment, two pigeon holes and further simulated drawers conformingly veneered, the red leather sliding writing surface above a knee-hole with two small drawers, the right one fitted with a hinged strong box with locking device, and a central thin drawer, the panelled sides with red leather lined slides, the back panelled and veneered conformingly, on turned tapering channelled legs headed by *brettés*, apparently unstamped, 82cm wide x 44.5cm deep x 123.5cm high, (32in wide x 17 1/2in deep x 48 1/2in high)

€8,000 - 12,000  
 £7,000 - 11,000  
 US\$8,600 - 13,000

This elegant and small bureau de dame, often called *bonheur-du-jour* is closely related to a distinctive group of furniture produced by leading Parisian *ébénistes* as Claude-Charles Saunier and Ferdinand Bury. The wide use of *bois citronnier* and contrasting amaranth banding is a characteristic often favoured by Saunier. These small bureaux were often embellished with Sèvres porcelain plaques or, as in this case, painted biscuit porcelain cameos.



58



59

**PAIRE DE CANDÉLABRES AUX SPHINX LOUIS-PHILIPPE EN BRONZE DORÉ, À DOUZE BRAS DE LUMIÈRES, VERS 1830, DANS LE GOÛT DE THOMIRE & CIE.**

**A PAIR OF LOUIS-PHILIPPE ORMOLU TWELVE-LIGHT SPHINX CANDELABRA, CIRCA 1830, IN THE MANNER OF THOMIRE & CIE.**

Each with quiver-shaped support cast with spirally turned olive foliate branches surmounted by two rows of each six lights issuing from palmettes, the scrolling branches terminating in palmette nozzles, headed by a flaming finial, and on scrolling tripartite base with addorsed sphinxes on a concave-fronted triangular base with tip-leaf motif border and on a white marble socle, 39cm wide, 113cm high (15in wide, 44in high)

€30,000 - 50,000

£26,000 - 44,000

US\$32,000 - 54,000

These exceptional candelabra are not signed, but correspond to the later production of one of the most celebrated *bronzier fondeur-ciseleur*, Pierre-Philippe Thomire (1751-1843). Thomire had his own atelier after working for the renowned *bronzier* Pierre Gouthière (1732-1813) and with *ciseleur-doreur du roi* Jean-Louis Prieur (d.circa 1785-1790). Famed for his production of finely-chased gilt-bronze *objets de luxe*, a large quantity of which were commissioned by the Crown, Thomire frequently collaborated with *Marchands Merciers* such as Simon-Philippe Poirier and Dominique Daguerre. In 1809, Thomire was made *ciseleur de l'Empereur* by Napoléon, his firm becoming *fournisseur de leurs Majestés* in 1811. Having produced an unparalleled oeuvre, Thomire relinquished control of his business to his sons-in-law in 1823. The firm, came to be known as: Thomire et Cie and remained successful throughout the *Restauration*, before ceasing to trade in 1852.

It is interesting to note that a pair of large scale candelabra by Denière using the similar decorative repertoire as the tripartite base with winged griffins instead of sphinxes, and closely related palmette branches were delivered to the Palais des Tuileries in 1832, see Marie-France Dupuy-Baylet, *L'Heure le Feu La Lumière, Les Bronzes du Mobilier National 1800-1870*, Dijon, p.210, pp.280-281, n.153. Various related versions of these candelabra by Denière are conserved in the Garde-Meuble National, most of these were used at the palais des Tuileries. Furthermore, the exact same design for the tripartite sphinx base to our candelabra is reproduced by Jean-Nicolas-Louis Durand in his *Recueil et parallèle des édifices de tout genre, anciens et modernes*, published in Paris, 1799-1801, pl.75: 'Détails romains. Autels, trépieds, candélabres, lampes, meubles', *recueil* is in the bibliothèque des Arts décoratifs, Paris.



## Various Owners

60 W

**COMMODE RÉGENCE EN BOIS DE VIOLETTE, ORNEMENTATION DE BRONZE DORÉ RAPPORTÉE, VERS 1740**

**A RÉGENCE ORMOLU-MOUNTED KINGWOOD COMMODE, CIRCA 1740**

The shaped and moulded rance marble top above two short drawers and two long drawers, with foliate masks chutes and pierced escutcheons, the handles with male and female busts, the lower drawer centred by stylized cornucopia mounts, the top of the carcasse stamped 'PI', remounted and regilt, 131cm wide, 62cm deep, 88cm high (51 1/2in wide, 24in deep, 34 1/2in high).

€4,000 - 6,000

£3,500 - 5,300

US\$4,300 - 6,400



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61

61  
**PAIRE DE BOUQUETIÈRES FIGURATIVES DE MEISSEN,  
 VERS 1745**

**A PAIR OF MEISSEN FIGURAL BOUQUETIÈRES, CIRCA 1745**  
 Modelled by J.J. Kaendler, as gardeners, each seated on a rocky mound holding a basket with pierced tops, respectively, the gentleman wearing a jacket decorated with *indianische Blumen* and white breeches with gilt embellishments, his companion wearing a black headscarf, yellow bodice and apron with *indianische Blumen* and blue and white striped skirt, the bases applied with leaves and flowers, *20.4cm high*, very faint traces of crossed swords marks in blue (minor chips, one basket handle restuck) (2)

€4,000 - 6,000  
 £3,500 - 5,300  
 US\$4,300 - 6,400

**Provenance:**  
 Private German Collection of Meissen Porcelain

The models are mentioned by Kaendler in his *Taxa* of overtime work: '1. Weibs Bild sizend einen Korb auf den Schooß habend, worein Bluhmen gesezet werden können [...] 1. Gärtner sizend, einen Bluhmen-Korb vor sich haltend, darein Bluhmen gesezet werden können, als Compagnon zur Gärtnerin' [1 female figure seated holding a basket on her lap, in which flowers can be put (...) 1. seated gardener, holding a flower basket in front, in which flowers can be put, as companion to the female gardener].



62

62  
**GROUPE D'AMOUREUX PASTORAUX DE MEISSEN,  
 VERS 1745**

**A MEISSEN GROUP OF PASTORAL LOVERS, CIRCA 1745**  
 Modelled by J.J. Kaendler, seated beneath a leafy tree with two nesting birds, the lady holding a sheep on her lap, wearing a turquoise bodice, white apron and iron-red skirt with gilt and black flowers, her yellow shoes decorated with scrolling leaves and flowers and with blue bows, her companion wearing a gilt-edged puce hat with turquoise ribbon, yellow jacket, blue breeches and salmon-pink shoes with purple bows, a recumbent dog to his side, the base applied with leaves and flowers, *26cm high* (minor restoration, some leaves chipped)

€15,000 - 20,000  
 £13,000 - 18,000  
 US\$16,000 - 21,000

**Provenance:**  
 Private German Collection of Meissen Porcelain

Modelled after an engraving by Boucher after Watteau, the group is mentioned in Kaendler's *Taxa* of overtime work: '1. Groupppen, ein Frauenzimmer in einer Andrijan wohlgeputzt vorstellend, ingl. einen Schäffer in seinem Habit wohl angekleidet, welche einander embrassieren, wobey noch ein Schaffgen zu befinden. 12 Thlr,' [1 group depicting a richly decorated figure of a woman in an andrijan, including a shepherd well-dressed in his costume, embracing each other, a sheep is also to be found].



63

**RARE GROUPE MEISSEN D'UN FRANC-MAÇON ET D'UNE DAME, MONTÉ EN BRONZE DORÉ, VERS 1745**

**A RARE MEISSEN ORMOLU-MOUNTED GROUP OF A FREEMASON AND LADY, CIRCA 1745**

Modelled by J.J. Kaendler, the gentleman seated on an upturned pedestal, wearing a gilt-edged white jacket, blue-edged chamois apron and black breeches, his tricorne under his right arm, his companion seated on a pedestal holding a beaker to his lips and holding a jug in her left hand, a pug dog seated on her lap, wearing a white bonnet, puce cape, dress decorated with *indianische Blumen* and puce shoes with gilding, the base applied with leaves and flowers, 17cm high, traces of crossed swords mark in blue (table missing from front of base, some restoration)

€5,000 - 7,000  
 £4,400 - 6,200  
 US\$5,400 - 7,500

**Provenance:**

The Property of a Lady, sold Sotheby's London, 15 May 1965, lot 149;  
 Private Collection, Germany (offered at Sotheby's London, 17 June 1997, lot 140);  
 Private German Collection of Meissen Porcelain

There are two brief mentions of Freemason groups in Kaendler's work records in May and November 1744. The *Taxa* of overtime work mentions in an entry dated 21 November 1744: '1. Frey Maurer Grouppen, da ein Frey-Maurer in seiner Kleidung und Schurz Fell neben einer Dame vom Mopß-Orden sizet, welche ihn mit einer Chocolate, die sie auf dem Tisch neben sich stehen hat, beehret, auf deren Schooß liegt ein Mopß' [1 Freemason group, a Freemason in his clothes and hide apron seated next to a Lady of the Order of Pugs, who offers his chocolate that she has standing on a table next to him].

For the significance of the pseudo-Masonic *Mopsorden*, or Order of the Pug Dog, see E. Köllmann, *Der Mopsorden*, in *Keramos* 50/1970, pp. 71-82. Other examples of this group are in the Pauls-Eisenbeiss Collection (I. Menzhausen, *In Porzellan verzaubert*, p. 114), and in the Gustav von Klemperer (no. 601), Walther von Pannwitz (no. 276) and Gustav von Gerhardt (no. 89) collections.



64

64

**ECOLE LOMBARDE, XVIIIÈ SIÈCLE**

Portrait of gentleman with the violin, presumed to be a member of the Ricciardi family of Bergamo

**LOMBARD SCHOOL, 18TH CENTURY**

Portrait of a gentleman with the violin, said to be a member of the Ricciardi family, Bergamo

oil on canvas

110.8 x 81.3cm (43 5/8 x 32in).

€6,000 - 8,000

£5,300 - 7,000

US\$6,400 - 8,600

**Provenance:**

Private Collection, Bergamo;  
 Collection of Alfredo Geri, Milan, by whom offered;  
 Anon. sale, Galleria Pesaro, Milan, 11 November 1931, lot 201 (as Giacomo Ceruti, one of a pair);  
 Sale Galleria Geri, Milan, 1 May 1934, pp. 15-16, no. 103a, ill. Tav XVIII (as Giacomo Ceruti, one of a pair);  
 Private Collection, Bergamo;  
 With E. Sestieri, Rome, 1948/9;  
 Anon. sale, Christie's, New York, 10 January 1980, lot 282 (as Giacomo Ceruti)

Previously thought to be by Alessandro Longhi and later given to Giacomo Ceruti by Giuseppe Fiocco, the present painting was attributed to the Lombard School by Federico Zeri (see Fototeca Zeri no. 73585).

According to the catalogue of 1931, the portrait is presumed to be of a member of the Ricciardi family, Bergamo.



65

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**ECOLE LOMBARDE, XVIIIÈ SIÈCLE**

Portrait of a lady holding a fan, presumed to be a member of the Ricciardi family of Bergamo and her son

**LOMBARD SCHOOL, 18TH CENTURY**

Portrait of a lady holding a fan, said to be a member of the Ricciardi family, Bergamo, with her son beside her

oil on canvas

110.9 x 81.5cm (43 11/16 x 32 1/16in).

€6,000 - 8,000

£5,300 - 7,000

US\$6,400 - 8,600

**Provenance:**

Private Collection, Bergamo;  
 The Collection of Alfredo Geri, Milan, by whom offered;  
 Sale Galleria Pesaro, Milan, 11 November 1931, lot 201 (as Giacomo Ceruti, one of a pair);  
 Sale Galleria Geri, Milan, 1 May 1934, pp. 15-16, no. 103b, ill. Tav XIX (as Giacomo Ceruti, one of a pair);  
 Private Collection, Bergamo;  
 With E. Sestieri, Rome, 1948/9;  
 Sale, Christie's, New York, 10 January 1980, lot 282 (as Giacomo Ceruti)

Previously thought to be by Alessandro Longhi and later given to Giacomo Ceruti by Giuseppe Fiocco, the present painting was attributed to the Lombard School by Federico Zeri (see Fototeca Zeri no. 73584). According to the 1931 sale catalogue, the portrait is presumed to be of a member of the Ricciardi family, Bergamo.

**TRÈS RARE ENSEMBLE DE VINGT ET UNE FIGURINES  
MEISSEN 'CRIS DE PARIS', VERS 1755**

**A VERY RARE SET OF TWENTY-ONE MEISSEN 'CRIS DE PARIS'  
FIGURES, CIRCA 1755**

Modelled by Peter Reinicke after drawings by Christophe Huet of 1753, comprising: crier with a magic lantern, the spirits seller, the pipe and drum player, the female fish vendor, the oyster seller, the hurdy-gurdy player, the grape seller, the orange seller, the peasant with a cradle, the vegetable seller, the triangle player, the violinist, the flower seller, the lemon seller, the liquorice-water seller, the cook with a stove, the lemonade seller, the egg seller, the horn player, the crier with chicks (later-decorated) and the poultry chef, after 1760, 14-15cm high, crossed swords marks in underglaze-blue and blue, various impressed numerals (scattered restoration) (21)

€50,000 - 70,000

£44,000 - 62,000

US\$54,000 - 75,000

**Provenance:**

Private German Collection of Meissen Porcelain

**Literature:**

Martin Eberle, *Cris de Paris Meissener Porzellanfiguren des 18. Jahrhunderts* (2001): no. 23 (the flower seller), no. 25 (crier with chicks), no. 28 (lemonade seller), no. 29 (cook with stove), no. 32 (triangle-player), no. 33 (hurdy-gurdy player), no. 35 (crier with drum and whistle), no. 36 (crier with horn), no. 37 (vegetable seller), no. 38 (crier with cradle), no. 39 (fish seller), no. 43 (spirit seller), no. 44 (liquorice-water seller), no. 47 (orange-seller); U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), cat. no. 436 (crier with magic lantern)

**Exhibited:**

Leipzig, Gohliser Schlößchen, 'Sachsens Gold im Schlößchen', 29 April-10 June 2001 (as above Literature); Dresden, Japanese Palace, 'Triumph der blauen Schwerter. Meissener Porzellan für Adel und Bürgertum 1710-1815', 8 May-29 August 2010 (crier with magic lantern)







67

67  
**PAIRE D'APPLIQUES LOUIS XV EN BRONZE DORÉ ET FIGURES EN PORCELAINE DE MEISSEN, VERS 1740 ET ÉPOQUE POSTÉRIEURE**

**A PAIR OF LOUIS XV WALL LIGHTS WITH MEISSEN FIGURES, CIRCA 1740 AND LATER**

The figures dating to circa 1740, modelled by J.J. Kaendler, a seated male harlequin playing the bagpipes and his female companion, she playing the hurdy-gurdy, each sitting in a metal arbour with painted tôle leaves studded with small groups of porcelain flowers, two branches with ormolu tooled sconces parting from the semi-circular base of the sconces, the branches surrounded by larger porcelain flowers, 47cm high each, (2)

€6,000 - 8,000  
 £5,300 - 7,000  
 US\$6,400 - 8,600

**Provenance:**  
 Private German Collection of Meissen Porcelain

68 W  
**CANAPÉ EN OTTOMAN, VERS 1735**

**A CANAPÉ EN OTTOMAN, CIRCA 1735**

The waved back, eared sides and seat upholstered in floral pink and ivory colour silk, the seat rail re-lacquered light green and carved with shells and scrolling foliate motifs, on six short cabriole legs, 116cm wide, 76cm deep, 91cm high (45 3/4in wide, 30in deep, 35 3/4in high)

€4,000 - 6,000  
 £3,500 - 5,300  
 US\$4,300 - 6,400

**Provenance:**  
 Christie's Paris, 6 November 2014, lot 219



68



69 W

**CERCLE DE CHARLES-ANDRÉ, DIT CARLE VAN LOO  
(NICE 1705-1765 PARIS)**

Scène de bataille, probablement Alexandre et Porus

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

A battle scene, probably Alexander and Porus

oil on canvas

199 x 315cm (78 3/8 x 124in).

€12,000 - 15,000

£11,000 - 13,000

US\$13,000 - 16,000

**Provenance:**

Anon. sale, Christie's, Monaco, 22 June 1991, lot 142 (as French School, circa 1750);

Collection Michel Guy;

Anon. sale, Loudmer, Drouot, 30 June-1 July 1993, lot 31 (as circle of Charles-André Van Loo, called Carle van Loo);

Private Collection, France, where purchased by the present owner in 2019

This impressive, and partially unfinished canvas may well depict the Battle between Alexander and Porus.

It has been suggested by Christophe Henry, who is currently compiling a catalogue raisonné on Carle van Loo, that the present work could have been painted in response to a commission by the architect Filippo Juvara to decorate the 'Salon de las empresas del Rey' at Royal Palace of La Granja, near Madrid. The artist is known to have exhibited an initial composition at the Salon of 1738 but that he abandoned it after it was heavily criticised. Little is known of this work of 1738 but it is not possible to identify it as the present lot as descriptions of the exhibited painting mention the presence of an elephant. It has always been assumed that the second work of this subject, exhibited by van Loo in 1739, is the one he later delivered to Juvarra and is most likely known through a sketch, now in the Musée des Beaux-Arts, Marseille (inv. no. 1998-1-1). Henry suggests that the present work could be a further, intermediary composition as the dimensions are comparable with other works from the cycle for La Granja. Christoph Henry is planning to include this work in his forthcoming catalogue raisonné as no. P103.

Alessia Rizzo has suggested that the present battle scene is most likely a studio work or executed by a close follower of the artist.

We are most grateful to both Christoph Henry and Alessia Rizzo for their kind help in cataloguing this work and for providing their opinions.



70

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**COUPE EN ARGENT DORÉ PAR MATTHÄUS BLANK, ALLEMAGNE, AUGSBURG 1653 – 1654**

**A 17TH CENTURY GERMAN SILVER-GILT CUP, MATTHÄUS BLANK, AUGSBURG 1653 – 1654**

The tapering elongated bowl with engraved coat of arms over a textured snakeskin ground, inscription above and below reads 'I.ROSSELET I.P. DES MEVLES' 'SERGEANT ET MAISSONNEVR A VEVEY 1684', with a ribbon tied laurel band above a diamond / pineapple tapering lower body and knopped stem, polished conical lower stem on a shaped spreading foot with similar textured band, height 19cm, weight 194gms.

€5,000 - 7,000  
 £4,400 - 6,200  
 US\$5,400 - 7,500

**Provenance:**  
 Private German Collection

71

**COUPE DE MARIAGE PAR CHRISTOFF RITTER II, EN ARGENT ET VERMEIL, ALLEMAGNE, VERS 1600**

**A GERMAN SILVER AND SILVER-GILT FIGURAL (JUNGFERN) WAGER CUP, CHRISTOFF RITTER II, NUREMBERG, CIRCA 1600**

Modelled as a female figure, wearing a bonnet, arms aloft, the swivel bowl and flared skirt with armorial style engraved cartouches, embellished with leafy scrolls, flowers, songbirds and each surmounted with a coronet, the lacy bodice and the panelled borders with prick-dot scrolls are gilded, interior of cups gilded, height 18cm, weight 199gms.

€8,000 - 12,000  
 £7,000 - 11,000  
 US\$8,600 - 13,000

**Provenance:**  
 Private German Collection

This type of marriage or wager cup originated in Nuremberg around 1565. It is a double drinking vessel, or *Scherzgefäss*, used in a wedding banquet, a skirt-shaped large cup is for the groom and the smaller swivel cup is for the bride. The contents were to be consumed at the same time, making sure not to spill a drop, to bring prosperity and a happy marriage. Silver wager cups are related to glass and silver mounted *Stürzbecher* or 'somersault cups' a German term for a vessel with a stem but no foot; when emptied it stands inverted. Often made up of a glass cup and silver foot, *Stürzbecher* were popular in Germany and Holland during the sixteenth and seventeenth centuries, which required the drink to be consumed entirely before the cup could be put down.



71



72

**TIMBALE EN ARGENT PAR TOBIAS BAUER, ALLEMAGNE, VERS 1690-1700**

**A GERMAN SILVER BEAKER, TOBIAS BAUER, AUGSBURG, CIRCA 1690-1700**

Slightly tapering sides, profusely chased and engraved with fruit among acanthus scrolls over a linear ground, with two large oval reserves, one depicting a harbour scene with sailing boats and figures on the shoreline, the mountainous background with fortifications, with spiralling cannon smoke issuing from two turrets, the opposite side with two walkers beside ruins and a mountainous landscape, both within an acanthus border, *height 12.5cm, weight 188.5gms.*

€5,000 - 7,000  
£4,400 - 6,200  
US\$5,400 - 7,500

**Provenance:**  
Private German Collection



72



73

73

**TIMBALE EN ARGENT, COLOGNE, ALLEMAGNE, VERS 1650**

**A 17TH CENTURY GERMAN SILVER BEAKER, COLOGNE, CIRCA 1650**

Slightly tapering sides and flared rim, upper half of the body engraved with a band of flowers and fruit among scrolling leafy branches, similar decoration below with sprays and scroll festoons, the shaped base with diamond motif and reel narrow band, underside of the base with scratched initials 'MV' over 'HL', interior gilded, *height 8cm, weight 78.7gms.*

€3,000 - 5,000  
£2,600 - 4,400  
US\$3,200 - 5,400

**Provenance:**  
Private German Collection



74



74

**PAIRE DE CHANDELIERS EN ARGENT PAR FRANZISKUS (FRANCIS) MÜLLER, COLOGNE, VERS 1730-32**

**A PAIR OF 18TH CENTURY GERMAN SILVER CANDLESTICKS, FRANZISKUS (FRANCIS) MÜLLER, COLOGNE, CIRCA 1730-32**

Shaped octagonal knopped baluster form, the raised shaped foot with well and fluted corners, *height 19cm, weight 478gms. (2)*

€3,000 - 5,000  
£2,600 - 4,400  
US\$3,200 - 5,400

**Provenance:**  
Private German Collection

75

**TIMBALE EN ARGENT PAR KUZMA GEIGOJEW, RUSSIE, XVIIIÈME SIÈCLE**

**A RUSSIAN SILVER BEAKER, MAKER'S MARK MK (KUZMA GEIGOJEW), MOSCOW 1741-1749**

*also with a later mark C?G*

Slightly tapering cylindrical form, below a moulded rim and polished band engraved and chased with a leaping lion, jumping lamb and flying eagle each in an oval reserve, among entwined acanthus scrolls, *height 8.5cm, weight 90.4gms.*

€1,000 - 1,500  
£880 - 1,300  
US\$1,100 - 1,600

**Provenance:**  
Private German Collection



75

76

No lot



77

77

**CAMILLE JOSEPH ETIENNE ROQUEPLAN  
(MALLEMORT 1803-1855 PARIS)**

Danseuses dans le jardin

**CAMILLE JOSEPH ETIENNE ROQUEPLAN  
(MALLEMORT 1803-1855 PARIS)**

The young woman and children dancing in park  
oil on canvas, unlined  
73.3 x 54.3cm (28 7/8 x 21 3/8in).

€2,000 - 3,000  
£1,800 - 2,600  
US\$2,100 - 3,200

78

**FIGURE MEISSEN D'UN GENTILHOMME ASSIS À UN BUREAU, ÉCRIVANT UN MOT, VERS 1745**

**A MEISSEN FIGURE OF A CAVALIER SEATED AT A WRITING DESK, CIRCA 1745**

Modelled by J.J. Kaendler, wearing an iron-red patterned coat, blue waistcoat and black breeches, the Baroque desk embellished in gilding and blue enamel, the letter inscribed 'Monsieur/ Il foudroit ne vous a/ voir jamais vu', flanked by writing implements and a watch on the top of the desk, the base applied with leaves and flowers, 13.8cm high (some restoration)

€4,500 - 5,500  
£4,000 - 4,800  
US\$4,800 - 5,900

**Provenance:**

Private German Collection of Meissen Porcelain

The model is listed in Kaendler's Taxa of overtime work: '1. Figur, einen Monsieur, der einen Liebes-Briefschreibt, vorstellend, mit der Feder in der Hand am Tische sitzend' [1 figure, depicting a monsieur writing a love-letter, seated at a desk with a feather in the hand]; see U. Pietsch/C. Banz, Triumph der blauen Schwerter (2010), no. 341, for the example in the Porzellansammlung Dresden.



78

79

**D'APRÈS NICOLAS LANCRET, XVIIIÈ SIÈCLE**

Hiver : élégants jouant aux cartes dans un intérieur

**AFTER NICOLAS LANCRET, 18TH CENTURY**

Winter: figures playing cards

oil on canvas

47.5 x 42.5cm (18 11/16 x 16 3/4in).

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200

**Provenance:**

Anon. sale, Christie's, New York, 3 June 1998, lot 132

The present lot derives from *Winter*, which was part of a series of *The Four Seasons* by Nicolas Lancret, offered at Sotheby's, New York, 1 February 2018, lot 69. Given that the composition has been reversed, the artist of the present work probably knew it through the engraving by J.-P. Le Bas.

80 W

**TABLE CHIFFONNIÈRE LOUIS XVI EN MARQUETERIE DE BOIS DE ROSE, BOIS CITRONNIER ET BOIS TEINTÉ VERT, ORNEMENTATION DE BRONZE DORÉ, ESTAMPILLE DE JEAN-PIERRE DUSAUTOY, FIN XVIIIÈ SIÈCLE**

**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, BOIS CITRONNIER AND GREEN-STAINED WOOD PARQUETRY AND MARQUETRY TABLE CHIFFONNIÈRE BY JEAN-PIERRE DUSAUTOY, LAST QUARTER 18TH CENTURY**

The oval grey-veined white marble top with pierced three-quarter gallery above a leather-lined writing slide, the frieze with cube parquetry and side drawer, above straight legs with simulated channelling, joined by a concave fronted oval undertier platform with floral marquetry surrounded by conforming cube parquetry, and terminating in wooden casters, stamped 'IP DUSAUTOY' and twice 'JME', 55cm wide, 41.5cm deep, 76cm high (22in wide, 16 1/4in deep, 30in high)

€4,000 - 6,000

£3,500 - 5,300

US\$4,300 - 6,400

**Provenance:**

Collection Colbert, France;

Anon. sale, Christie's Paris, 18 April 2019, lot 63

Jean-Pierre Dussautoy, *maître ébéniste* in 1779.



79



80



81

81  
**D'APRÈS SIR PETER PAUL RUBENS, XVIIIÈ SIÈCLE**  
 Le repos pendant la fuite en Egypte

**AFTER SIR PETER PAUL RUBENS, 17TH CENTURY**  
 The Rest on the Flight into Egypt  
 oil on copper  
 76.7 x 94.8cm (30 3/16 x 37 5/16in).

€3,000 - 5,000  
 £2,600 - 4,400  
 US\$3,200 - 5,400

The present composition is after Sir Peter Paul Rubens's original, now at the Museo Nacional del Prado, Madrid (inv. no. 1640).



82

82 W  
**SIÈGE DE GONDOLE VÉNITIEN À DÉCOR POLYCHROME, XVIIIÈ SIÈCLE**

**A VENETIAN LACCA-DECORATED AND PARCEL-GILT GONDOLE SEAT, 18TH CENTURY**

Decorated overall with floral sprays and swags, the rounded and hinged seat upholstered in (distressed) crimson velvet, on four splayed legs, damages and largely redecorated, 66cm deep, 87cm high (25 1/2in deep, 34in high)

€1,200 - 1,500  
 £1,100 - 1,300  
 US\$1,300 - 1,600

83 W  
**MANIÈRE DE LÉONARD DA VINCI, XIXÈ SIÈCLE**

La Sainte Famille, avec Sainte Elisabeth, le jeune Saint Jean Baptiste et ange

**MANNER OF LEONARDO DA VINCI, 19TH CENTURY**

The Holy family with Saint Elizabeth, the Infant Saint John the Baptist and angel  
 oil on canvas  
 167.8 x 137cm (66 1/16 x 53 15/16in).

€4,000 - 6,000  
 £3,500 - 5,300  
 US\$4,300 - 6,400

The present work is loosely related to Raphael's 'The Holy Family of François I', now in the Louvre, Paris (inv. 604; MR 432).



83



84

84  
**D'APRÈS GERRIT VAN HONTHORST, VERS 1800**  
 Le Concert

**AFTER GERRIT VAN HONTHORST, CIRCA 1800**

The Concert  
 bears date 'A 1623' (upper left)  
 oil on canvas  
 63.7 x 77.2cm (25 1/16 x 30 3/8in).

€3,000 - 5,000  
 £2,600 - 4,400  
 US\$3,200 - 5,400

**Provenance:**  
 Anon. sale, Christie's, London, 19 May 1989, lot 118, where  
 purchased by the present owner

The present painting is derived from Gerrit van Honthorst's original,  
 now at the Galleria Borghese, Rome.

85  
**ECOLE BOLONAISE, DÉBUT XVIIIÈ SIÈCLE**  
 Crucifixion avec Saint Roch et Saint Charles Borromée

**BOLOGNESE SCHOOL, EARLY 18TH CENTURY**

The Crucifixion with Saints Roch and Charles Borromeo  
 oil on paper laid down on canvas  
 40 x 25.5cm (15 3/4 x 10 1/16in).

€4,000 - 6,000  
 £3,500 - 5,300  
 US\$4,300 - 6,400



85



86

86 W

**CONSOLE D'APPLIQUE RÉGENCE EN BOIS DORÉ, TRAVAIL PROBABLEMENT PROVENÇAL DU XVIIIÈME SIÈCLE**

**A RÉGENCE GILTWOOD WALL-BRACKET, PROBABLY SOUTH OF FRANCE, 18TH CENTURY**

With two winged putti above acanthus sprays centred by a flowering lambrequin and surmounted by a concave-shaped top issuing drapings, 44cm high, 43.5 cm wide (17 1/4in high, 17in wide)

€800 - 1,200

£700 - 1,100

US\$860 - 1,300



87

87 W

**MIROIR EN BOIS DORÉ, TROISIÈME QUART DU XVIIIÈME SIÈCLE**

**A GILTWOOD MIRROR, THIRD QUARTER 18TH CENTURY**

The shaped rectangular C-scroll and rocaille foliate surround with pierced cresting centred by a flowering basket, the glaze replaced, 52cm wide, 122cm high (20in wide, 48in high).

€1,000 - 1,500

£880 - 1,300

US\$1,100 - 1,600

88

**UN ENSEMBLE DE DIX PETIT BOLS EN FORME DE FEUILLE DE VIGNE, DOCCIA, VERS 1780-90**

**A SET OF TEN DOCCIA VINE LEAF-SHAPED DISHES, CIRCA 1780-90**

Shaped after the Chinese and Meissen examples, the handle formed out of the stem of a leaf that is surrounding the cup, 10cm diam, 4cm high, 7cm width (one handle restored) (10)

€1,000 - 1,500

£880 - 1,300

US\$1,100 - 1,600



88



89

**89**  
**ECOLE D'ITALIE DU NORD, XVIIIÈ SIÈCLE**

Portrait de dame de qualité

**NORTH ITALIAN SCHOOL, 17TH CENTURY**

Portrait of a lady  
oil on canvas, unlined  
66 x 52.5cm (26 x 20 11/16in).

€2,000 - 3,000  
£1,800 - 2,600  
US\$2,100 - 3,200

**Provenance:**  
Collection of the Tiepolo family, Venice



90

**90**  
**ECOLE VÉNITIENNE DU XVIIIÈ SIÈCLE**

Portrait de jeune garçon à la guirlande de fleurs

**VENETIAN SCHOOL, 18TH CENTURY**

Portrait of a young boy with a garland of flowers  
oil on canvas, unlined  
74.5 x 59.5cm (29 5/16 x 23 7/16in).

€2,500 - 3,500  
£2,200 - 3,100  
US\$2,700 - 3,800

**Provenance:**  
Collection of the Tiepolo family, Venice

**91**  
**PETIT BUSTE EN PORCELAIN DE DOCCIA, VERS 1780-1790**

**A SMALL DOCCIA PORCELAIN BUST, CIRCA 1780-90**  
Decorated in polychrome colours and standing on a fixed porcelain  
socle moulded with panels picked out in puce, 14.5cm high, collectors  
marks to the inside of the socle

€700 - 900  
£620 - 790  
US\$750 - 970



91



92

92 W

**ENCOIGNURE LOUIS XV EN LAQUE EUROPÉEN VERT À DÉCOR DE CHINOISERIE, ORNEMENTATION DE BRONZE DORÉ RAPPORTÉE, TROISIÈME QUART XVIIIÈ SIÈCLE**

**A LOUIS XV ORMOLU-MOUNTED GREEN LACQUERED CHINOISERIE ENCOIGNURE, THIRD QUARTER 18TH CENTURY**

The shaped moulded repaired grey-veined pink breccia marble top above one door decorated in imitation of Chinese lacquer, depicting a palatial view with pond, figures, boats and trees, enclosing an interior fitted with two shelves, with foliate pierced chutes, apron and sabots, remounted, 71cm wide, 53cm deep, 94.5cm high (28in wide, 21in deep, 37 1/4in high)

€3,000 - 5,000  
£2,600 - 4,400  
US\$3,200 - 5,400



93

93 W

**ENCOIGNURE LOUIS XV EN LAQUE EUROPÉEN, ORNEMENTATION DE BRONZE DORÉ, MILIEU XVIIIÈ SIÈCLE**

**A LOUIS XV ORMOLU-MOUNTED CHINOISERIE LACQUERED ENCOIGNURE, MID-18TH CENTURY**

The shaped moulded rouge griotte marble top above two doors decorated in imitation of Chinese lacquer, depicting a parrot on a foliate branch with flowers, enclosing an interior fitted with three shelves, the inside of doors veneered in fruitwood and banded with amaranth, with pierced chutes and foliate sabots, the mounts regilt, 79.5cm wide, 58cm deep, 89cm high (31 1/4in wide, 22 3/4in deep, 35in high)

€3,000 - 5,000  
£2,600 - 4,400  
US\$3,200 - 5,400

**Provenance:**

Koller, Zurich, 22 March 2018, lot 1091





94

94  
**TROIS ASSIETTES ORNITHOLOGIQUES EN PORCELAINE DE FRANKENTHAL, VERS 1765 - 70**

**THREE ORNITHOLOGICAL FRANKENTHAL PLATES, CIRCA 1765 - 70**

Two plates forming a pair and decorated with a pair of naturalistically rendered nesting birds, another with two imaginary birds on gilt scrollwork cartouches, the *Ozier* basketwork borders with sprays of flowers, the pair with gilt borders, 23.3cm and 24cm diam, crowned CT in underglaze blue, incised numerals, the single plate with additional AB 6... in underglaze-blue, incised IB and painters mark to the inside of the footrim (minor rubbing) (3)

€800 - 1,200  
 £700 - 1,100  
 US\$860 - 1,300

**Provenance:**

The single plate with Lukacs and Donath (paper label to the base)



95

95  
**RARE GROUPE DE 'L'ENLÈVEMENT D'HÉLÈNE', FRANKENTHAL, VERS 1757**

**A RARE FRANKENTHAL GROUP OF THE ABDUCTION OF HELEN, CIRCA 1757**

Modelled by J.W.Lanz, the figure of Paris in antique armour standing in a boat and holding Helen in both arms, an attendant lifting an anchor from the sea, 28cm high, 21.5cm wide, 11cm deep crowned CT mark in underglaze blue (some restoration to extremities)

€4,000 - 6,000  
 £3,500 - 5,300  
 US\$4,300 - 6,400

The group depicts the famous story from Greek mythology which led to the Trojan War. The model is after a print by Louis Desplaces (1682-1739), after the drawing by Charles-Joseph Natoire (1700-1777). For a full discussion, see B. Beaucamp-Markowsky, *Frankenthaler Porzellan-Die Plastik* (2008), p.183ff.

Another example of this rare group is in the collection of the Historisches Museum der Pfalz in Speyer, and is published, together with a large group of other Frankenthal porcelain in their collection, online. Further examples are in the Fitzwilliam Museum, Cambridge, the Erkenbert-Museum, Frankenthal, the Kurpfälzisches Museum, Heidelberg, the Museum Kunsthaus Heylshof, Worms, and in the Pauls-Eisenbeiss Collection.



96

96  
**RARE GROUPE PASTORAL D'AMOUREUX, FRANKENTHAL,  
 VERS 1760**

**A RARE FRANKENTHAL GROUP OF PASTORAL LOVERS,  
 CIRCA 1760**

Modelled by J.W. Lanz, she seated on a treestump wearing a finely detailed dress and jacket, he leaning towards her, as if just arrived, *16cm high, 16cm wide, 7cm deep*, rampant lion mark in underglaze-blue, (some minor restoration to extremities)

€1,000 - 1,500  
 £880 - 1,300  
 US\$1,100 - 1,600

Another example of the model is in the collection of the Historisches Museum der Pfalz, Speyer.

Similar groups have been published in Heuser, *Porzellan von Strassburg und Frankenthal* (1922), plate 22, Mangel, R. *Ausgelesene Alter Porzellane* and more recently by B. Beucamp-Markowsky, *Frankenthaler Porzellan-Die Plastik* (2008), nos. 54-55.

97 W  
**COFFRE ANGLAIS À DÉCOR DE CHINOISERIE,  
 XIXE SIÈCLE**

**A CHINOISERIE 'JAPANNED' COFFER, ENGLAND,  
 19TH CENTURY**

Of shaped rectangular form, overall decorated with black and gold chinoiserie motifs with cranes, bamboos and ponds, within an encadrement border made of mother-of-pearl brittles, the hinged shaped top with moulded border enclosing a plain interior, *84cm wide, 48cm deep, 74.5cm high (33in wide, 18 3/4in deep, 29 1/4in high)*

€1,000 - 1,500  
 £880 - 1,300  
 US\$1,100 - 1,600



97



98



99



100



101

98  
**TRÈS RARE FIGURE DE VENDEUR DE GRAVURES,  
 FRANKENTHAL, VERS 1770**

**A VERY RARE FRANKENTHAL FIGURE OF A PRINT SELLER,  
 CIRCA 1770**

Modelled by Johann Friedrich Lück, standing on a domed rococo base picked out in gilding, holding a group of prints strapped together in leather bindings hanging from his left shoulder, a note in his right hand, *18cm high, 7cm deep, 8cm wide* crowned CT in underglaze blue (some restoration)

€1,500 - 2,000  
 £1,300 - 1,800  
 US\$1,600 - 2,100

The model of the print seller belongs to the 'Cris de Paris', the Paris street vendors that inspired many porcelain manufactories in the 18th century, and was probably inspired by the comte de Caylus print after Edmé Bouchardon (see lot 66 for the 'Cris de Paris' series at Meissen). For a full discussion, see B. Beaucamp-Markowsky, *Frankenthaler Porzellan-Die Plastik* (2008), no. 183.

Another polychrome example is illustrated by Beaucamp-Markowsky (2008), p.346, and a white one is in the Pfalzgalerie, Kaiserslautern.

99  
**FIGURE D'ÉCOLIER EN PORCELAINE FRANÇAISE,  
 PROBABLEMENT NIDERVILLER, FIN DU XVIIIÈME SIÈCLE**

**A FRENCH PORCELAIN FIGURE OF A SCHOOLBOY, POSSIBLY  
 NIDERVILLER, LATE 18TH CENTURY**

Carrying a pile of books tied together under his right arm, standing on a square naturalistic grassy base, *16cm high, 7.2cm wide*, impressed K.3 to the base

€700 - 900  
 £620 - 790  
 US\$750 - 970

100  
**FIGURE DE MEISSEN DU PÊCHEUR IVRE, VERS 1740**

**A MEISSEN FIGURE OF THE DRUNKEN FISHERMAN,  
 CIRCA 1740**

Modelled by J.J. Kaendler, wearing a blue and yellow hat and brown waistcoat, holding a fish in each hand, further fish peeking out of his clothes, the base applied with leaves and flowers, *18cm high*, crossed swords mark in underglaze-blue to the rear of the base (upside down), impressed numeral (restoration to right hand and lower left arm, small chips)

€500 - 700  
 £440 - 620  
 US\$540 - 750

**Provenance:**  
 Private German Collection of Meissen Porcelain

101  
**FIGURE DE MEISSEN D'UNE VENDEUSE DE POMMES,  
 MILIEU DU XVIIIÈME SIÈCLE**

**A MEISSEN FIGURE OF AN APPLE SELLER,  
 MID 18TH CENTURY**

Modelled by Peter Reinicke as an old woman, wearing a white headscarf, red and black bodice, blue skirt and yellow apron, holding a basket with apples on her left arm and holding out an apple in her right hand, *18cm high*, faint traces of crossed swords mark in blue, (some restoration, left thumb missing)

€600 - 800  
 £530 - 700  
 US\$640 - 860

**Provenance:**  
 Private German Collection of Meissen Porcelain



102

102  
**RARE FIGURE D'UN PÈLERIN EN FAIENCE DE DELFT, VERS 1760**

**A RARE DUTCH DELFTWARE POLYCHROME FIGURE OF A PILGRIM, CIRCA 1760**

Dressed in black breeches, yellow shirt and blue jacket with two applied shells or *coquilles de St Jacques* for Saint James, signifying he completed his trip to Santiago di Compostela, the pilgrim is wearing a cross around his neck and carrying a child on his back and a small gourd-shaped pilgrim's bottle on his left wrist, his hand supporting the child, *19cm high, 9cm wide, 7cm deep*

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200

This figure forms a rare male counterpart to the female version, of which two are in the Lavino Collection, now in Kunstmuseum, Den Haag (kind thanks to Suzanne Lambooy for identifying these models). Two more female pilgrims are with Aronson Antiquairs.

Robert Aronson, in the appreciation of his figures, writes in his online catalogue that pilgrims might seem an unusual subject for a largely Protestant nation, but the theme and the figures it inspired have less to do with religion than with an allegory of love. The subject was popularized through a 1708 engraving of 'Les Pèlerins de l'Isle de Cythère' by Bernard Picart (1673-1733). The subject appeared again in the slightly incendiary 1717 painting of 'Le Pèlerinage à Cythère' by Jean-Antoine Watteau (1684-1721), who, in turn, may have been inspired by the contemporary opera, 'Les Trois Cousines' by Florent Carton Dancourt (1681-1725). But it was the Picart print or an engraving after it by Claude Duflos (1665-1727) that provided the graphic source for representations of the subject both on Chinese Export porcelain wares of circa 1745-50, and in Meissen porcelain as a pair of figures of pilgrims modelled by Johann Joachim Kändler.



103

103  
**FIGURE DE TAILLEUR EN PORCELAIN Vienne D'UNE SERIE DES CRIS DE VIENNE, VERS 1760**

**A VIENNA FIGURE OF A TAILOR FROM A SERIES OF THE CRIS DE VIENNE, CIRCA 1760**

Dressed in light brown suit and green waistcoat, holding a pair of shears in his right hand, a bodice and fabric on a table to his left, *21cm high, 8cm deep, 10cm wide*, shield mark in underglaze-blue, (small chip to back of foot of table)

€1,000 - 1,500  
 £880 - 1,300  
 US\$1,100 - 1,600

**Provenance:**

With the eminent dealers D.M. & P. Manheim (paper label to the base)

Modelled by Christian Kremer and Anton Peyer, the series of *Cris* made at the Vienna factory was originally conceived as table decoration, particularly for the *dessert*. The concept of was developed at Vienna in 1745, shortly after the Meissen series.

In their article *Straßentypen als Tafelschmuck. Wiener Porzellanmanufaktur, 1745 - 1785*, authors Eva-Maria Orosz and Wolfgang Kos state that the Vienna factory in the 18th century produced more than 65 'Kauf' types, and the series became so popular that in the 1760s the factory could not produce enough to satisfy demand. See exhibition catalogue: *Wiener Typen, Klischees und Wirklichkeit (exhibition catalogue Wien Museum, 2013) p 43f.* Another figure is kept in the Wien Museum, Inv. No. 220897

D.M. & P. Manheim was established in 1928. By the 1960s the partners were Malkah, Peter and Lilian Manheim. They had galleries in London and New York before closing down permanently in 1970.





104

104

**RARE ET GRAND GROUPE NAPOLITAIN EN BISCUIT  
REPRÉSENTANT DES FIGURES ÉLÉGANTES, REAL  
FABBRICA FERDINANDEA, VERS 1790-1800**

**A RARE AND LARGE NAPLES, REAL FABBRICA  
FERDINANDEA, BISCUIT GROUP OF ELEGANT FIGURES,  
CIRCA 1790-1800**

Modelled in the round with various ladies, gentlemen and children in fashionable dress seated or standing on rockwork around a central figure of a lady seated at the top of a rockwork mound, a dog seated beside one of the men, 34cm high (some restoration to extremities)

€3,000 - 5,000

£2,600 - 4,400

US\$3,200 - 5,400

A very similar model is in the Museo Civico, illustrated by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no.511.

The figures in the group are reminiscent of the figures made for the elaborate table centrepiece designed by Tagliolini and Venutito from 1792 to accompany the 'Servizio delle Vedute Napolitane', also known as the *Servizio dell'Oca*. Angela Caròla-Perrotti writes (*Ritorno al Barocco* (2010), p.320) that they created a kind of miniature park, called the *Real Passaggio*, which included figures from the Neapolitan bourgeoisie and nobility. According to one document, this included seventy-five figures dressed in the fashions of the day and described in the factory as *bernesche* because of the gently satirical way in which they were portrayed. It may well be that the present lot was part of this table setting.



105

105

**ASSIETTE EN MAJOLIQUE TURINOISE DE ROSSETTI,  
TROISIÈME QUART DU XVIIIÈME SIÈCLE**

**A TURIN, ROSSETTI FACTORY, MAIOLICA DISH,  
THIRD QUARTER 18TH CENTURY**

Decorated in shades of green, blue, ochre, brown and manganese with a landscape of putti dressed as soldiers standing on structures made up of scrollwork and rocailles edged with foliage, 24cm diam. (very minor glaze losses)

€700 - 900

£620 - 790

US\$750 - 970



106

**NICCOLO' CODAZZI (NAPLES 1642 - 1693) ET THEODORE HELMBREKER (HAARLEM 1633-1696 ROME)**

*Capriccio avec la Basilique de Constantin et Maxence, avec figures au fond*

**NICCOLO' CODAZZI (NAPLES 1642-1693) AND THEODOR HELMBREKER (HAARLEM 1633-1696 ROME)**

*A capriccio view of the Basilica of Constantine and Maxentius, with figures in the foreground*

oil on canvas

60.9 x 82.4cm (24 x 32 7/16in).

€6,000 - 8,000

£5,300 - 7,000

US\$6,400 - 8,600

**Provenance:**

Private Collection, 1977 (according to L. Salerno)

**Literature:**

L. Salerno, *I pittori di paesaggio del Seicento a Roma*, (Rome, 1977), pp. 866-871, ill. 160.6 (as Theodor Helmbreker);  
D. Marshall, *Viviano and Niccolo Codazzi* (Rome, 1993) pp. 344-345, cat. no. NC 6

First published by Salerno in 1977 as Theodor Helmbrecker, the present painting was attributed to Niccolo' Codazzi and Theodor Helmbreker by Marshall in 1993. The two artists collaborated together in Rome, where Helmbreker arrived in 1654. Whilst Codazzi most probably painted the architecture, the latter executed landscape, except for the foliage on the ruins, which is typical of Codazzi. The architecture is loosely based on two bays of the Basilica of Constantine, the end walls having been opened to reveal an extensive landscape with villas.

Marshall dated the architecture of Codazzi to the 1670s, while Helmbreker may have worked on the figures a little later.



107

107  
**RARE GROUPE DE 'L'AVARO DERUBATO', CAPODIMONTE,  
 VERS 1750**

**A RARE CAPODIMONTE GROUP OF 'L'AVARO DERUBATO',  
 CIRCA 1750**

Modelled by Giuseppe Ricci, a man, the 'avaro' or penurious man, standing at a table counting his money, a draw-string purse laying under his arm, a lady standing behind her, her index finger pressed against her mouth as to indicate silence, reaching below his right arm for the bag, *14.2cm high*, impressed fleur de lys (some restoration to base and her right arm)

€3,000 - 5,000

£2,600 - 4,400

US\$3,200 - 5,400

This group is likely loosely based on the popular moralising figure of the penurious or greedy man who appears, amongst others, in a play by Moliere, *L'Avare, ou l'École du Mensonge*, which first appeared in 1668 as a moral and comic tale of a man obsessed with money and his trials and tribulations. In a wider sense the group goes back to the biblical worldly sins of pride, greed, lust, envy, gluttony, wrath, and sloth, but not all of these are depicted in Capodimonte porcelain. Another example of this group in the Museo Teatrale della Scala is illustrated by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), p. 177, ill. a.



108

108  
**POT À TABAC ET PORTE PIPE EN PORCELAINE FRANÇAISE,  
 VERS 1860-70**

**A TOBACCO POT AND PIPE HOLDER, OF LEGAL INTEREST,  
 CIRCA 1860-70**

French porcelain, decorated *likely in Naples*, depicting various historical figures, satirising passages around the changes in law-making in Italy, the edge with gilt scrollwork and satirical portraits of historical figures, with a gilt metal chain and mounts, *13.5cm across*

€600 - 800

£530 - 700

US\$640 - 860

One of the figures can be recognised as the 18th century figure of Bernardo Tanucci, here seated on a stool named *La Legge* or 'The Law', presiding over a lawsuit of two donkeys (I ciucci) dressed as figures of the law.





109

109  
**ASSIETTE NAPOLITAINE, REAL FABBRICA FERDINANDEA, VERS 1790**

**A NAPLES, REAL FABBRICA FERDINANDEA, PLATE, CIRCA 1790**

Painted with a classical scene of Chiron and Achilles after the publications of *Le Antichità di Ercolano Esposte*, the edge of the well with a gilt band etched with leaves, the rims with an elaborate gilt border consisting of panels with grotesques, urns and scrollwork between gilt panels of flowerheads, the rim gilt, 24cm diam., crowned N mark in underglaze-blue

€1,000 - 1,500  
 £880 - 1,300  
 US\$1,100 - 1,600

110  
**DEUX GROUPES NAPOLITAINS D'ENFANTS, REAL FABBRICA FERDINANDEA, VERS 1790-1800**

**TWO NAPLES, REAL FABBRICA FERDINANDEA, GROUPS OF CHILDREN, CIRCA 1790-1800**

Each modelled with a boy and a girl in colourful elegant clothes, the boys playing instruments, one a hurdy-gurdy, the other a mandolin, on rockwork bases, 17cm high (restoration to extremities) (2)

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200

A group that seems to be from the same series of children is illustrated by Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 229, colour plate CCIV.



110



111

111 W

**PAIRE D'APPLIQUES LOUIS XVI À DEUX BRAS DE LUMIÈRES, EN BRONZE PATINÉ ET BRONZE DORÉ, FIN XVIIIÈ-DÉBUT XIXE SIÈCLE**

**A PAIR OF LOUIS XVI PATINATED BRONZE AND ORMOLU TWO LIGHT WALL-LIGHTS, LATE 18TH-EARLY 19TH CENTURY**

Each with draped caryatids backplates resting on a pierced foliate bracket and issuing the scrolling foliate branches with berried drip-pans and acanthus wrapped channelled nozzles, 31cm wide, 46cm high (12in wide, 18in high)

€4,000 - 6,000

£3,500 - 5,300

US\$4,300 - 6,400

These elegant wall-lights, with classically draped caryatids and scrolling branches are conceived in the 'goût étrusque' that was prevalent during the last years of the reign of Louis XVI.

A closely related pair dated 1785 is in the Detroit Institute of Arts, no. 832 (see H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, band I, Munich, 1986, p.291, fig. 4.16.12); a nearly identical pair to the Detroit versions was recorded in the Demidoff Collection at San Donato, Florence, 1880, no. 1092; and a further two-branch pair was formerly in the collections of Baron Eric von Goldschmidt-Rothschild, Frankfurt.



112



113



114

112 W

**COIFFEUSE LOUIS XV EN MARQUETERIE DE BOIS DE ROSE, BOIS DE VIOLETTE, AMARANTE ET SYCOMORE TEINTÉ, MILIEU DU XVIIIÈ SIÈCLE**

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD, GREEN-STAINED WOOD AND AMARANTH BANDED MARQUETRY COIFFEUSE, MID-18TH CENTURY**

Overall inlaid with floral bouquets and sprays, the divided hinged top inlaid with a ribbon-tied musical foliate trophy and fitted with a mirror to the reverse, with hinged sides enclosing lidded wells, above a kneehole with four variously sized drawers, one of them with inkwell compartment, and on cabriole legs terminating in sabots, apparently unstamped. 92.5cm wide, 57cm deep, 74cm high (36in wide, 22in deep, 29in high).

€800 - 1,200  
£700 - 1,100  
US\$860 - 1,300

113 W

**PIETER VAN HANSELAER (ACTIF DANS LES FLANDRES, 1786-1862)**

Le tisseuse de laine

**PIETER VAN HANSELAER (ACTIVE IN FLANDERS, 1786-1862)**

The wool weaver  
signed and dated 'VHancelaere Ft./1846' (lower right)  
oil on canvas  
98.2 x 43.2cm (38 11/16 x 17in).

€4,000 - 6,000  
£3,500 - 5,300  
US\$4,300 - 6,400

114

**JULES PIERRE JOLLIVET (PARIS 1803-1871)**

Le berger

**JULES PIERRE JOLLIVET (PARIS 1803-1871)**

The shepherd  
signed and dated 'J. Jollivet 1853(?)' (lower left)  
oil on canvas, unlined  
74.2 x 62cm (29 3/16 x 24 7/16in).

€4,000 - 6,000  
£3,500 - 5,300  
US\$4,300 - 6,400



115

115  
**GRANDE ASSIETTE EN PORCELAINE NAPOLITAINE,  
 REAL FABBRICA FERDINANDEA, VERS 1785-90**

**A LARGE NAPLES, REAL FABBRICA FERDINANDEA, DISH,  
 CIRCA 1785-90**

*En-suite* with the following lot, decorated with two sheep and a sheepdog, under a blue border picked out with gilt floral motifs, 33cm diam., 4cm high, (set in removable metal mount)

€600 - 800  
 £530 - 700  
 US\$640 - 860

116  
**HUIT ASSIETTES EN PORCELAINE NAPOLITAINE,  
 REAL FABBRICA FERDINANDEA, VERS 1785-90**

**EIGHT NAPLES, REAL FABBRICA FERDINANDEA PLATES,  
 CIRCA 1785-90**

*Including one soup plate*, all decorated with various animals including peacocks, sheep, dogs, turkey and goats, 23.5cm diam, various incised marks (some restoration) (8)

€3,000 - 5,000  
 £2,600 - 4,400  
 US\$3,200 - 5,400

A pair of plates from this service were in the Fiordalisi Collection, sold at Bonhams London, 7 December 2017, lot 104.



116 (part lot)

117 W

**LEOPOLD-LOUIS ROBERT (LA CHAUX-DE-FONDS  
1794-1835 VENISE)**

Amoureux napolitains avec leur fils

**LEOPOLD-LOUIS ROBERT (LEOPOLD-LOUIS ROBERT  
LA CHAUX-DE-FONDS 1794-1835 VENICE)**

Neapolitan couple with child

signed 'P ne M' (centre left)

oil on canvas, unlined

129.9 x 112.1cm (51 1/8 x 44 1/8in).

€4,000 - 6,000

£3,500 - 5,300

US\$4,300 - 6,400



117

118

**FIGURINE NAPOLITAINE DE PULCINELLA, REAL FABBRICA  
FERDINANDEA, VERS 1775-80**

**A NAPLES, REAL FABBRICA FERDINANDEA, SILVER-  
MOUNTED FIGURE OF PULCINELLA, CIRCA 1775-80**

Modelled as a perfume bottle, wearing a black mask and white suit  
with a ruff heightened in gilding, 6cm high (stopper missing)

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200

Two examples with Pulcinella seated on a tortoise were sold in these  
rooms, one from the Fiordalisi Collection, 7 Dec 2017, lot 43, the other  
from the Collezione Procida Mirabelli di Lauro, 6 July 2010, lot 61.  
More examples of the version with the tortoise are illustrated in Caròla-  
Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), nos. 560a and b.



118



119



120

119 W  
**PLATEAU CIRCULAIRE EN MARBRES DIVERS,  
 PREMIÈRE MOITIÉ XIXÈME SIÈCLE**

**AN ITALIAN SPECIMEN MARBLE AND HARDSTONE TOP,  
 FIRST QUARTER 19TH CENTURY**

With radiating array of specimen marble panels, including *verde antico*, *porfido*, *granito verde antico*, *diaspro di Sicilia*, *rosso antico*, *giallo antico*, *cipollino*, *pavonazzetto*, *alabastro*, *alabastro fiorito*, *portasanta*, *lapis lazuli*, *malachite*, *bianco e nero*, and various types of *breccia*, divided by *nero* marble borders, and centred by an amber circular medallion, within outer borders of *verde antico* and white marble, on an associated gilt-metal later stand, 91cm (35 1/2in) diam., the base 43cm (16 1/2in) high

€7,000 - 9,000  
 £6,200 - 7,900  
 US\$7,500 - 9,700



120 W

**TABLE LOUIS XVI EN ACAJOU, ORNEMENTATION DE BRONZE DORÉ, ESTAMPILLE DE ETIENNE AVRIL, DERNIER QUARTER DU XVIIIÈ SIÈCLE**

**A LOUIS XVI GILT-METAL MOUNTED MAHOGANY OCCASIONAL TABLE, BY ETIENNE AVRIL, LAST QUARTER 18TH CENTURY**

The shaped rectangular top with rounded corners and moulded edge, above channelled trestle supports terminating in splayed legs and brass caps and casters, stamped to one support 'E.AVRIL' and 'JME', 91cm wide, 57cm deep, 73cm high (35 1/2in wide, 22in deep, 28 1/2in high)

€2,000 - 3,000  
£1,800 - 2,600  
US\$2,100 - 3,200

Etienne Avril, *maître ébéniste* in 1774.

121



121

**PAIRE D'APPLIQUES FIN LOUIS XVI À DEUX LUMIÈRES EN BRONZE DORÉ ET ACIER BLEUI, PREMIÈRE MOITIÉ XIXE SIÈCLE, D'APRÈS UN MODÈLE ATTRIBUÉ À FRANÇOIS RÉMOND**

**A PAIR OF LATE LOUIS XVI ORMOLU AND BLUED-STEEL TWO-LIGHT WALL LIGHTS, FIRST HALF 19TH CENTURY, AFTER A MODEL ATTRIBUTED TO FRANÇOIS RÉMOND**

Each with lozenge back plate centred by a lion mask and terminating in a berried foliate boss, issuing an eagle's head branch with two lights, beaded drip-pans and reeded nozzles, issuing tasselled chains, 38cm high, 22cm wide (15in high, 8 3/4in wide)

€12,000 - 18,000  
£11,000 - 16,000  
US\$13,000 - 19,000

A related model of wall-lights attributed to François Rémond and bearing the arms of the Grimaldi family and probably supplied for the hôtel de Marie-Catherine Brignole in Paris was sold Christie's Paris, Le Goût Français, 1 December 2016, lot 275.



122 W

**PLATEAU ITALIEN CIRCULAIRE EN MARBRES DIVERS  
ET PIERRES DURES, CENTRÉ D'UN PANNEAU EN  
MICROMOSAIQUE À SUJET DES COLOMBES DE PLINY,  
PREMIER QUART DU XIXE SIÈCLE**

**AN ITALIAN SPECIMEN MARBLE AND HARDSTONE CIRCULAR  
TOP, FIRST QUARTER 19TH CENTURY**

With radiating array of specimen marble panels, including *porfido rosso*, *lapis lazuli*, *malachita*, *verde antico*, *porfido verde*, *granito verde antico*, *diaspro di Sicilia*, *granito rosso antico*, *cipollino*, *giallo antico*, *rosso antico*, *alabastro e alabastro fiorito*, *bianco e nero* and various types of *breccie* and centred by a large rectangular fine micromosaic panel depicting the doves of pliny against a black marble ground, within *verde antico* and white marble outer borders, on an associated gilt metal later stand, 78cm diam. (30 1/2in diam.), the base 43cm high, (16 1/2in high)

€8,000 - 12,000

£7,000 - 11,000

US\$8,600 - 13,000







123

123

**SUITE DE DOUZE PLATS À DESSERT EN VERMEIL, TRAVAIL FRANÇAIS, 1838**

**A SUITE OF TWELVE FRENCH SILVER-GILT DESSERT DISHES, 1838**

Each with shaped surround, hall marked to underside with Minerva for 1838, 4640 g. in total, 21.5cm diam., (8 1/4in diam.)

€4,500 - 6,500

£4,000 - 5,700

US\$4,800 - 7,000



124

124

**CONFITURIER EN VERMEIL, MARQUE 'ED', 1818-1838**

**A LATE EMPIRE SILVER-GILT TWIN HANDLED LIDDED CONFITURIER, MASTER 'ED', 1818-1838**

The domed lid with foliate wreath handle, the body with scrolling foliate handles terminating in palmettes, above a waisted socle and square shaped base with tooled border and ball feet, with hallmark 'ED', 390 gr., 18cm high, 17.5cm wide (7in high, 6 3/4in wide)

€600 - 900

£530 - 790

US\$640 - 970



125

125

**CONFITURIER AUTRICHIEN EN VERMEIL À DEUX ANSES, VERS 1807-1820**

**AN AUSTRIAN SILVER-GILT LIDDED BOWL, CIRCA 1807-1820**

Of circular form, the domed lid with foliate and floral finial, the pierced scrolling gallery with twin handles, above waisted socle and circular base, the body and underside of lid with cypher 'HJ/FF', with hallmarks 'GB' and 'VR', 280 gr., 15cm wide, 15cm high (5 1/2in wide, 6 1/2in high).

€400 - 600

£350 - 530

US\$430 - 640



126

**ANTOINE VESTIER (AVALLON 1740-1824 PARIS)**

La nourrice allaitant un enfant

**ANTOINE VESTIER (AVALLON 1740-1824 PARIS)**

A woman feeding her child

oil on canvas

89.3 x 73.2cm (35 3/16 x 28 13/16in).

€20,000 - 30,000

£18,000 - 26,000

US\$21,000 - 32,000

**Provenance:**

Private Collection, France, since approximately 40 years

**Exhibited:**

Probably Paris, Salon de 1795, no. 520

**Literature:**

Probably Explication des ouvrages de peinture..., 1795, p.63, no. 520;

Probably A. Foulon de Vaulx, Antoine Vestier, 1740-1824. Notes et

Renseignements, in Le Carnet Historique et Littéraire, VII, February 1901, p. 233, no. 520;

Probably J.-C. Sueur, Le portraitiste Antoine Vestier, Neuilly-sur-Seine, 1974, p. 93;

Probably A. M. Passez, Antoine Vestier, (Paris, 2001), p. 212, cat. no. 99 (as lost work)

Introduced to the Royal Academy by Duplessis, in 1785, Antoine Vestier was particularly noticed for his portraits which seduced critics and collectors alike.

The present charming painting could be identified with a lost work, exhibited at the Paris Salon, in 1795 (no. 520) described as 'Femme tenant son enfant assis'.

Typical of the artist is the neutral tone of the background, and the close attention paid to the fabrics: from the deep-red velvet of the sitter's embroidered casaquin to her diaphanous chemise. All these elements combine to create the rich harmony of the image.



127

127

**PAIRE DE TAZZE ITALIENNES EN BRONZE PATINÉ, BRONZE DORÉ ET MARBRE VERT, PREMIÈRE MOITIÉ DU XIXE SIÈCLE**

**A PAIR OF ITALIAN PATINATED BRONZE, GILT-BRONZE AND GREEN MARBLE TAZZE, FIRST HALF 19TH CENTURY**

Each of oval form with interlaced serpent handles, above a channelled waisted socle and rectangular stepped plinth with foliate and beaded moulding, 31cm wide x 18cm deep x 30cm high, (12in wide x 7in deep x 11 1/2in high)

€4,000 - 6,000

£3,500 - 5,300

US\$4,300 - 6,400

128 W

**MEUBLE HAUT LOUIS XVI EN ACAJOU, ORNEMENTATION DE BRONZE DORÉ, ESTAMPILLE DE JOSEPH STOCKEL, FIN XVIIIÈME SIÈCLE**

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BOOKCASE SECRETAIRE BY JOSEPH STOCKEL, LATE 18TH CENTURY**

The grey-veined white marble rectangular top with three-quarter gallery above an adjustable shelf on four panelled long drawers simulated as five, flanked by semi-detached channelled columns, the sides with open wells to the upper section with adjustable shelves, the lower sections panelled, and on turned tapering legs terminating in gilt-bronze caps, stamped 'J.STOCKEL' and 'JME', 130cm wide, 44cm deep, 182cm high (51in wide, 17in deep, 71 1/2in high)

€4,000 - 6,000

£3,500 - 5,300

US\$4,300 - 6,400

Joseph Stockel *maître ébéniste* in 1775.



128

129

**PENDULE EMPIRE 'BARQUE DE VENUS ET L'AMOUR'  
EN BRONZE PATINÉ ET BRONZE DORÉ, CADRAN  
SIGNÉ NICOD, DÉBUT XIXE SIÈCLE**

**AN EMPIRE PATINATED BRONZE AND ORMOLU  
GONDOLA-SHAPED PENDULE, EARLY 19TH CENTURY**

Called 'Barque de Venus et l'Amour', the circular enamelled dial signed 'Nicod A Paris, Rue du Bac n.40' within a square case surmounted by a seated draped female figure with an anchor and a cornucopia, and flanked by a putto paddling, the vessel with marine attributes and resting on dolphins, above a rounded rectangular white marble base with beaded border and turned later feet, the movement signed 'L.F.' and numbered '25666', 34cm wide, 14cm deep, 33cm high (13 1/4in wide, 5 1/2in deep, 13in high)

€4,000 - 6,000  
£3,500 - 5,300  
US\$4,300 - 6,400

A closely related pendule known as 'le Voyage de l'Amour et du Temps' modelled with a winged figure of father Time on a vessel with similar paddling standing putto, whose model is attributed to the sculptor Louis-Simon Boizot, is illustrated in two slightly different versions in Pierre Kjellberg, *Encyclopédie de la Pendule Française*, Paris, 1997, p.408, fig. A,B. An identical pendule to that illustrated was sold in Paris at Cornette de Saint-Cyr.

Jeune Nicod (or Nicot) is recorded as active in Rue des Sts. Pères, Paris, 1806-1840.

130 W

**PENDULE FIN LOUIS XVI EN MARBRE VERDE ANTICO  
ET BRONZE DORÉ, CADRAN SIGNÉ MANIÈRE, XIXE  
SIÈCLE**

**A LATE LOUIS XVI ORMOLU-MOUNTED VERDE  
ANTICO MARBLE PENDULE, 19TH CENTURY**

The circular enamelled dial signed 'Manière A Paris' within a rectangular spreading case headed by rams heads, with a palmette frieze and on reclining sphinx supports interspersed with large palmette motifs and volutes, with classical figures to recessed panelled sides, surmounted by a flaming finial with further palmettes, and on a square plinth with further framed ormolu mounts, the flaming finial replaced, altered, 27cm wide, 50cm high (10 1/2in wide, 19 3/4in high)

€6,000 - 10,000  
£5,300 - 8,800  
US\$6,400 - 11,000

Charles-Guillaume Hautemanière, called Manière, was received clock maker in 1778. He worked with the bronziers Thomire and Rémond. His appointed marchand was the celebrated marchand-mercier Dominique Daguerre and at his death, his successor Martin-Éloi Lignereux.



129



130



131

131

**LOT DE SIX ASSIETTES EN PORCELAIN DE PARIS, STONE COQUEREL ET LEGROZ D'ANIZY, PREMIÈRE MOITIÉ DU XIXE SIÈCLE**

**SIX PARIS PLATES, STONE COQUEREL ET LEGROZ D'ANIZY, FIRST HALF 19TH CENTURY**

Each plate decorated with an elaborate vine wreath under a gilt border on the edge and rim, on the cavetto of each plate a scene after Roman myths, all rendered in polychrome colours with a printed under-drawing, all with named scenes to the reverse in black script, 22.3cm., several with the printed factory mark (6)

€1,200 - 1,800

£1,100 - 1,600

US\$1,300 - 1,900

132 W

**PAIRE DE VASES EMPIRE EN BRONZE DORÉ ET MARBRE VERT, XIXE SIÈCLE**

**A PAIR OF EMPIRE ORMOLU AND VERDE MARBLE VASES, 19TH CENTURY**

Each of twin-handled campana shape, decorated with winged classical figures holding ribbon-tied wreaths, with upper gadrooned and foliate border, the bases with upswept foliate collar and mask handles, above a waisted socle and on a rectangular plinth mounted with pierced palmette and mask motifs, the lids and pinecone finials later, 13.5cm in diameter, 43cm high (5in in diameter, 16 1/2in high).

€3,000 - 5,000

£2,600 - 4,400

US\$3,200 - 5,400



132



133

133

**EDWARD LADELL (ACTIF EN ANGLETERRE, 1821-1886 EXETER)**

Nature morte aux fruits d'été

**EDWARD LADELL (ACTIVE ENGLAND, 1821-1886 EXETER)**

Still life with summer fruits

signed, dated and inscribed 'painted by me 1859. / Edw. Ladell. / Colchester' (on the reverse)

oil on canvas, unlined

45.7 x 45.8cm (18 x 18 1/16in).

€3,000 - 5,000

£2,600 - 4,400

US\$3,200 - 5,400

**Provenance:**

Anon. sale, Christie's, London, 22 February 1985, lot 55

134 W

**BUSTE ITALIEN DE FEMME EN MARBRE BLANC, PAR JEAN-BAPTISTE AUGUSTE CLÉSINGER, ROME, 1867**

**AN ITALIAN WHITE MARBLE BUST OF A LADY, BY JEAN-BAPTISTE AUGUSTE CLÉSINGER, ROME, 1867**

Modelled with curly hair, braids and with a rose headdress, wearing a knotted draped shirt, on a waisted spreading circular base, signed and dated 'J.CLESINGER. 1867', 27 wide, 60cm high (10 1/2in wide, 23 1/2in high)

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200

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

135 W

**BUSTE ITALIEN DE FEMME EN MARBRE BLANC, PAR JEAN-BAPTISTE AUGUSTE CLÉSINGER, ROME, 1868**

**AN ITALIAN WHITE MARBLE BUST OF A LADY, BY JEAN-BAPTISTE AUGUSTE CLÉSINGER, ROME, 1868**

En suite with lot 123, modelled looking right, with a hairband, the draped shirt with a ribbon signed and dated 'CLESINGER. Rome. 1868', on a waisted circular spreading socle, 36 wide, 64cm high (14in wide, 25in high)

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200



135



134



136

136

**HORTENSE HAUDEBOUR-LESCOT (PARIS 1784-1845)**

Le cours de théologie à trois dames de qualité

**HORTENSE HAUDEBOUR-LESCOT (PARIS 1784-1845)**

Religious instructions to three women  
signed 'Haudebourg Lescot.' (lower left)  
oil on canvas, unlined  
50.2 x 61.2cm (19 3/4 x 24 1/8in).

€5,000 - 7,000

£4,400 - 6,200

US\$5,400 - 7,500

137 W

**PAIRE DE COLONNES EN BOIS SCULPTÉ, DORÉ ET PEINT, XIXE SIÈCLE**

**A PAIR OF GILT AND PAINTED COLUMNS, 19TH CENTURY**

Each channelled column headed by Corinthian capitals and a later red mottled moulded marble top, the lower section with flowerheads and green-painted panels depicting foliate arabesques, 151cm high (59 1/2in high)

€1,000 - 1,500

£880 - 1,300

US\$1,100 - 1,600



137





138

138  
**PENDULE NÉO-EGYPTIENNE EN MARBRE, BRONZE DORÉ  
 ET PATINÉ, FIN DU XIXE SIÈCLE**

**AN EGYPTIAN REVIVAL GILT-BRONZE MOUNTED RED AND  
 BLACK MARBLE MANTEL CLOCK, LATE 19TH CENTURY**

Of pyramid shape, the circular dial signed '...DLEY & C.  
 LIVERPO..' flanked by Egyptian figures, on paw supports above  
 a rectangular plinth and gilt-bronze turned feet, the movement  
 signed 'G.V' and numbered '43058', 25.5cm high, 29.5cm wide,  
 14cm deep (10in high, 11 1/2in wide, 5 1/2in deep)

€1,200 - 1,500  
 £1,100 - 1,300  
 US\$1,300 - 1,600

139  
**PAIRE DE CASSOLETTES DE STYLE LOUIS XVI EN  
 AMÉTHYSTE ET BRONZE DORÉ, XIXE SIÈCLE**

**A PAIR OF LOUIS XVI STYLE ORMOLU, AMETHYST AND  
 WHITE MARBLE CASSOLETTES, 19TH CENTURY**

Each with domed top with berried finial and pierced collar, the  
 body with bacchic masks headed by twist rope handles, on  
 tripartite support terminating in paw feet with concave sided base,  
 the stepped white marble socle with beaded border, repairs and  
 losses to the lids, 38cm high (15in high)

€3,000 - 5,000  
 £2,600 - 4,400  
 US\$3,200 - 5,400

**Provenance:**  
 Sammlung D. Selbach, Berlin.



139



140



141

140 W

**MIROIR ANGLAIS OVAL EN BOIS DORÉ, DEUXIÈME MOITIÉ XIXE SIÈCLE**

**A GEORGIAN STYLE GILTWOOD MIRROR, SECOND HALF 19TH CENTURY**

Of oval form with beaded surround border, the gadrooned urn cresting issuing draped swags, and with ribbon tied foliate boss centred by a patera, 65cm wide, 117cm high (25 1/2in wide, 46in high).

€800 - 1,200

£700 - 1,100

US\$860 - 1,300

141 W

**PAIRE D'APPLIQUES AU DAUPHIN EN BOIS DORÉ, TRAVAIL PROBABLEMENT ITALIEN, FIN XIXE SIÈCLE**

**A PAIR OF GILTWOOD TWO-LIGHT WALL-LIGHTS, PROBABLY ITALIAN, LATE 19TH CENTURY**

Each with downswept entwined dolphin surmounted by a flaming urn finial, above two scrolling branches issuing tasselled chains, and with gilt-metal turned nozzles, probably replaced, 24cm wide, 59 cm high (9in wide, 23in high).

€800 - 1,200

£700 - 1,100

US\$860 - 1,300

142 W

**PARAVENT PEINT SUR TOILE À QUATRE FEUILLES, XIXE SIÈCLE**

**A PAINTED FOUR-LEAF SCREEN, 19TH CENTURY**

Emblematic of the seasons, each panel painted with a genre scene depicting a flirtatious couple at harvest and on a sledge respectively, within ribbon-tied musical trophies, foliate scrolls, circular cameos and foliate scrolling encadrements, some losses and damages, each panel 172cm high, 51cm wide (67 3/4in high, 20in wide)

€1,200 - 1,800

£1,100 - 1,600

US\$1,300 - 1,900



142



143



143

**PAIRE D'APPLIQUES À DEUX BRAS DE LUMIÈRE DE STYLE LOUIS XV EN BRONZE DORÉ ET PORCELAIN, XIXE SIÈCLE**

**A PAIR OF LOUIS XV STYLE ORMOLU AND VINCENNES-STYLE PORCELAIN TWO LIGHT WALL-LIGHTS, 19TH CENTURY**

Each with pierced scrolling backplate issuing the shaped foliate branches with polychrome flowerheads and terminating in foliate drip-pans and conforming nozzles, losses to flowers, 35cm high, 26cm wide (13 3/4in high, 10 1/4in wide)

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200

144

**GRANDE PENDULE DE STYLE LOUIS XV EN BRONZE DORÉ, TÔLE PEINTE ET PORCELAIN, SAMSON, VERS 1850-60**

**A LOUIS XV STYLE ORMOLU, TÔLE PEINTE AND PORCELAIN LARGE PENDULE, SAMSON, CIRCA 1850-60**

The pastoral group depicting an amorous couple with a sheep and a dog on a flowering base, flanked to each side by a winged figurine, the scrolling foliate pierced and galleried base issuing large sprays of tôle peinte foliate branches fitted with porcelain flowerheads and centred by a clock with enamelled dial and scrolling surround, the porcelain figures and group with blue underglaze Samson marks, 52cm wide, 22cm deep, 59cm high (20in wide, 8 1/2in deep, 23in high)

€2,000 - 3,000  
 £1,800 - 2,600  
 US\$2,100 - 3,200



144



146

145 W

**LUSTRE DE STYLE LOUIS XV À SIX BRAS DE LUMIÈRES EN TÔLE DORÉE, XXE SIÈCLE**

**A LOUIS XV STYLE GILT-TÔLE SIX-LIGHT CHANDELIER, 20TH CENTURY**

Of cage form, with scrolling foliate arms hung with pear-shaped moulded glass and frosted glass vine grapes, centred by a moulded everted glass vase, 68.5cm in diameter, 105cm high (26 1/2in in diameter, 41in high).

€1,000 - 1,500  
 £880 - 1,300  
 US\$1,100 - 1,600



145

146 W

**DEUX PAIRES D'APPLIQUES DE STYLE RÉGENCE EN BRONZE DORÉ, D'APRÈS UN MODÈLE DE ANDRÉ CHARLES BOULLE, FIN XIXE SIÈCLE**

**TWO PAIRS OF RÉGENCE STYLE ORMOLU TWO-BRANCH WALL LIGHTS, AFTER A MODEL OF ANDRÉ CHARLES BOULLE, LATE 19TH CENTURY**

Each with foliate scrolling bracket backplate with female mask surmounted by piastres motif, with a seated dragon issuing the scrolling foliate branches, one branch with a downswept lizard, terminating in foliate and flowerhead-cast drip-pans and beaded nozzles, each wall light numbered '5857' behind the dragon, 56.5cm high, 22cm wide, (22 1/4in high, 8 3/4in wide)

€5,000 - 7,000  
 £4,400 - 6,200  
 US\$5,400 - 7,500

**Related Literature:**

André Charles Boulle, *Un nouveau style pour l'Europe*, exhibition catalogue, Museum für Angewandte Kunst, Frankfurt, 2009, p.272-3, cat.34a-b, p.363, cat.87h.

This unusual model of dragon and lizard wall-lights was created and engraved by André-Charles Boulle (1642-1732) in his 'Nouveaux Deisseries' published in 1725-30. The model, circa 1710-1715, was described by Boulle as: 'Bras pour un grand cabinet'. Announcing the rocaille style, the celebrated collector Ange Lalive de Jully, pioneer of the Neoclassical style, or 'goût Grec', owned a pair of wall-lights of this model. A pair of this model is conserved in the Musée des Arts décoratifs, Paris, inv. 4766 a et b.



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147 \*

**PAIRE DE VASES DE DE STYLE LOUIS XVI EN GRANIT ROSE ET ORNEMENTATION DE BRONZE DORÉ, XIXE SIÈCLE**

**A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED PINK GRANIT VASES, 19TH CENTURY**

Each of baluster form with bacchic masks with fruited headdress, issuing musical trophies, with floral and foliate garlands, surmounted by domed lids with acanthus wrapped berried cone finials, and on upswept acanthus base, the waisted socle and square shaped plinth with reeded foliate border, 21cm wide, 38cm high (8in wide, 14 1/2in high).

€3,000 - 5,000  
 £2,600 - 4,400  
 US\$3,200 - 5,400

148

**WILLIAM WALKER ALEXANDER (ACTIF IN CANADA, 1869-1948)**

Deux paysans romains

**WILLIAM WALKER ALEXANDER (ACTIVE IN CANADA, 1869-1948)**

Roman peasants  
 signed and inscribed 'W. A. Walker/ Roma' (lower right)  
 oil on canvas, unlined  
 96.7 x 53.2cm (38 1/16 x 20 15/16in).

€3,000 - 5,000  
 £2,600 - 4,400  
 US\$3,200 - 5,400

**Provenance:**

The Collection of Elizabeth Arden (according to the label on the reverse)



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149

149 W

**PENDULE DE STYLE LOUIS XVI EN MARBRE, PORCELAINE ET BRONZE DORÉ, FIN XIXE SIÈCLE**

**A LOUIS XVI STYLE ORMOLU-MOUNTED PORCELAIN AND MARBLE MANTEL CLOCK, LATE 19TH CENTURY**

The circular enamelled dial signed 'Planchon A PARIS' set in a columnar channelled case surmounted by floral sprays and flanked by a maiden holding a rose swag and an athenienne to the other side, resting on clouds, the shaped rectangular base with floral swags and scrolling acanthus sprays, on turned feet, the movement signed and numbered 'PLANCHON PARIS 1785', losses to ormolu mounts, 42cm wide, 22cm deep, 45cm high (16 1/2in wide, 8 1/2in deep, 17 1/2in high).

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200

150 W

**BLASON AUX ARMES DE FRANCE À DÉCOR POLYCHROME, XIXE SIÈCLE**

**A FRENCH POLYCHROME-DECORATED ARMORIAL SHIELD, 19TH CENTURY**

Centred by three fleurs-de-lys against a ribbed shield with the necklace of the Order of the Holy Spirit, and surmounted by a crown issuing tasselled draping, redecorated, 74cm high, 64cm wide (29in high, 25 1/4in)

€800 - 1,200

£700 - 1,100

US\$860 - 1,300



150



151

151W

**TROIS ÉLÉMENTS DE SURTOUT DE TABLE EMPIRE EN BRONZE DORÉ ET VERRE TAILLÉ, PREMIER QUART DU XIXE SIÈCLE**

**A LATE EMPIRE ORMOLU AND CUT CRYSTAL SURTOUT DE TABLE, FIRST QUARTER 19TH CENTURY**

Comprising a central two-tier étagère with graduated dishes and on tripartite scrolling foliate base; and a pair of tazza with single cut-crystal conforming dish, and scrolling foliate bases, 40cm and 18cm high (15 3/4in and 7in) respectively

€4,000 - 6,000  
 £3,500 - 5,300  
 US\$4,300 - 6,400

152

**PAIRE DE VASES EN CRISTAL TAILLÉ ET BRONZE DORÉ, BACCARAT, PARIS, FIN XIXE SIÈCLE**

**A PAIR FRENCH GILT-BRONZE MOUNTED AND CUT-CRYSTAL VASES, MARKED BACCARAT, PARIS, LATE 19TH CENTURY**

Each of baluster form with diamond point, spirally moulded base and ribbed foliate neck, the pierced lids with pinecone finial, and on square shaped base with bead and reel moulding, the underside of glass marked 'BACCARAT', 15cm wide, 39cm high (5 1/2in wide, 15in high).

€4,000 - 5,000  
 £3,500 - 4,400  
 US\$4,300 - 5,400



152



153

153

**PAIRE DE VASES EN BRONZE PATINÉ ET DORÉ, FONTE DE FUMIÈRE ET CIE., D'APRÈS SIGISBERT-FRANÇOIS MICHEL, FIN XIXE SIÈCLE**

**A PAIR OF FRENCH GILT AND GREEN-PATINATED BRONZE EWERS, CAST BY FUMIÈRE ET CIE., AFTER THE MODEL BY SIGIBERT-FRANÇOIS MICHEL, LATE 19TH CENTURY**

Each respectively surmounted by a satyr holding a goat head and with vine swag, and a triton holding a dolphin mask with seaweed garland, with scrolling handle, above waisted socle with foliate collar and upswept foliate motif, and on square shaped base with beaded surround, each one with founder mark 'Fumière Thiebaut Fres Paris' to the base, 38cm high, 19cm deep (15in high, 7 1/2in deep)

€5,000 - 7,000

£4,400 - 6,200

US\$5,400 - 7,500

The prototype for this model by Sigisbert-François Michel (1728-1811) who was the elder brother of Clodion, was initially exhibited at the Académie de Saint-Luc, Paris, in 1774. As on our later cast model, one of the original pair was surmounted by a triton above a dolphin mask and the other, with a satyr above a goat mask. The prototype, of which a bronze pair is conserved in the Musée Nissim de Camondo in Paris, was later the basis for a number of subsequent ewers in malachite (a pair of which is in the Wallace Collection, London) and in biscuit (a pair in the Musée d'Orléans).



154

154 W

**MEUBLE NAPOLÉON III EN BOIS NOIRCI, ORNEMENTATION DE BRONZE DORÉ, TROISIÈME QUART DU XIXE SIÈCLE, DANS LE GOÛT DE CHARLES-GUILLAUME DIEHL**

**A NAPOLEON III ORMOLU-MOUNTED EBONIZED MEUBLE D'APPUI, THIRD QUARTER 19TH CENTURY, IN THE MANNER OF CHARLES-GUILLAUME DIEHL**

Of rectangular form with concave-fronted sides, the shaped grey-veined white marble top above a frieze inset with a rectangular ormolu plaque depicting a classical scene, on a door fitted with a large scale draped classical figure standing by a column, within an encadrement frame, the interior with two shelves, flanked by detached foliate baluster supports, the base with gadrooned border and a foliate pierced apron above toupie feet, the back numbered '2959', 120cm wide, 42cm deep, 109cm high (47 1/4in wide, 16 1/2in deep, 42 3/4in high)

€3,000 - 5,000

£2,600 - 4,400

US\$3,200 - 5,400



155 W

**PENDULE NAPOLÉON III DE RAINGO FRÈRES,  
EN BRONZE PATINÉ, BRONZE DORÉ ET MARBRE  
GRIOTTE, TROISIÈME QUART XIXE SIÈCLE**

**A NAPOLÉON III ORMOLU, PATINATED BRONZE AND  
ROUGE GRIOTTE MARBLE MANTLE CLOCK, BY  
RAINGO FRÈRES, THIRD QUARTER 19TH CENTURY**

The enamelled circular dial with Arab and Roman numerals, signed 'RAINGO FRES / A PARIS' within a shaped rectangular case with acanthus sprays, flanked to the left with a seated draped figure holding a spinning loom, on a rectangular base with inset foliate scrolling mount in a recessed panel, stiff leaf and beaded border and on circular foliate toupie feet, the back of the patinated figure numbered '3422', 55cm wide, 19.5cm deep, 51.5cm high (21 3/4in wide, 7 3/4in deep, 20 1/4in high)

€2,000 - 3,000  
£1,800 - 2,600  
US\$2,100 - 3,200



155

156 W

**PAIRE DE VASES EN MARBRE ET BRONZE DORÉ,  
DE HENRY DASSON, 1890**

**A PAIR OF ORMOLU-MOUNTED RED MARBLE VASES  
BY HENRY DASSON, 1890**

Each of baluster form, with domed lids and scrolling foliate handles issuing from lion heads, with berried ivy above foliate upswept water leaves, the waisted socle with ribbon-tied berried laurel moulding, on square plinth with recessed panels and flowerhead filled entrelac, terminating in small bun feet, the handles signed 'Henry Dasson et Cie 1890', 19.5cm wide, 44.5cm high (7 1/2in wide, 17 1/2in high).

€1,500 - 3,000  
£1,300 - 2,600  
US\$1,600 - 3,200

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



156



157

157 W

**BUSTE EN MARBRE BLANC D'UNE DAME, XIXE SIÈCLE**

**A WHITE MARBLE BUST OF A LADY, 19TH CENTURY**

Modelled looking left, with a draped shirt, the waisted socle with foliate border, associated, 71cm high, 51cm wide (28in high, 20in wide)

€3,000 - 5,000

£2,600 - 4,400

US\$3,200 - 5,400

158 W R

**TAPIS ISPAHAN, CENTRE PERSE, VERS 1940, SIGNATURE DE SADEK SEIRAFIAN**

**A ISFAHAN RUG, CENTRAL PERSIA, CIRCA 1940, SIGNATURE OF SADEK SEIRAFIAN**

Woven in wools and silk, the central ivory coloured field with floral and foliate branches and parrots, within multiple red and brown ground floral borders, signed 'S.SEIRAFIAN / ESFAHAN-IRAN' to one short border, 204cm x 317cm (80 1/4in x 124 3/4in)

€2,000 - 3,000

£1,800 - 2,600

US\$2,100 - 3,200



158



159



159 W

**PAIRE DE VASES EN OPALINE LAITEUSE À DÉCOR DE FLEURS POLYCHROMES, MILIEU DU XIXE SIÈCLE**

**A PAIR OF PARCEL-GILT AND POLYCHROME-DECORATED OPALINE GLASS VASES, MID-19TH CENTURY**

Each of baluster form with everted necks, decorated with floral bouquets and garlands and with gilt foliate scrolls and trelliswork, gilt and blue bands to rim and base, 19.5cm in diameter, 51cm high (7 1/2in in diameter, 20in high).

€4,000 - 6,000  
 £3,500 - 5,300  
 US\$4,300 - 6,400

160

**ECOLE HOLLANDAISE, XIXE SIÈCLE**

Nature morte aux fleurs

**DUTCH SCHOOL, 19TH CENTURY**

Still life of flowers

oil on panel

61.3 x 48.9cm (24 1/8 x 19 1/4in).

€1,000 - 1,500  
 £880 - 1,300  
 US\$1,100 - 1,600



160



161

161 W  
**PAIRE DE VASES EN PORCELAINE ET BRONZE DORÉ,  
 FIN XIXE SIÈCLE**

**A PAIR OF ORMOLU-MOUNTED SÈVRES STYLE PORCELAIN  
 VASES, LATE 19TH CENTURY**

Each of baluster form, the dark blue and parcel-gilt ground decorated with cartouches depicting birds on a floral bouquet and genre scenes with couples, within a beaded surround, the domed lids terminating in pinecone finial, the body with bearded masks mounts, on a waisted socle and entrelac panelled base terminating in toupie feet, the inside of one lid marked 'CC283', 20cm wide, 46cm high (7 1/2in wide, 18in high).

€1,500 - 3,000  
 £1,300 - 2,600  
 US\$1,600 - 3,200

162 W R  
**TAPIS ISFAHAN, CENTRE PERSE, VERS 1940, SIGNATURE DE  
 SADEK SEIRAFIAN**

**A ISFAHAN RUG, CENTRAL PERSIA, CIRCA 1940,  
 SIGNATURE OF SADEK SEIRAFIAN**

Woven in wools and silk, the central radiating medallion against a dark blue ground with scrolling floral sprays, with multiple blue and mustard colour borders with conforming motifs, signed 'SEIRAFIAN / ESFAHAN' to one short border, 336cm x 211cm (132in x 83in)

€6,000 - 8,000  
 £5,300 - 7,000  
 US\$6,400 - 8,600

**Provenance:**  
 Christie's London, 10 June 2014, lot 123



162



163

163  
**RARE ET GRAND GROUPE MEISSEN DE SPHINX ASSIS,  
 VERS 1910**

**A VERY RARE AND LARGE MEISSEN GROUP OF A SEATED  
 SPHINX, CIRCA 1910**

The seated sphinx wearing a beaded headdress and licking her paw, on a moulded plinth base heightened in green, yellow and blue, 26cm high, crossed swords in underglaze blue and impressed 126 (the base and feet of the group broken and restored)

€3,500 - 5,500  
 £3,100 - 4,800  
 US\$3,800 - 5,900

The present lot is reminiscent of the period at Meissen around 1910, but the model seems to be unrecorded in the known literature.

164 W  
**PAIRE DE PETITES CONSOLES EN APPLIQUE DE STYLE LOUIS XV,  
 JANSEN, XXE SIÈCLE**

**A PAIR OF FRENCH GILTWOOD CONSOLES OF LOUIS XV  
 STYLE, JANSEN, MID-20TH CENTURY**

Each with brèche d'Alep moulded marble top, above a fireze drawer, on C-scroll and foliate-shaped legs centred by a floral apron motif, the underside stamped in black ink 'JANSEN', numerous losses to gilding, 40cm wide, 24.5cm deep, 71cm high (15 1/2in wide, 9 1/2in deep, 27 1/2in high).

€700 - 1,000  
 £620 - 880  
 US\$750 - 1,100

**Provenance:**  
 Un Moment de Perfection, Christie's, London, 3 December 2014, lot 2



164



165 W

**PAIRE DE GLOBES TERRESTRES ET CÉLESTES, AVEC BASES EN ACAJOU, ANGLETERRE, MALBY'S, TROISIÈME QUART XIXE SIÈCLE**

**A PAIR OF 18-INCH MALBY'S TERRESTRIAL AND CELESTIAL GLOBES, ENGLISH, THIRD QUARTER 19TH CENTURY**

The terrestrial globe with printed cartouche 'MALBY'S TERRESTRIAL GLOBE Compiled from the latest & MOST AUTHENTIC SOURCES including all the recent Geographical Discoveries, EDWARD STANFORD, GEOGRAPHICAL PUBLISHER & Co., 26&27 COCKSPUR STREET, CHARING CROSS, LONDON', the celestial globe with printed cartouche 'MALBY'S CELESTIAL GLOBE Exhibiting the whole of the Stars, CONTAINED IN THE CATALOGUE OF PIAZZI BRADLEY HEVELIUS MAYER LA CAILLE S. JOHNSON the Double Stars from Sir W. Herschell & Struve. EDWARD STANFORD, GEOGRAPHICAL PUBLISHER, &c., 26&27, COCKSPUR STREET, CHARING CROSS, LONDON.', both spheres mounted in brass meridian within horizon ring applied with printed zodiac and calendar scales, the mahogany tripod stand with baluster-turned support on splayed legs with stretcher and circular magnetic compass, on casters, restorations to globes and bases, *the globes 45.5cm (18in) diam., overall 112cm high, 59cm wide (44in high, 23 3/4in wide)*

€7,000 - 10,000

£6,200 - 8,800

US\$7,500 - 11,000



A closely related pair of English terrestrial and celestial globes by W. & T.M. Bardin, circa 1830 were sold at Bonhams, London, The Gentleman's Library sale, 15 January 2008, lot 920.



166 W

**RARE PLANÉTAIRE COPERNICIEN ET SPHÈRE CÉLESTE MÉCANIQUE, FRANCE, ATTRIBUÉ À EMILE BERTAUX, FIN DU XIXE SIÈCLE**

**A RARE COPERNICIAN PLANETARIUM WITH MECHANICAL CELESTIAL BRASS SPHERE, ON A WALNUT AND MAHOGANY BASE, FRANCE, ATTRIBUTED TO EMILE BERTAUX, LATE 19TH CENTURY**

With multiple and variously sized brass spheres and smaller spheres revolving around a central shaft with base graduated circular dial inscribed 'SUD' 'EST' 'NORD' 'OUEST', and inscribed with the twelve astrological signs, within a glass sphere fitted to the inside with paper stars, on a turned mahogany waisted socle and veneered square shaped base, with brass crank handle, above a brass inset numbered plaquette inscribed in Turkish, mentioning that the Planetarium was offered in 1926 to the Balmumcu Museum, and with a paper label inscribed '98(B)' in red ink, 64cm high, 40.5cm diam., the base 32cm square (25in high, 15 1/2in diam., 12 1/2in wide)

€25,000 - 30,000

£22,000 - 26,000

US\$27,000 - 32,000

The hand cranked geared mechanism operating the nine planets, six mounted on curved armatures and two others and the Earth and Moon mounted on geared mechanism showing the orbits around the Sun, mounted within glass sphere applied with paper stars representing the constellations, the mahogany base containing the geared mechanism with crank handle at the side.

A similar planetarium and celestial sphere signed 'Bertaux, geographer 25 rue Serpente Paris 1892' is conserved in the Musée de la Marine, Paris, inventory 15 NA13. Emile Bertaux (1840-1903) was a publisher of geographical works and maker of globes, he succeeded to the business of Charles Dien, and was established rue Serpente, 25 in Paris. In the 1867 International Exhibition he was awarded a bronze medal and he later devised a clockwork driven planetarium contained within a glass star sphere which is illustrated in the 1882 catalogue.



167



168

167

**D'APRÈS ANTOINE-LOUIS BARYE (1796-1875), 'ELEPHANT DU SENEGAL' EN BRONZE À PATINE BRUNE**

**AFTER ANTOINE-LOUIS BARYE (FRENCH 1796-1875), BRONZE GROUP OF THE 'ELEPHANT DU SENEGAL'**

Modelled as running, on a naturalistic base, dark brown patina, signed 'BARYE' to base, *18.5cm wide, 13cm high (7in wide, 5in high)*

€3,000 - 4,000

£2,600 - 3,500

US\$3,200 - 4,300

168

**D'APRÈS PIERRE JULES MENE (1810-1879), 'TAUREAU NORMAND', EN BRONZE À PATINE BRUNE**

**AFTER PIERRE JULES MENE (FRANCE 1810-1879), BRONZE GROUP OF THE 'TAUREAU NORMAND'**

Modelled standing, on a naturalistic rectangular base with canted angles, signed 'P.J.MENE', dark brown patina, *24cm wide, 15cm high (9in wide, 5 1/2in high)*

€1,500 - 2,000

£1,300 - 1,800

US\$1,600 - 2,100





169

169 W

**COMTE DE YEBES (ESPAGNE 1899-1984), PAIRE DE GROUPES EN BRONZE DE CHEVAUX À LA COURSE, MILDMAI TROPHY, 'THE BATTLE', PATINE VERTE, FONTE DE GODINA HNOS. MADRID, 1848**

**COUNT OF YEBES (SPAIN 1899-1984), PAIR OF BRONZE GROUPS OF HORSE RIDERS 'THE BATTLE', FOUNDRY GODINA HNOS, 1948**

Modelled as two riders mounted on their horses, representing the reaching of the finishing line of the yearly Mildmay Trophy, both signed 'CONDE DE YEBES' and with foundry mark 'GODINA HNOS MADRID', dark green patina, 55cm wide, 31cm high (21 1/2in wide, 12in high)

€8,000 - 12,000

£7,000 - 11,000

US\$8,600 - 13,000

Only three reproductions of this independent pair of bronzes called 'The Battle' were made by the Count of Yebes in 1948.



## NOTE AUX ENCHÉRISSEURS

La présente Note est adressée par *Bonhams* à toute personne pouvant être intéressée par un *Lot*, et à toutes les personnes participant à une vente aux enchères, y compris les personnes assistant à la vente aux enchères, les *Enchérisseurs* et les *Enchérisseurs* potentiels (y compris les *Acheteurs éventuels du Lot*). Pour plus de commodité, nous utilisons les termes « *Enchérisseurs* » ou « vous » pour désigner ces personnes. Notre Liste des Définitions et notre Glossaire font partie intégrante de la présente Note. Ils figurent en Annexe 3 à *Catalogue*. Les mots et expressions figurant en italique dans la présente Note sont expliqués dans la Liste des définitions. IMPORTANT :Des informations supplémentaires applicables à la *Vente* peuvent également figurer dans la *Catalogue de la Vente*, dans une note insérée dans la *Catalogue* et/ou dans une note affichée dans le lieu de *Vente*, et il vous incombe de les lire également. Des annonces concernant la *Vente* pourront également être faites oralement avant ou pendant la *Vente* sans préavis écrit. Vous devez être conscient de la possibilité que des changements soient apportés aux conditions de la *Vente*, être vigilant sur ce point et demander, avant d'encherir, si de tels changements sont intervenus.

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Sous réserve de la *Description Contractuelle* imprimée en caractères gras dans l'*Article* consacré au *Lot* dans la *Catalogue des Ventes en Ligne* (voir paragraphe 3 ci-dessous), les *Lots* sont vendus à l'*Acheteur* « en l'état », avec tous leurs défauts et imperfections. Les illustrations et photographies des *Lots* servent uniquement à leur identification. Une photographie ou illustration figurant dans la *Catalogue* (à l'exception des photographies formant partie de la *Description Contractuelle*) ou ailleurs peut ne pas reproduire exactement la ou les couleurs ou le véritable état du *Lot*. Les *Lots* sont disponibles pour examen avant la *Vente*, et il vous incombe de vous assurer vous-même de chacun des aspects d'un *Lot*, y compris son auteur, son attribution, son état, sa provenance, son histoire, son contexte, son authenticité, son style, son époque, son âge, son aptitude à une utilisation particulière, son état de marche s'il s'agit d'une voiture (le cas échéant) son origine, sa valeur et son prix de vente Estimé (y compris le Prix d'Adjudication). Il vous incombe d'examiner tout *Lot* qui vous intéresse. Il convient de rappeler que l'état réel d'un *Lot* peut ne pas être aussi bon que celui qu'indique son apparence extérieure. En particulier, des pièces peuvent avoir été remplacées ou changées et des *Lots* peuvent ne pas être authentiques ou de qualité satisfaisante ; l'intérieur d'un *Lot* peut ne pas être visible, peut ne pas être d'origine ou peut être endommagé, par exemple s'il est recouvert d'une tapissierie ou d'un revêtement quelconque. Étant donné leur âge, de nombreux *Lots* peuvent avoir été endommagés et/ou réparés et vous ne devez pas présumer qu'un *Lot* est en bon état. Les objets électroniques ou mécaniques ou les pièces sont vendus pour leur intérêt artistique, historique ou culturel et peuvent ne pas fonctionner ou ne pas être conformes aux exigences légales actuelles. Vous ne devez pas présumer que des objets électriques destinés à fonctionner sur les réseaux de l'électricité domestique pourront être connectés sur ces réseaux et devez donc préalablement obtenir un rapport sur leur état de la part d'un électricien qualifié. Ces objets impropres à être connectés sont vendus uniquement comme des objets de vitrine. Si vous n'avez pas l'expertise nécessaire concernant un *Lot*, prenez conseil à ce sujet. Nous pouvons vous aider à prendre les dispositions nécessaires afin de vous permettre de procéder ou de faire procéder à des examens et tests plus détaillés. Toute personne qui endommage un *Lot* sera responsable de la perte ainsi causée.

### 3. DESCRIPTIONS DES LOTS ET ESTIMATIONS

#### **Description contractuelle d'un Lot**

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(sauf pour la couleur, qui peut être reproduite de manière inexacte) à toute photographie du *Lot* dans la *Catalogue*. Le reste de l'*Article*, qui n'est pas imprimé en caractères gras, représente uniquement l'opinion de *Bonhams* (donnée au nom du *Vendeur*) sur le *Lot* et ne fait pas partie de la *Description contractuelle* conformément à laquelle le *Lot* est vendu par le *Vendeur*.

#### **Estimations**

Dans la plupart des cas, une *Estimation* est imprimée à côté de l'*Article*. Les *Estimations* fournies expriment uniquement l'opinion de *Bonhams* faite au nom du *Vendeur* à propos de la fourchette dans laquelle *Bonhams* pense que le *Prix d'adjudication* pour le *Lot* est susceptible de se situer. Il ne s'agit en aucun cas d'une estimation de valeur. Les *Estimations* ne tiennent pas compte de la *TVA*, de la *Commission d'achat* ou d'autres frais payables par l'*Acheteur*, qui sont décrits en détail au paragraphe 7 de la présente Note. Les prix dépendent des enchères et les *Lots* peuvent se vendre à des *Prix d'adjudication* inférieurs ou supérieurs aux *Estimations*. Les *Estimations* ne doivent donc pas être considérées comme une indication du prix de vente réel ou de la valeur d'un *Lot*. Les *Estimations* sont fournies dans la devise de la *Vente*.

#### **Rapports sur l'état**

Pour la plupart des *Lots*, vous pouvez demander à *Bonhams* un *Rapport sur l'état* physique général du *Lot*. Si vous lui faites cette demande, *Bonhams* vous fournira ce rapport gratuitement, pour le compte du *Vendeur*. Étant donné qu'il s'agit d'un service supplémentaire et gratuit, *Bonhams* ne conclut pas un contrat avec vous au titre du *Rapport sur l'État*. En conséquence, *Bonhams* n'assume aucune responsabilité à votre égard à ce titre. Chaque *Rapport sur l'État* exprime l'opinion raisonnable de *Bonhams* quant à l'état général du *Lot* concerné et *Bonhams* ne déclare ni ne garantit qu'un *Rapport sur l'État* inclut tous les aspects de l'état interne ou externe du *Lot*. Le *Vendeur* ne vous doit ni n'accepte de vous devoir, en tant qu'*Enchérisseur* ou *Acheteur*, aucune obligation concernant ce rapport gratuit à propos d'un *Lot*, qui vous est fourni afin que vous puissiez l'examiner ou le faire examiner par un expert mandaté par vous.

#### **Responsabilité du Vendeur envers vous**

Le *Vendeur* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune *Garantie*, aucune obligation ni aucune responsabilité contractuelle ou quasi-délictuelle (excepté envers l'*Acheteur* final, ainsi qu'il est dit ci-dessus) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par lui ou pour son compte, qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Exception faite de ce qui est stipulé ci-dessus, aucune assertion ou déclaration faite par le *Vendeur* ou pour son compte contenant un élément quelconque de description d'un *Lot*, ni aucune *Estimation* ne sont incorporées dans le *Contrat de Vente* entre le *Vendeur* et l'*Acheteur*.

#### **Responsabilité de Bonhams envers vous**

Vous avez la possibilité d'examiner le *Lot* si vous le souhaitez et le *Contrat de Vente* d'un *Lot* est conclu avec le *Vendeur* et non avec *Bonhams*. *Bonhams* agit exclusivement en qualité de mandataire du *Vendeur* (à moins que *Bonhams* ne vende le *Lot* en tant que mandant). *Bonhams* n'assume envers vous aucune obligation d'examiner, d'enquêter ou de procéder à des tests sur chaque *Lot*, approfondis ou autres, afin d'établir l'exactitude ou de vérifier autrement toutes *Descriptions* ou opinions données par *Bonhams*, ou par toute personne pour le compte de *Bonhams*, que ce soit dans la *Catalogue* ou ailleurs. Vous ne devez pas supposer que ces examens, ces enquêtes ou ces tests ont été réalisés. *Bonhams* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune obligation ni aucune responsabilité (contractuelle ou quasi-délictuelle) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par *Bonhams* ou pour le compte de *Bonhams* qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Aucune assertion ou déclaration faite par *Bonhams* ou pour son compte contenant un élément quelconque de description d'un *Lot*, ni aucune *Estimation* ne sont incorporées dans notre *Contrat avec l'Acheteur*.

#### **Modifications**

Les *Descriptions* et les *Estimations* peuvent être modifiées à la discrétion de *Bonhams* de temps en temps par le biais d'une annonce verbale ou d'un avis écrit avant ou pendant une *Vente*. LE LOT EST DISPONIBLE POUR EXAMEN ET VOUS DEVEZ VOUS FORMER VOTRE PROPRE OPINION SUR CELUI-CI. IL VOUS EST FORTEMENT CONSEILLÉ D'EXAMINER TOUT LOT OU DE LE FAIRE EXAMINER POUR VOTRE COMPTE AVANT LA VENTE.

#### **4. CONDUITE DE LA VENTE**

Nos *Ventes* sont des ventes aux enchères publiques, auxquelles des personnes peuvent assister et vous devriez saisir l'opportunité de ce faire. Nous nous réservons le droit, à notre seule discrétion, de refuser l'accès à nos locaux ou à toute *Vente* et de faire sortir toute personne de nos locaux et salles des ventes, sans devoir en indiquer la raison. Nous pouvons à notre seule et entière discrétion décider de procéder à la *Vente*, d'inclure un *Lot* dans la *Vente*, ainsi que de la manière dont la *Vente* se déroulera, et nous pouvons offrir les *Lots* à la *Vente* dans tout ordre que nous choisissons, notwithstanding les numéros attribués aux *Lots* dans la *Catalogue*. Vous devez donc vérifier la date et l'heure de commencement de la *Vente*, et vérifier si des *Lots* ont été retirés de la *Vente* ou ajoutés tardivement à celle-ci. En effet, ces retraits ou ajouts tardifs peuvent modifier l'heure à laquelle un *Lot* qui vous intéresse est mis en *Vente*. Nous pouvons, à notre seule et entière discrétion, refuser toute enchère, augmenter tout pas d'enchère comme nous le jugerons

approprié, diviser tout *Lot*, regrouper deux *Lots*, retirer tout *Lot* d'une *Vente* et, avant que la *Vente* ait pris fin, remettre tout *Lot* aux enchères. Les *Ventes* aux enchères peuvent excéder 100 *Lots* par heure et les pas d'enchère sont généralement d'environ 10% ; toutefois, ces chiffres varient d'une *Vente* à l'autre et d'un *Commissaire-priseur* à l'autre.

Contactez le département organisant la *Vente* pour avoir un avis sur ce point. Si un *Prix de Réserve* a été fixé pour un *Lot*, le *Commissaire-priseur* peut, en son absolue discrétion, passer des enchères (à concurrence d'un montant qui ne sera ni égal ni supérieur à ce *Prix de Réserve*) pour le compte du *Vendeur*. Nous ne sommes pas responsables envers vous de la présence ou de l'absence d'un *Prix de Réserve* au titre de tout *Lot*. Si un *Prix de Réserve* a été fixé, il ne devra pas être supérieur à la plus basse *Estimation* faite dans la *Catalogue*, en supposant que la devise du *Prix de Réserve* n'ait pas fluctué de manière défavorable par rapport à la devise de l'*Estimation*. L'*Acheteur* sera l'*Enchérisseur* qui fait la plus haute enchère acceptable par le *Commissaire-priseur* pour un *Lot* (sous réserve de tout *Prix de Réserve* applicable), et auquel le *Lot* est adjudgé par le *Commissaire-priseur* à la tombée du marteau du *Commissaire-priseur*. Tout différend relatif à la plus haute enchère acceptable sera tranché par le *Commissaire-priseur* en son absolue discrétion. Toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur*. Un convertisseur électronique de devises peut être utilisé lors de la *Vente*. Cet outil est fourni uniquement pour votre commodité et constitue une évaluation approximative de la contre-valeur d'une enchère donnée dans certaines devises. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire en raison de l'utilisation du convertisseur de devises. Nous pouvons utiliser des caméras vidéo pour enregistrer la *Vente* et pouvons enregistrer des appels téléphoniques pour des raisons de sécurité, et afin d'aider à résoudre des différends pouvant s'élever au titre d'enchères passées lors de la *Vente*. À titre d'exemple, lors des *Ventes* de bijoux, nous pouvons utiliser des écrans sur lesquels des images des *Lots* seront projetées. Ce service est fourni pour permettre une meilleure vue des *Lots* lors de la *Vente*. L'image projetée sur l'écran doit être considérée comme une simple indication du *Lot* concerné. Il convient de noter que toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur*. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire dans l'utilisation de l'écran.

#### **5. ENCHÈRES**

Vous devez compléter et nous remettre l'un de nos *Formulaires d'Enchères*, c'est-à-dire notre *Formulaire d'Enregistrement d'Enchérisseur*, notre *Formulaire d'Enchères en Absence (Ordre d'Achat)* ou notre *Formulaire d'Enchères par Téléphone* afin de pouvoir enchérir lors de nos *Ventes*.

Si vous êtes un nouveau client chez *Bonhams* ou si vous n'avez pas récemment mis à jour vos données d'enregistrement, vous devez vous pré-enregistrer, au moins deux jours ouvrables avant la *Vente* lors de laquelle vous souhaitez enchérir. Vous devez fournir un justificatif d'identité et de domicile délivré par le gouvernement. Si vous êtes une société, il faut fournir votre certificat d'immatriculation (Extrait Kbis) ou un document équivalent, avec votre dénomination et l'adresse de votre siège social, une preuve de votre adresse actuelle délivrée par le gouvernement, une preuve documentaire de vos propriétaires effectifs et de vos administrateurs et une preuve de l'autorisation d'effectuer des transactions.

Nous pouvons également vous demander une référence financière et/ou une caution avant de vous autoriser à enchérir. Nous nous réservons le droit, à notre discrétion, de demander des informations supplémentaires afin de compléter notre identification de client, de refuser d'enregistrer une personne comme *Enchérisseur*, et de rejeter ses enchères si elles ont déjà été enregistrées. Nous nous réservons également le droit de différer la finalisation de la *Vente* d'un *Lot*, à notre discrétion, le temps de terminer nos enquêtes relatives à l'enregistrement et à l'identification, et d'annuler la *Vente* de tout *Lot*, si vous violez vos garanties en tant qu'*Acheteur*, ou si nous considérons que cette *Vente* serait illégale ou ferait autrement jouer la responsabilité du *Vendeur* ou de *Bonhams*, ou nuirait à la réputation de *Bonhams*.

#### **Enchérir en personne**

À condition que vous vous soyez pré-enregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, vous devez vous rendre à notre bureau d'enregistrement des *Enchérisseurs* dans le lieu de la *Vente* et remplir un Formulaire d'Enregistrement et d'Enchères le jour de la *Vente* (ou, si possible, avant). Le système de numérotation des enchères est parfois visé sous le terme d'« enchères par paddle » (ou « enchères par panneau numéroté »). Il vous sera remis une grande carte (un « paddle » ou panneau numéroté) portant un numéro imprimé, pour les besoins de la *Vente*. Si vous êtes l'*Enchérisseur* gagnant, vous devez faire en sorte que votre numéro puisse être vu clairement par le *Commissaire-priseur* et que votre numéro soit identifié comme celui de l'*Acheteur*. Vous ne devez laisser personne d'autre utiliser votre paddle, étant donné que tous les *Lots* seront facturés au nom et à l'adresse indiqués sur votre Formulaire d'Enregistrement d'*Enchérisseur*. Une fois émise, une facture ne sera pas modifiée. En cas de doute à propos du *Prix d'Adjudication* d'un *Lot* particulier, ou sur la question de savoir si vous êtes l'*Enchérisseur* gagnant d'un *Lot* particulier, informez-vous en le *Commissaire-priseur* avant que le prochain *Lot* ne soit offert à la *Vente*. À la fin de la *Vente*, ou lorsque vous aurez fini d'enchérir, merci de restituer votre paddle au bureau d'enregistrement des *Enchérisseurs*.

## Enchérir par téléphone

Si vous souhaitez enchérir par téléphone lors de la *Vente*, et à condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, complétez un Formulaire d'Enregistrement et d'Enchères, disponible dans nos bureaux ou dans le *Catalogue*. Retournez-le au service responsable de la *Vente* 24 heures au moins avant la *Vente*. Il vous incombe de vérifier auprès de notre Service d'Enchères que votre enchère a bien été reçue. Les conversations téléphoniques seront enregistrées. La possibilité d'enchérir par téléphone est un service discrétionnaire offert à titre gratuit et peut ne pas être disponible pour tous les *Lots*. Nous ne serons pas tenus d'enchérir pour votre compte si vous n'êtes pas disponible au moment de la *Vente* ou si la liaison téléphonique est interrompue pendant les enchères. Contactez-nous pour plus de détails.

## Enchérir par courrier postal ou par fax

Les *Formulaires d'Enchères en Absence (Ordre d'Achat)* figurent en annexe au *Catalogue* et doivent être complétés et envoyés au service responsable de la *Vente*, dès que vous vous serez préenregistré pour enchérir ou avez récemment mis à jour vos données d'enregistrement existantes. Il est de votre intérêt de nous retourner votre formulaire dès que possible, étant donné que si deux *Enchérisseurs* ou davantage soumettent des enchères identiques pour un *Lot*, la préférence sera donnée à l'enchère reçue la première. En toute hypothèse, toutes les enchères doivent être reçues 24 heures au moins avant le début de la *Vente*. Vérifiez soigneusement votre *Formulaire d'Enchères en Absence (Ordre d'Achat)* avant de nous le retourner, intégralement complété et signé par vous. Il vous incombe de vérifier avec notre Service Enchères que votre enchère a bien été reçue. Ce service est fourni à titre complémentaire et est confidentiel. Ces enchères sont faites à vos propres risques et nous n'assumons aucune responsabilité si nous ne recevons pas et/ou ne passons pas l'une quelconque de ces enchères. Toutes les enchères passées pour votre compte le seront au plus bas niveau possible sous réserve des *Prix de Réserve* et d'autres enchères passées pour le *Lot*. S'il y a lieu, vos enchères seront arrondies à la baisse au montant le plus proche correspondant aux paliers d'enchères du *Commissionnaire-priseur*. Les Nouveaux *Enchérisseurs* doivent également fournir la preuve de leur identité et de leur adresse pour pouvoir enchérir. À défaut, votre enchère ne sera pas placée.

## Enchérir par Internet

Afin de participer en ligne à l'une de nos ventes – il est un minimum requis d'avoir au moins 18 ans à l'inscription. Toutes inscriptions pourront se faire soit via l'application Bonhams ou via notre site internet [www.bonhams.com](http://www.bonhams.com). Une fois inscrits, vous devez de garder tous détails relatifs à votre compte strictement confidentiels et de ne permettre à aucun tiers d'accéder à celui-ci en votre nom ou autrement. Vous serez responsable de toutes offres faites via votre compte. Veuillez noter que le paiement se devra lui aussi être effectué via un compte bancaire au nom de l'acheteur inscrit dans nos registres.

Particuliers : Veuillez entrer votre nom complet, votre adresse e-mail, votre adresse de résidence, votre date de naissance, votre nationalité ainsi que les informations relatives à une carte de crédit valide à votre nom qui sera vérifiée via Stripe afin d'être autorisés à enchérir auprès de Bonhams. Si votre carte de crédit échoue à la vérification, vous ne serez pas autorisé à enchérir et vous devrez contacter le service clientèle afin d'obtenir de l'aide. Nous pouvons en outre vous demander une référence financière et/ou un acompte avant de vous laisser enchérir. Si vous enchérissez en tant qu'agent pour le compte d'une autre partie, vous acceptez : (i) de divulguer ce fait au service client ; (ii) de fournir les informations dont nous avons besoin pour nous permettre d'effectuer nos vérifications d'identification et de lutter contre le blanchiment d'argent sur ce tiers ; et (iii) si votre enchère est retenue, vous êtes conjointement et solidairement responsable avec cette autre partie des montants totaux dus pour l'enchère retenue. Lorsque vous êtes l'adjudicataire d'un lot dont le prix d'adjudication est égal ou supérieur à 5 000 £/10 000 USD/50 000 HKD/10 000 USD selon la juridiction et la devise de la vente, et si vous n'avez pas fourni ces documents auparavant, vous devrez télécharger ou fournir aux services à la clientèle votre pièce d'identité avec photo émise par le gouvernement et (si elle n'est pas sur la pièce d'identité) une preuve de votre adresse avant que le lot puisse vous être remis. Nous nous réservons le droit de demander des pièces d'identité à tout enchérisseur ou acheteur retenu, quels que soient ces seuils, et de refuser de libérer tout lot acheté jusqu'à ce que ces pièces soient fournies.

Entreprises : Veuillez sélectionner l'option de création d'un compte professionnel, puis fournir votre nom complet, votre adresse e-mail, votre adresse résidentielle, votre date de naissance et le nom complet de l'entreprise. Vous devez fournir une carte de crédit pour vérification à votre nom ou au nom de l'entreprise, mais le paiement doit être effectué à partir d'un compte au nom de l'entreprise. Si votre carte de crédit échoue à la vérification, vous ne serez pas autorisé à enchérir et veuillez contacter le service clientèle pour obtenir de l'aide. Nous pouvons en outre exiger une référence bancaire ou un dépôt avant de vous laisser enchérir. Pour toutes les offres retenues, nous exigeons le certificat de constitution de la société ou un document équivalent confirmant le nom et l'adresse enregistrée de la société, une preuve documentaire de chaque propriétaire effectif détenant 25 % ou plus de la société, et une preuve de votre autorité à effectuer des transactions avant que le lot puisse être libéré pour vous.

Nous nous réservons le droit de demander à tout enchérisseur toute information complémentaire dont nous pourrions avoir besoin afin d'effectuer notre vérification d'identité et de lutter contre le

blanchiment d'argent et le financement du terrorisme. Nous pouvons, à notre discrétion, reporter ou bien annuler votre inscription, ne pas vous permettre d'enchérir, reporter et/ou annuler la réalisation de tout achat que vous pourriez effectuer.

## Enchérir par l'intermédiaire d'un mandataire

Les enchères seront traitées comme étant placées exclusivement pour le compte de la personne nommée désignée dans le *Formulaire d'Enchères*, sauf accord contraire écrit de notre part avant la *Vente*. Si vous souhaitez enchérir pour le compte d'une autre personne (votre mandant), vous devez fournir les informations de préinscription énoncées ci-dessus pour vous et pour votre mandant. Nous aurons besoin d'une confirmation écrite du mandant qui atteste de votre droit d'enchérir. **Votre attention est en particulier attirée sur vos obligations de diligence concernant votre mandant et la source de ses fonds, et sur les garanties que vous fournissez si vous êtes l'acheteur, qui sont stipulées au paragraphe 3 du Contrat avec l'acheteur, joint en Annexe 2 au Catalogue.**

Néanmoins, comme l'explique le *Formulaire d'Enchères*, si une personne fait une enchère en tant qu'agent pour le compte d'une autre (son mandant, et ce qu'elle ait ou non divulgué ce fait), elle sera conjointement et solidairement responsable avec son mandant envers le *Vendeur* et *Bonhams* en vertu de tout contrat résultant d'une enchère gagnante.

Faites-vous savoir si vous avez l'intention de nommer un tiers afin d'enchérir pour votre compte lors de la *Vente*, à moins que nous ne soyons chargés d'enchérir en vertu d'un *Formulaire d'Enchères par Téléphone* ou en Absence (*Ordre d'Achat*), complété par vous. Si nous n'approuvons pas par écrit les dispositions que vous avez prises pour enchérir par l'intermédiaire d'un mandataire avant la *Vente*, nous serons en droit de présumer que la personne enchérissant lors de la *Vente* enchérit pour son propre compte. En conséquence, la personne enchérissant lors de la *Vente* sera l'acheteur et sera tenue de payer le *Prix d'Adjudication* et la *Commission d'Achat* ainsi que les frais associés. Si nous approuvons l'identité de votre client à l'avance, nous serons en mesure d'adresser la facture à votre mandant plutôt qu'à vous-mêmes. Nous exigerons la preuve de l'identité et de l'adresse du client du mandataire préalablement à toutes enchères passées par le mandataire pour son compte. Reportez-vous à nos *Conditions Générales* et contactez notre Département Service Clients pour plus de détails.

Bonhams procède à des vérifications sur les informations fournies par les clients ("Customer Due Diligence (CDD)" sur ses *Vendeurs* et *Acheteurs*, comme l'exigent la réglementation sur le blanchiment de capitaux, le financement du terrorisme et le transfert de fonds (informations sur le payeur) ("les Réglementations"). Selon son interprétation des Réglementations et des Lignes directrices à l'intention de l'industrie, approuvées par le Trésor, Bonhams considère que la procédure de CDD prescrite par les Réglementations n'a pas à être accomplie par les *Acheteurs* sur les *Vendeurs* lors des enchères de Bonhams ou vice versa.

## 6. CONTRATS ENTRE L'ACHETEUR ET LE VENDEUR ET ENTRE L'ACHETEUR ET BONHAMS

Lorsque le *Lot* sera adjugé à l'acheteur, un *Contrat de vente du Lot* sera conclu entre le *Vendeur* et l'acheteur selon les termes du *Contrat de vente* figurant à l'Annexe 1 au *Catalogue*. Vous devrez alors payer le *Prix d'achat*, qui se compose du *Prix d'adjudication*, de la *Commission d'achat* plus toute TVA applicable. Simultanément, un contrat séparé est également conclu entre nous, en tant que *Maison de vente aux enchères*, et l'acheteur. Il s'agit de notre *Contrat avec l'acheteur*, dont les termes figurent en Annexe 2 au *Catalogue*.

Veuillez lire attentivement le *Contrat de Vente* et le *Contrat avec l'acheteur* qui figurent dans le *Catalogue*, que vous devez conclure si vous êtes le meilleur *Enchérisseur*, y compris les garanties relatives à votre statut et à la source des fonds. Nous pourrions modifier les termes de l'un et/ou l'autre de ces contrats avant qu'ils ne soient conclus, en insérant ces modifications dans le *Catalogue*, et/ou en plaçant un encart dans le *Catalogue* et/ou en affichant des avis dans le lieu de *Vente*, et/ou en faisant des annonces verbales avant et pendant la *Vente*. Il vous incombe de vous assurer que vous connaissez la version à jour du *Contrat avec l'acheteur* relatif à cette *Vente*.

## 7. COMMISSION D'ACHAT ET AUTRES FRAIS À PAYER PAR L'ACHETEUR

En vertu du *Contrat avec l'acheteur*, ce dernier nous paie une commission (la *Commission d'achat*) conformément aux termes dudit contrat et aux taux indiqués ci-dessous, calculés par référence au *Prix d'adjudication* et payables en sus de celui-ci.

Pour cette *Vente*, les *Acheteurs* paieront les taux de *Commission d'achat* suivants pour chaque *Lot* acheté :

27,5 % du *Prix d'adjudication* sur les premiers 25 000 € ; plus 26 % du *Prix d'adjudication* à partir de 25 001 € et jusqu'à 700 000 € ; plus 20 % du *Prix d'adjudication* à partir de 700 001 € et jusqu'à 4 000 000 € ; plus 14,5 % du *Prix d'adjudication* pour les montants supérieurs à 4 000 000 €

Des frais d'entreposage et de manutention peuvent également être à la charge de l'acheteur, comme indiqué sur la page « Informations sur la *Vente* » au début du *Catalogue*.

La *Commission d'achat* et tous les autres frais dus par l'acheteur sont soumis à la TVA au taux en vigueur, qui est actuellement de 20 %.

La TVA peut également être due sur le *Prix d'Adjudication du Lot*, lorsqu'elle est indiquée par un symbole à côté du numéro du *Lot*. Voir le paragraphe 8 ci-dessous pour plus de détails.

## Droit de suite

Sur certains *Lots*, portant la mention « AR » dans le *Catalogue* et qui sont vendus à un *Prix d'adjudication* d'au moins 1 000 € (converti dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*), l'acheteur nous versera une *Commission supplémentaire* pour couvrir nos *Frais* relatifs au paiement des droits d'auteur en vertu des Réglementations le droit de suite des artistes. La *Commission supplémentaire* correspond à un pourcentage du *Prix d'adjudication* calculé conformément au tableau ci-dessous, et ne devra pas dépasser 12 500 € (convertis dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*).

<i>Prix d'adjudication</i>	Pourcentage
De 0 à 50 000 €	4 %
De 50 000,01 à 200 000 €	3 %
De 200 000,01 à 350 000 €	1 %
De 350 000,01 à 500 000 €	0,5 %
Au-delà de 500 000 €	0,25 %

## 8. TVA

Le taux de TVA en vigueur au moment de la mise sous presse est de 20 %, mais il est susceptible d'être modifié par le gouvernement et le taux à payer sera celui en vigueur à la date de la *Vente*.

Les symboles suivants, figurant à côté du numéro de *Lot*, indiquent que la TVA est due sur le *Prix d'adjudication* et la *Commission d'achat* :

- † TVA au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
- Ω TVA sur les articles importés au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
- \* TVA sur les articles importés à un taux préférentiel de 5.5 % sur le *Prix d'adjudication* et au taux en vigueur sur la *Commission d'achat*
- G Les lingots d'or sont exonérés de la TVA sur le *Prix d'adjudication* et soumis à la TVA au taux en vigueur sur la *Commission d'achat*
- Zéro TVA, aucune TVA ne sera ajoutée au *Prix d'adjudication* ou à la *Commission d'achat*

Dans tous les autres cas, aucune TVA ne sera appliquée sur le *Prix d'adjudication*, mais la TVA au taux en vigueur sera ajoutée à la *Commission d'achat* qui sera facturée sur une base TVA incluse.

## 9. PAIEMENT

Il est de la plus haute importance de vous assurer que vous avez des fonds facilement disponibles pour payer le *Prix d'achat* et la *Commission d'achat* (plus la TVA et tous les autres *Frais* et dépenses qui nous sont dus) dans leur intégralité avant d'enchérir pour un *Lot*. Si vous êtes l'Enchérisseur gagnant, vous devez effectuer le paiement au plus tard à 16h30 le deuxième jour ouvrable suivant la *Vente*, de telle sorte que toutes les sommes soient compensées au plus tard le huitième jour ouvrable suivant la *Vente*. Les paiements effectués par une personne autre que l'acheteur enregistré ne seront pas acceptés. Bonhams se réserve le droit de modifier les conditions de paiement à tout moment.

Le *virement bancaire* est le mode de paiement préféré de Bonhams. Vous pouvez transférer des fonds par voie électronique sur notre *Compte*. Dans ce cas, veuillez indiquer sur votre ordre de virement votre numéro de paille et le numéro de la facture comme référence.

Les coordonnées de notre *Compte* sont les suivantes :

Banque : HSBC  
Adresse : BBC PARIS HAUSSMANN  
26 Boulevard Malesherbes  
75008 Paris  
Intitulé du compte : Bonhams France SAS  
Numéro du compte : 09170002091  
Code guichet : 00917  
Numéro IBAN : FR76 3005 6009 1709 1700 0209 192

En cas de paiement par virement bancaire, le montant reçu après déduction des frais bancaires éventuels et/ou de conversion de la monnaie de paiement en livres sterling ne doit pas être inférieur au montant en livres sterling à payer, tel qu'indiqué sur la facture.

Le paiement peut également être effectué par l'une des méthodes suivantes :

**Chèque personnel** tiré sur une succursale française d'une banque ou d'une société de crédit immobilier : tous les chèques doivent être encaissés avant que vous puissiez retirer vos achats et doivent être libellés à l'ordre de Bonhams France SAS.

**Espèces** : vous pouvez payer des *Lots* achetés par vous lors de la vente avec des billets ou des pièces de monnaie libellés dans la devise dans laquelle la *Vente* est conduite (mais non dans une autre devise) sous réserve que le montant total payable par vous au titre de tous les *Lots* achetés par vous lors de la *Vente* n'exécède pas 1000 € ou la contre-valeur de cette somme dans la devise dans laquelle la *Vente* est conduite, au où le paiement est effectué. Le paiement en espèces à

hauteur de 1,000 € sera accepté pour une facture qui n'excèdera pas ce montant. (art L112-6)

**Cartes de débit** au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de débit émises par Visa et MasterCard uniquement). Il n'y a pas de plafond limitant la valeur du paiement s'il est effectué en personne en utilisant la vérification par carte à puce.

Le paiement **par téléphone** peut également être accepté pour un montant limité à 5 000 €, sous réserve des procédures de vérification appropriées, bien que cette facilité ne soit pas disponible pour les acheteurs qui achètent pour la première fois. Si le montant payable par vous pour des *Lots* excède cette somme, le solde devra être payé par un autre moyen.

**Cartes de crédit** au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de crédit émises par Visa et MasterCard uniquement). La valeur du paiement est limitée à 5 000 € si le paiement est effectué en personne au moyen d'une vérification par carte à puce.

Il est conseillé d'informer à l'avance votre fournisseur de carte de débit ou de crédit de votre achat afin de réduire les retards causés par le fait que nous devons demander une autorisation lorsque vous venez payer.

**Remarque** : une seule carte de débit ou de crédit peut être utilisée pour le paiement du solde. Si vous avez des questions concernant les paiements par carte, veuillez contacter notre service clients.

**Nous nous réservons le droit d'enquêter et d'identifier la source des fonds que nous recevons, de reporter la conclusion de la vente de tout Lot à notre discrétion pendant que nous terminons nos enquêtes, et d'annuler la Vente de tout Lot si vous êtes en violation de vos garanties en tant qu'Acheteur, si nous considérons qu'une telle Vente serait illégale ou imposerait autrement des obligations au Vendeur ou à Bonhams, ou serait préjudiciable à la réputation de Bonhams.**

## 1. RÉCUPÉRATION, ENTREPOSAGE ET DROITS DE RÉSILIATION DES CONSOMMATEURS DE L'UE

L'*Acheteur* d'un *Lot* ne sera pas autorisé à le retirer avant que le paiement intégral et en fonds compensés ait été effectué (sauf si nous avons conclu un accord spécial avec l'*Acheteur*).

Pour la récupération et le retrait des *Lots* achetés, veuillez-vous reporter à la page « Informations sur la Vente » au début du *Catalogue*. Nos bureaux sont ouverts de 9h00 à 17h00 du lundi au vendredi. Le *Catalogue* donne des détails sur la récupération des *Lots*, leur entreposage et la *Société d'Entreposage* après la *Vente*.

## 2. EXPÉDITION

Pour obtenir des informations et des estimations sur le transport maritime national et international ainsi que sur les licences d'exportation, veuillez contacter :

TRANSPORTS INTERNATIONAUX ROGER BENAIM

Tel : +33 1 46 27 48 48

E-mail: frank@rogerbenaim.com

Website : www.rogerbenaim.com

## 3. RESTRICTIONS EN MATIÈRE D'EXPORTATION ET DE COMMERCE

Il est de votre seule responsabilité de vous conformer à toutes les réglementations en matière d'exportation et d'importation relatives à vos achats et également d'obtenir toute licence d'exportation et/ou d'importation nécessaire .

Afin de contrôler la circulation des biens culturels, la loi n°92-1477 du 31 décembre 1992 (modifiée par celle du 10 juillet 2000) soumet les exportations hors du territoire français à des modalités particulières, applicables aux biens dont l'ancienneté et la valeur dépassent certains seuils. Le certificat d'exportation est un simple document administratif qui n'apporte aucune garantie d'authenticité du bien qu'il permet d'exporter. La demande de certificat pour un bien culturel en vue de sa libre circulation hors du territoire français ou de tous autres documents administratifs n'affecte pas l'obligation de paiement incombant à l'acheteur. »

Le besoin de licences d'importation varie d'un pays à l'autre et vous devez vous informer au sujet des exigences et dispositions locales pertinentes. Le refus de délivrance d'une licence d'importation ou d'exportation ou tout retard dans l'obtention de cette licence ne permet pas d'annuler une *Vente* ni de retarder le paiement intégral du *Lot*. En règle générale, veuillez contacter notre service d'expédition avant la *Vente* si vous avez besoin d'aide à propos de la réglementation en matière d'exportation

## 4. RÉGLEMENTATIONS DE LA CITES

Veuillez noter que tous les *Lots* marqués du symbole Y sont soumis aux réglementations de la CITES lors de l'exportation de ces articles en dehors de l'UE. Ces réglementations sont disponibles à l'adresse <https://cites.org>

<https://cites.application.developpement-durable.gouv.fr>

Le refus de délivrance des licences ou permis CITES et tout retard dans l'obtention de ces licences ou permis ne donnent pas lieu à l'annulation ou à la résiliation d'une *Vente*, et n'autorisent encore moins un retard dans le paiement intégral du *Lot*.

## 5. RESPONSABILITÉ DU VENDEUR ET/OU DE BONHAMS

Exception faite de toute responsabilité du *Vendeur* envers l'*Acheteur* en vertu du *Contrat de Vente*, ni nous-mêmes ni le *Vendeur* ne répondons (pour négligence ou autrement) de toute erreur, description erronée ou omission dans toute *Description* d'un *Lot* ou dans toute *Estimation*

de celui-ci, contenue dans le *Catalogue* ou autrement, que cette *Description* ou *Estimation* soit faite verbalement ou par écrit, et qu'elle soit faite avant ou pendant la *Vente*. Ni nous-mêmes ni le *Vendeur* ne serons responsables de toute perte d'affaires, de profits, de revenus ou de recettes, ni de toute perte de réputation commerciale, perturbation de l'activité ou du temps perdu par la direction ou le personnel, ni de toute perte indirecte ou de tout dommage indirect ou consécutif de toute sorte, indépendamment de la nature, du volume ou de la source de la perte ou du dommage prétendument subi et indépendamment du point de savoir si cette perte ou ce dommage a été causé ou invoqué au titre d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale, d'une demande de restitution ou autrement. Dans le cas où nous-mêmes et/ou le *Vendeur* serions responsables au titre d'un *Lot* ou de toute *Description* ou *Estimation* d'un *Lot*, ou au titre de la conduite de toute *Vente* d'un *Lot*, que cette responsabilité se traduise par le paiement de dommages-intérêts, d'une indemnité ou d'une contribution, ou par une action en restitution ou de toute autre manière, notre responsabilité et/ou la responsabilité du *Vendeur* (combinaison si nous-mêmes et le *Vendeur* sommes responsables) seront limitées au paiement d'un montant qui n'excèdera pas le montant du *Prix d'Achat* du *Lot*, indépendamment de la nature, du volume ou de la source de toute perte ou de tout dommage prétendument subi ou de la somme réclamée comme étant due, et indépendamment du point de savoir si la responsabilité découle d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale ou autre.

Aucune des stipulations ci-dessus ne sera interprétée comme excluant ou restreignant (directement ou indirectement) notre responsabilité ou excluant ou restreignant les droits ou recours d'une personne au titre (i) d'une fraude, ou (ii) du décès ou d'un préjudice corporel causé par notre négligence (ou par la négligence de toute personne agissant sous notre contrôle ou dont nous sommes légalement responsables), ou (iii) des actes ou omissions dont nous sommes responsables en vertu de la Loi britannique de 1957 sur la responsabilité des occupants, ou (iv) de toute autre responsabilité dans la mesure où elle ne peut pas être exclue ou restreinte en vertu de la loi, ou (v) de nos engagements en vertu des paragraphes 9 (uniquement en relation avec les Ventes spécialisées de Timbres et de Livres) et 10 du *Contrat avec l'Acheteur*. Les mêmes stipulations s'appliquent au titre du *Vendeur*, de la même manière que si les références qui nous sont faites dans le présent paragraphe étaient remplacées par des références au *Vendeur*.

## 6. LIVRES

Comme indiqué ci-dessus, tous les *Lots* sont vendus « en l'état », sujets à des défauts, imperfections et erreurs de *Description*, à l'exception de ce qui est mentionné ci-dessous. Toutefois, vous serez en droit de refuser un *Livre* dans les circonstances concernant les « *Lots* non conformes » énoncées au paragraphe 11 du *Contrat avec l'Acheteur*. Veuillez noter que la *Commission d'achat des Lots* comprenant des *Livres* imprimés, des cartes non encadrées et des manuscrits reliés est exonérée de TVA.

## 7. HORLOGES ET MONTRES

Tous les *Lots* sont vendus « en l'état », et l'absence d'indication sur l'état d'une horloge ou d'une montre ne signifie pas que le *Lot* soit en bon état et sans défauts, réparations ou restaurations nécessaires. La plupart des horloges et des montres ont été réparées au cours de leur durée de vie normale et peuvent contenir des pièces qui ne sont pas d'origine. En outre, *Bonhams* ne fait aucune déclaration et ne garantit pas que les horloges ou montres sont en bon état de fonctionnement. Les horloges et les montres contiennent souvent des mécanismes fins et complexes, et les *Enchérisseurs* doivent donc savoir qu'un entretien général, un changement de pile ou des réparations supplémentaires, dont l'*Acheteur* est seul responsable, peuvent être nécessaires.

## Taxidermie et articles connexes

*Bonhams* s'engage, pour le compte du *Vendeur* de ces articles, à respecter pleinement les réglementations de la Cites et du DEFRA. Il est conseillé aux *Acheteurs* de s'informer de toutes ces réglementations et de s'attendre à ce que l'exportation des articles nécessite un temps d'organisation.

## 8. BIJOUX

### Pierres précieuses

Historiquement, de nombreuses pierres précieuses ont été soumises à divers traitements pour améliorer leur apparence. Les saphirs et les rubis sont régulièrement traités thermiquement pour améliorer leur couleur et leur clarté, et les émeraudes sont fréquemment traitées avec des huiles ou de la résine dans le même but. D'autres pierres précieuses peuvent également avoir subi des traitements comme la coloration, l'irradiation ou le revêtement. Ces traitements peuvent être permanents, tandis que d'autres peuvent nécessiter des soins spéciaux ou un nouveau traitement au fil des ans pour conserver leur apparence. Les *Enchérisseurs* doivent savoir que les *Estimations* prennent en compte le fait que les pierres précieuses ont probablement été soumises à de tels traitements. Certains laboratoires délivrent des certificats qui donnent une *Description* plus détaillée des pierres précieuses. Cependant, les différents laboratoires ne sont pas toujours d'accord sur les degrés ou les types de traitement pour une pierre précieuse particulière. Dans le cas où *Bonhams* a reçu ou obtenu des certificats pour un *Lot* de la *Vente*, ces certificats seront présentés dans le *Catalogue*. *Bonhams* a pour politique de s'efforcer de fournir des certificats de laboratoires reconnus pour certaines pierres précieuses, mais il n'est pas toujours possible d'obtenir des certificats pour chaque *Lot*. Lorsqu'un certificat n'est publié dans le *Catalogue*, les *Enchérisseurs* doivent supposer que les pierres précieuses peuvent avoir été traitées. Ni *Bonhams* ni le *Vendeur* n'acceptent de responsabilité pour les contradictions

ou les certificats différents obtenus par les *Acheteurs* sur tout *Lot* après la *Vente*.

### Poids estimés

Si le poids d'une pierre apparaît dans le corps de la *Description* en lettres majuscules, cela signifie que la pierre a été démontée et pesée par *Bonhams*. Si le poids de la pierre est indiqué comme étant approximatif et n'apparaît pas en majuscules, la pierre a été évaluée par nos soins dans sa monture, et le poids indiqué est une expression de notre opinion. Ces informations sont données à titre indicatif et les *Enchérisseurs* doivent s'assurer de leur exactitude.

### Signatures

- **Une broche en diamant, par Kutchinsky**  
Lorsque le nom du créateur apparaît dans le titre, *Bonhams* est d'avis que c'est l'œuvre de ce créateur.
- **Une broche en diamant, signée Kutchinsky**, porte une signature qui, selon *Bonhams*, est authentique mais peut contenir des pierres précieuses qui ne sont pas originales, ou la pièce peut avoir été modifiée.
- **Une broche en diamant, montée par Kutchinsky** a été créée par le bijoutier, selon *Bonhams*, mais en utilisant des pierres ou des dessins fournis par le client.

## 9. PHOTOGRAPHIES

### Explication des termes du *Catalogue*

- **« Bill Brandt »** : à notre avis, il s'agit d'une œuvre de l'artiste.
- **« Attribuée à Bill Brandt »** : à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Signé et/ou titré et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l'inscription sont de la main de l'artiste.
- **« Signé et/ou titré et/ou daté et/ou inscrit d'une autre main »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

La date indiquée est celle de l'image (négatif). Si aucune autre date n'est indiquée, cela signifie que le tirage photographique est ancien (le terme « ancien » peut également figurer dans la *Description du lot*). Une photographie ancienne est une photographie réalisée 5 à 10 ans environ après le négatif. Lorsqu'une deuxième date ultérieure apparaît, il s'agit de la date d'impression. Lorsque la date d'impression exacte n'est pas connue, mais qu'il est entendu qu'elle est postérieure, la mention « imprimé plus tard » apparaîtra dans la *Description du lot*.

Sauf indication contraire, les dimensions indiquées sont celles de la feuille de papier sur laquelle l'image est imprimée, y compris les marges éventuelles. Certaines photographies peuvent apparaître dans le *Catalogue* sans marges illusoires.

Toutes les photographies sont vendues non encadrées, sauf indication contraire dans la *Description du lot*.

## 10. IMAGES

### Explication des termes du *Catalogue*

Les termes utilisés dans le *Catalogue* ont la signification suivante, mais sont soumis aux dispositions générales relatives aux *Descriptions* contenues dans le *Contrat de vente* :

- **« Jacopo Bassano »** : à notre avis, il s'agit d'une œuvre de l'artiste. Lorsque le ou les prénoms de l'artiste ne sont pas connus, une série d'astérisques, suivie du nom de famille de l'artiste, précédé ou non d'une initiale, indique qu'à notre avis l'œuvre est de l'artiste nommé ;
- **« Attribué à Jacopo Bassano »** : à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Studio/Atelier de Jacopo Bassano »** : à notre avis, c'est une œuvre réalisée par une main inconnue dans un atelier de l'artiste qui peut ou non avoir été exécutée sous sa direction ;
- **« Cercle de Jacopo Bassano »** : à notre avis, c'est une œuvre réalisée par une main étroitement associée à l'artiste nommé mais qui n'est pas nécessairement son élève ;
- **« Suiveur de Jacopo Bassano »** : à notre avis, c'est une œuvre d'un peintre travaillant dans le style de l'artiste, contemporain ou quasi contemporain, mais qui n'est pas nécessairement son élève ;
- **« À la manière de Jacopo Bassano »** : à notre avis, c'est une œuvre dans le style de l'artiste et d'une date ultérieure ;
- **« D'après Jacopo Bassano »** : à notre avis, il s'agit d'une copie d'une œuvre connue de l'artiste.
- **« Signé et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou la date et/ou l'inscription sont de la main de l'artiste ;
- **« Porte une signature et/ou une date et/ou une inscription »** : à notre avis, la signature et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

## 11. PORCELAINE ET VERRE

### Dommages et restauration

Pour vous guider, dans nos *Catalogues*, nous décrivons en détail, dans la mesure du possible, tous les défauts, fêlures et restaurations importants. Ces *Descriptions* pratiques des dommages ne peuvent être définitives, et nos *Rapports sur l'état* ne garantissent pas qu'il n'existe pas d'autres défauts présents non mentionnés. Les *Enchérisseurs* doivent s'assurer, par le biais d'une inspection, de l'état de chaque *Lot*. Veuillez consulter le *Contrat de vente* imprimé dans le *Catalogue* concerné. En raison de la difficulté à déterminer si un objet en verre a été repoli, il n'est fait mention, dans nos *Catalogues*, que des éclats et fêlures visibles. Il n'y a aucune indication de polissage sévère ou autre.

## 12. VÉHICULES

## Plaques et certificats du Veteran Car Club de Grande-Bretagne

Lorsqu'il est fait mention d'une plaque ou d'un certificat de datation du Veteran Car Club dans ce *Catalogue*, il faut garder à l'esprit que le Veteran Car Club de Grande-Bretagne, qui utilise les services de Veteran Car Company Ltd, procède de temps à autre à l'examen des voitures déjà datées et, dans certains cas, lorsque de nouvelles preuves sont disponibles, cet examen peut entraîner une modification de la date. Bien que le Club et Veteran Car Company Ltd fassent tout leur possible pour garantir l'exactitude des données, la date indiquée sur la plaque ou le certificat de datation peut être approximative et les acheteurs potentiels doivent mener leurs propres enquêtes sur la date de la voiture.

### 13. VINS

Les *Lots* qui se trouvent sous douane et ceux qui sont assujettis à la TVA peuvent ne pas être disponibles pour un retrait immédiat.

#### Examen des vins

Nous organisons parfois des dégustations avant la vente pour les grandes parcelles (telles que définies ci-dessous). Ces dégustations concernent généralement des vins récents et de consommation courante. Veuillez contacter le service concerné pour plus de détails.

Notre politique n'est pas d'inspecter chaque caisse non ouverte. Dans le cas des vins de plus de 20 ans, les caisses sont généralement ouvertes et les niveaux et l'apparence sont consignés dans le *Catalogue des ventes en ligne* si nécessaire. Vous devez tenir compte des variations des niveaux de chambre et de l'état des bouchons, capsules et étiquettes.

#### Bouchons et chambres

La chambre désigne l'espace entre la base du bouchon et le vin. Les niveaux de chambre pour les bouteilles de forme bordelaise ne sont normalement notés que lorsqu'ils sont sous le goulot et pour les bouteilles de forme bourguignonne, alsacienne, allemande et cognac lorsqu'ils sont supérieurs à 4 centimètres (cm). Les niveaux de chambre acceptables augmentent avec l'âge ; les niveaux généralement acceptables sont les suivants :

Moins de 15 ans - dans le goulot ou moins de 4 cm  
15 à 30 ans - très haute épaupe (THE) ou jusqu'à 5 cm  
Plus de 30 ans - épaupe supérieure (ES) ou jusqu'à 6 cm

Il convient de noter que les chambres peuvent changer entre le moment de la publication du *Catalogue* et la *Vente* et que les bouchons peuvent s'abîmer lors du transport du vin. Nous n'acceptons de responsabilité que pour les *Descriptions* de l'état au moment de la publication du *Catalogue* et ne pouvons accepter de responsabilité pour toute perte résultant d'une défaillance des bouchons avant ou après ce moment.

#### Options d'achat de parcelles

Une parcelle est un nombre de *Lots* de taille identique d'un même vin, de la même taille de bouteille et de la même *Description*. L'*Acheteur* de l'un de ces *Lots* a la possibilité d'accepter une partie ou la totalité des *Lots* restants de la même parcelle au même prix, bien que ces options soient à la seule discrétion de la *Maison de vente aux enchères*. Il est donc conseillé aux *Enchérisseurs* absents d'encherir sur le premier *Lot* d'une parcelle.

#### Vins sous douane

Les vins sous douane portent la marque Δ. Tous les *Lots* vendus sous douane, et que l'*Acheteur* souhaite conserver ainsi, seront facturés sans TVA ni autre taxe sur le *Prix d'adjudication*. Si l'*Acheteur* souhaite prendre le *Lot* comme dédouané, les droits d'accise et la TVA seront ajoutés au *Prix d'adjudication* sur la facture. Les *Acheteurs* doivent notifier à *Bonhams*, au moment de la *Vente*, s'ils souhaitent retirer leurs vins sous douane ou dédouanés. Si un *Lot* est pris sous douane, l'*Acheteur* sera responsable du paiement de la TVA, des droits, des frais de dédouanement et autres qui pourront être exigibles. Les *Acheteurs* hors de la communauté européenne doivent savoir que tout transitaire désigné pour exporter leurs achats doit disposer d'un certificat de circulation pour les *Lots* à retirer sous douane.

#### Informations sur la mise en bouteille et les caisses

Les termes ci-après utilisés dans le *Catalogue* ont les significations suivantes :

CB – Mise en bouteille au château  
DB – Mise en bouteille au domaine  
EstB – Mise en bouteille à la propriété  
BB – Mise en bouteille bordelaise  
BE – Mise en bouteille en Belgique  
FB – Mise en bouteille en France  
GB – Mise en bouteille en Allemagne  
OB – Mise en bouteille à Porto  
UK – Mise en bouteille au Royaume-Uni  
owc – Caisse en bois d'origine  
iwc – Caisse en bois individuelle  
oc – Carton d'origine

## SYMBOLES

### LES SYMBOLES SUIVANTS SONT UTILISÉS POUR

#### INDIQUER :

- Y Ce *lot* contient une ou plusieurs espèces végétales ou animales réglementées et est soumis aux réglementations CITES. Il incombe à l'acheteur de se renseigner sur ces réglementations et d'obtenir tous les certificats d'importation ou d'exportation nécessaires. L'incapacité d'un acheteur à obtenir ces certificats ne peut justifier d'un retard de paiement ou l'annulation d'une vente. Voir paragraphe 13.
- TP Les objets portant la mention TP seront situés à l'entrepôt et ne pourront être retirés qu'à cet endroit.
- W Les objets portant la mention w seront situés dans l'entrepôt de Bonhams et ne pourront être retirés qu'à cet endroit.
- Δ Vins sous douane.
- AR L'*Acheteur* nous versera une *Commission supplémentaire* pour couvrir nos dépenses relatives au paiement des droits d'auteur en vertu des Réglementations britanniques de 2006 sur le droit de suite des artistes. Voir le paragraphe 7 ci-dessus pour plus de détails.
- ∩ Le Vendeur s'est vu garantir un prix minimum pour le *Lot*, soit par Bonhams, soit par une tierce partie. Cela peut prendre la forme d'une enchère irrévocable par un tiers, qui peut réaliser un gain financier sur une Vente réussie ou une perte financière en cas d'échec.
- ∩ø *Bonhams* est propriétaire du *Lot* en tout ou en partie ou peut y avoir un autre intérêt économique.
- Φ Ce *lot* contient de l'ivoire d'éléphant et est donc soumis à la réglementation CITES. Les biens contenant de l'ivoire d'éléphant d'Afrique ne peuvent pas être importés aux États-Unis. L'Union européenne et le Royaume-Uni ont mis en place des restrictions étendues sur le traitement des biens contenant de l'ivoire d'éléphant, y compris des restrictions sur l'importation et/ou l'exportation. Il incombe à l'acheteur d'obtenir les licences d'exportation ou d'importation, les certifications et tout autre document requis, si nécessaire. Bonhams n'est pas en mesure d'aider les acheteurs à expédier des lots contenant de l'ivoire d'éléphant aux États-Unis, au Royaume-Uni ou dans l'Union européenne. L'impossibilité pour un acheteur d'exporter ou d'importer ces lots ne peut justifier d'un retard de paiement ou l'annulation d'une vente.
- Les symboles utilisés pour indiquer le statut TVA d'un *Lot* sont indiqués au paragraphe 8 ci-dessus.

### PROTECTION DES DONNÉES - UTILISATION DE VOS INFORMATIONS

Lorsque nous obtenons des informations à caractère personnel vous concernant, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité (sous réserve de tout consentement spécifique supplémentaire que vous auriez donné au moment où vos informations ont été divulguées). Une copie de notre Politique de confidentialité est disponible sur notre site [Internet](http://www.bonhams.com) [www.bonhams.com](http://www.bonhams.com). Vous pouvez aussi la demander par courrier électronique à [info@bonhams.com](mailto:info@bonhams.com)

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

#### **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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 in which toforeuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*' reputation.

#### **Bidding in person**

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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**

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or [www.bonhams.com](http://www.bonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

#### Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

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) 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. 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.

*Bonhams* undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). *Bonhams'* interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at *Bonhams* auctions or vice versa.

#### 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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

#### 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.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% of the *Hammer Price* on the first 25,000 €; plus  
26% of the *Hammer Price* from 25,001 € and up to 700,000 €; plus  
20% of the *Hammer Price* from 700,001 € and up to 4,000,000 €; plus  
14.5% of the *Hammer Price* above 4,000,000 €

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *catalogue*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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 5.5% 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*

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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

#### Bonhams' preferred payment method is by bank transfer.

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

Bank: HSBC  
Address: BBC PARIS HAUSMANN  
26 boulevard Malesherbes  
75008 Paris  
Account Name: Bonhams France SAS  
Account Number: 09170002091  
Code guichet : 00917  
IBAN Number: FR76 3005 6009 1709 1700 0209 192

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.

Payment may also be made by one of the following methods:

French personal cheque drawn on a French branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to *Bonhams France SAS*.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 1,000 €, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. Cash payments can only be accepted on invoices totaling 1000 € or less.

Debit cards issued in the name of the *Buyer* (including China UnionPay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to 5,000 €, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means. Credit cards issued in the name of the *Buyer* (including China UnionPay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a 5,000 € limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.** We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

#### 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

For information and estimates on domestic and international shipping as well as export licenses please contact TRANSPORTS INTERNATIONAUX ROGER BENAİM  
Phone: +33 1 46 27 48 48  
E-mail: frank@rogerbenaim.com  
Website: www.rogerbenaim.com

#### 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchase(s) and also to obtain any relevant export and/or import licence(s). Export licences are issued according to regulation no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000). In order to control the circulation of cultural goods, law no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000) makes exports outside French territory subject to special conditions, applicable to cultural goods whose age and value exceed certain thresholds.

The export certificate itself is an administrative document that does not provide any guarantee of the authenticity of the work(s) that it allows to be exported. The request for a certificate for cultural goods or any other administrative document(s) (and any delay associated thereto) with a view to their free circulation outside French territory shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*(s).

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 <https://cites.org>

<https://cites.application.developpement-durable.gouv.fr>

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

#### 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*.

#### 1. 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*.

#### 2. 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 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.

#### 3. JEWELLERY

##### 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

- **A diamond brooch, by Kutchinsky**  
When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.
- **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.
- **A diamond brooch, mounted by Kutchinsky**  
Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

#### 4. 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*.

#### 19. 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.

#### 20. PORCELAIN AND GLASS

##### Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, 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.

#### 21. 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.

#### 22. 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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, Excise Duty and VAT will be added to the *Hammer Price* on the invoice. *Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon. *Buyers* outside the UE must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

##### Botting 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 This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the *Buyer's* responsibility to investigate such regulations and to obtain any necessary import or export certificates. A *Buyer's* inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. See clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the *Bonhams* Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains elephant ivory and is therefore subject to CITES regulations. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a *Buyer's* responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist *Buyers* with the shipment of any *Lots* containing elephant ivory into the US, the UK or the EU. A *Buyer's* inability to export or import these *Lots* cannot justify a delay in payment or cancellation of a sale.

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

#### DATA PROTECTION – USE OF YOUR INFORMATION

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



# Formulaire d'inscription et d'enchère

(Ordre d'achat en personne / en absence / en ligne / par téléphone)

Veuillez entourer le mode d'enchère ci-dessus.



Numéro d'identification  
(réservé à l'administration)

# Bonhams

CORNETTE de SAINT CYR

**Cette vente, y compris les enchères et les achats, est régie par les conditions de vente de Bonhams. Vous devez lire les conditions et toutes les informations sur la vente avant d'enchérir et vous assurer que vous comprenez les frais à payer pour tout achat que vous effectuerez. Les Conditions définissent également certains engagements pour les enchérisseurs et les acheteurs et limitent la responsabilité de Bonhams à votre égard. Veuillez noter que la facture pour le lot acheté sera établie au nom figurant sur ce formulaire et que le paiement ne sera accepté qu'à partir d'un compte à ce nom (ou au nom de la société si l'enchère est faite au nom de cette société).**

## Protection des données – utilisation de vos renseignements personnels

Lorsque nous obtenons des informations personnelles vous concernant lors de votre inscription ou de votre enchère, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité. Une copie de notre politique de confidentialité est disponible sur notre site web ([www.bonhams.com](http://www.bonhams.com)) ou peut être demandée par courrier à Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom ou par e-mail à [info@bonhams.com](mailto:info@bonhams.com).

Nous pouvons de temps à autre vous fournir des informations sur des biens et services qui, selon nous, pourraient vous intéresser, sur base de vos interactions précédentes avec nous. À tout moment, vous pouvez choisir de ne pas recevoir ces communications. Si vous ne souhaitez pas recevoir ces communications, veuillez cocher cette case

## Avis aux enchérisseurs.

Au moins 24 heures avant la vente, vous devez fournir une pièce d'identité avec photo délivrée par le gouvernement, par exemple un passeport ou un permis de conduire, et - si cela ne figure pas sur la pièce d'identité - un justificatif de domicile, par exemple une facture (électricité, téléphone ou autre), ou un relevé de carte bancaire/de crédit. Dans le cas échéant ou le client est une entreprise, ce dernier doit également fournir les documents d'enregistrement de leur société, les justificatifs des bénéficiaires effectifs détenant 25 % ou plus de la société et la confirmation du nom de la personne ayant le pouvoir d'agir de la société. Si vous ne fournissez pas ces documents, vos enchères risquent de ne pas être enregistrées. Les clients qui ne sont pas en mesure de fournir les documents avant la vente peuvent choisir d'enchérir en ligne en utilisant notre option de vérification de carte de crédit. Veuillez noter que nous nous réservons le droit de demander une référence bancaire ou un dépôt.

## En cas de succès

Je viens chercher mes achats en personne

Je vous remercie de bien vouloir donner mes coordonnées aux transporteurs qui me transmettront un devis et j'accepte que vous leur communiquiez mes coordonnées afin qu'ils puissent me contacter.

Titre de la vente aux enchères: The Classics	Date de la vente: 19 avril 2023
N° de la vente: 28245	Lieu de la vente: Paris

Si vous n'assistez pas à la vente en personne, veuillez fournir les coordonnées des lots pour lesquels vous souhaitez faire une enchère au moins 24 heures avant la vente. Les enchères seront arrondies à la surenchère inférieure la plus proche. Veuillez consulter l'avis aux enchérisseurs publié dans le catalogue pour tout complément d'information se rapportant aux offres par téléphone, en ligne ou par écrit que Bonhams peut accepter en votre nom. Bonhams fera tout son possible pour exécuter ces ordres d'achat en votre nom mais ne sera pas tenu pour responsable en cas d'erreurs ou de manquement à exécuter ces offres d'achat.

### Paliers d'enchère généraux:

€10 - 200 .....10s	€10,000 - 20,000 .....1,000s
€200 - 500 .....20 / 50 / 80s	€20,000 - 50,000 .....2,000 / 5,000 / 8,000s
€500 - 1,000 .....50s	€50,000 - 100,000 .....5,000s
€1,000 - 2,000 .....100s	€100,000 - 200,000 .....10,000s
€2,000 - 5,000 .....200 / 500 / 800s	au-delà de €200,000.....à la discrétion du commissaire-priseur
€5,000 - 10,000 .....500s	

Le commissaire-priseur peut, à sa discrétion, diviser les offres d'achat à tout moment.

Numéro client	Titre
Prénom	Nom
Nom de la société (pour l'envoi de la facture dans le cas échéant)	
Adresse	
Ville	Département/Région
Code postal	Pays
N° de téléphone portable	Téléphone (jour)
Téléphone (soir)	
Numéro(s) préféré(s) pour les ordres d'achat par téléphone (indicatif du pays compris)	
Adresse courriel (en lettres majuscules)	
En complétant votre adresse email ci-dessus, vous autorisez Bonhams à envoyer à cette adresse des informations relatives aux ventes, données marketing et actualités de Bonhams. Bonhams ne participe pas à la vente ou l'échange d'adresses email.	
Je m'inscris pour faire des offres en tant que particulier <input type="checkbox"/>	Je m'inscris pour faire des offres en tant que client professionnel <input type="checkbox"/>
Si vous êtes inscrit à la TVA au sein de l'UE, veuillez saisir ici votre numéro : □□ / □□□□ - □□□□□□ - □□	Veuillez cocher la case ci-contre si vous vous êtes déjà inscrit chez nous <input type="checkbox"/>

**Veuillez noter que tous les appels téléphoniques peuvent être enregistrés.**

Téléphone ou ordre d'achat en cas d'absence (T/A)	N° de lot	Breve description	Offre d'achat maximale en Euros (hors prime et TVA)	Ordre d'achat de sécurité*

EN SIGNANT CE FORMULAIRE, VOUS CONFIRMEZ QUE VOUS AVEZ EXAMINÉ LE CATALOGUE DES LOTS SUSMENTIONNÉS, VOUS ACCEPTEZ LES CONDITIONS DE VENTE, Y COMPRIS LES GARANTIES ÉNUMÉRÉES, ET VOUS ACCEPTEZ DE PAYER LA PRIME D'ACHAT, LA TVA ET TOUS LES AUTRES FRAIS QUI SERAIENT DUS. CECI AFFECTE VOS DROITS LÉGAUX.

Signature:	Date:
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\*Ordre d'achat de sécurité : une enchère maximale (hors prime et TVA de l'acheteur) devant être exécutée par Bonhams au cas où nous serions dans l'impossibilité de vous joindre par téléphone ou si la connexion venait à être coupée pendant les enchères.

**S'il vous plaît, veuillez envoyer par email ou par la poste le formulaire d'inscription à la vente aux enchères dûment rempli.**

Bonhams, Customer Services, 101 New Bond Street, Londres, W1S 1SR. Tél. : +44 (0) 20 7447 7447, [bids@bonhams.com](mailto:bids@bonhams.com)

Bonhams France SAS, 6 avenue Hoche, 75008 Paris. N° d'agrément 2007-638 - RCS Paris 500 772 652

# Registration and Bidding Form

(Attende / Absentee / Telephone Bidding)  
Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

# Bonhams

## CORNETTE de SAINT CYR

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

### Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Client Services Department, 6 Av. Hoche, 75008 Paris, France, +33 1 42 61 10 10, paris@bonhams.com

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box

### Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

### If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

<b>Sale title:</b> The Classics	<b>Sale date:</b> 19 April 2023												
<b>Sale no:</b> 28245	<b>Sale venue:</b> Paris												
<p>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.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>€10 - 200 .....by 10s</td> <td>€10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>€200 - 500 .....by 20 / 50 / 80s</td> <td>€20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>€500 - 1,000 .....by 50s</td> <td>€50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>€1,000 - 2,000 .....by 100s</td> <td>€100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>€2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above €200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>€5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p><b>The auctioneer has discretion to split any bid at any time.</b></p>		€10 - 200 .....by 10s	€10,000 - 20,000 .....by 1,000s	€200 - 500 .....by 20 / 50 / 80s	€20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	€500 - 1,000 .....by 50s	€50,000 - 100,000 .....by 5,000s	€1,000 - 2,000 .....by 100s	€100,000 - 200,000 .....by 10,000s	€2,000 - 5,000 .....by 200 / 500 / 800s	above €200,000 .....at the auctioneer's discretion	€5,000 - 10,000 .....by 500s	
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Customer Number	Title												
First Name	Last Name												
Company name (if applicable)													
Company Registration number (if applicable)													
Address													
	City												
Post / Zip code	County / State												
Telephone (mobile)	Country												
Telephone (landline)													
E-mail (in capitals)													
<b>Please answer all questions below</b>													
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners													
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.													
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement													
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>												

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in EUR (excluding premium & VAT)	Covering bid *

<b>FOR WINE SALES ONLY</b>	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of €20 + VAT) <input type="checkbox"/>

<b>BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.</b>	
Bidder/Agent's (please delete one) 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.

Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or post the completed Auction Registration form and requested information to:

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