Bonhams

CORNETTE de SAINT CYR

The Classics Paris

Paris | 17 novembre 2022

The Classics Paris

Paris | jeudi 17 novembre 2022 à 14h

COMMISSAIRE-PRISEUR HABILITE

Catherine Yaiche

BONHAMS FRANCE SAS
N° AGRÉMENT 2007-638

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

NUMERO DE LA VENTE

27881
Lots 1 - 160

ILLUSTRATIONS

Couverture: lot 2, 14, 55
à l'intérieur avant: lot 2
à l'intérieur a dos: lot 13
Couverture dos: lot 14

EXPOSITIONS PUBLIQUES

Bonhams Paris
lundi 14 novembre 10h-18h
mardi 15 novembre 10h-18h
mrecredi 16 novembre 10h-18h
exposition partielle
jeudi 17 novembre 10h-12h

autres dates uniquement
sur rendez-vous

Paris
6 av hoche
Paris, 75008

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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 coté 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 coté 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.

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Les lots avec le symbole TP seront transférés chez ESI Fine Art, 2 Rue de l'Industrie, 93200, Saint-Denis et seront disponibles a partir du lundi 21 november a 12h00. Tous les autres lots seront stockés chez Bonhams Cornette de Saint Cyr, 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 mail: werner.feminier@bonhams.com

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Coûts de stockage

Le stockage sera gratuit pour les premiers 14 jours suivant la vente. Les frais de stockage seront a payer a partir du vendredi 2 decembre 2022.
Coûts de stockage.
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† TVA au taux en vigueur sur le Prix d'adjudication et la Commission d'achat

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

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 achet€s

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 | Thursday 17 November 2022, 2pm

AUCTIONEER

Catherine Yaiche

BONHAMS FRANCE SAS
N° AGRÉMENT 2007-638

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

SALE NUMBER

27881
Lots 1 - 160

ILLUSTRATIONS

Front Cover: lot 2, 14, 55
Inside Front Cover: lot 2
Inside Back Cover: lot 13
Back Cover: lot 14

VIEWING

Bonhams Paris
6 av Hoche
Paris, 75008
Monday 14 November 10am -6pm
Tuesday 15 November 10am -6pm
Wednesday 16 November 10am -6pm
Partial viewing
Thursday 17 November 10am -12pm

And by Appointment

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IMPORTANT

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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.

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† VAT 20% on hammer price and buyer's premium

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

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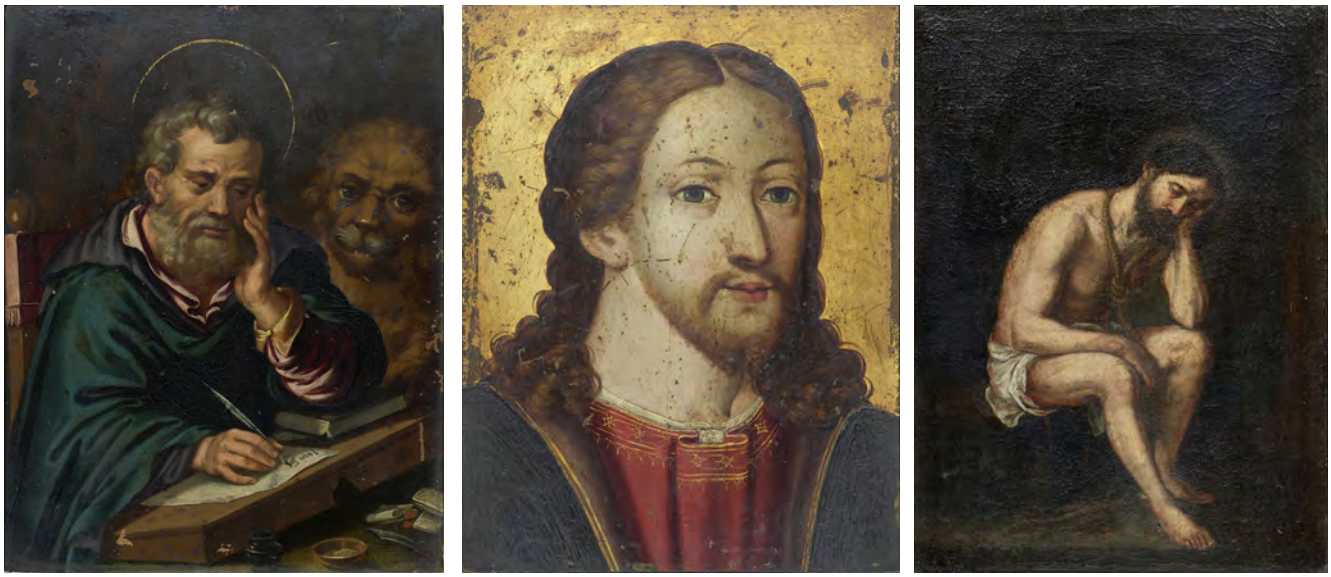
1
MEDAILLON EN BAS RELIEF EN MARBRE BLANC, PROBABLEMENT ALLEMAGNE
XVIIe SIECLE
A CARVED WHITE MARBLE OVAL MEDALLION, PROBABLY GERMAN 17TH CENTURY
Depicting the Virgin and Child with the Infant St John the Baptist resting by a tree within a naturalistic landscape, with a castle in the background, within a gilt-metal mounted ebony veneered rectangular frame, the back of the marble medallion bearing number or date '16 04',
19cm wide, 22cm high (7in wide, 9in high) , the frame: 59.5 cm high, 45.5 cm wide (23in high, 17.5in wide)

€5,000 - 7,000
£4,400 - 6,100
US$4,900 - 6,900

2
ATTRIBUE AU MAITRE DE L'ADORATION D'ANVERS (CIRCA 1505-1530)
David et Abigail ; Jaël et Barac devant le corps de Sisera
David and Abigail; Jael shows Barak the body of Sisera
une paire, huile sur panneau
a pair, oil on panel
69.8 x 40.8cm (27 1/2 x 16 1/16in). (2)

€25,000 - 35,000
£22,000 - 31,000
US$24,000 - 34,000

Provenance:
Sale, Piasa, Paris, 25 June 2002, lot 41



3

4

5

3
D'APRES PEETER DE JODE L'AINE, XVIIe SIECLE
Saint Marc évangéliste
Saint Mark the evangelist
huile sur cuivre
oil on copper
22.4 x 17.2cm (8 13/16 x 6 3/4in).
présenté avec une Tête de Christ sur cuivre et une toile avec Christ en méditation
together with a copper of a Head of Christ and a canvas of Christ in meditation (3)

€2,500 - 3,500
£2,200 - 3,100
US$2,400 - 3,400

The painting depicting Saint Mark derives from an engraving by Joannes Galle, after Peeter de Jode the Elder.

4
CERCLE DE DENIS CALVAERT (ANVERS 1540-1619 BOLOGNE)
Crucifixion
The Crucifixion
huile sur cuivre
oil on copper
29.3 x 21.2cm (11 9/16 x 8 3/8in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

5
ENCRIER CARRE ARMORIE EN FAIENCE ESPAGNOLE, TALAVERA, VERS 1700
A SPANISH, TALAVERA, ARMORIAL FAIENCE SQUARE INKWELL, CIRCA 1700
Decorated in blue, orange and manganese with flags and scrolling ribbons and in blue the arms of the monastery of San Lorenzo de El Escorial on the sides, *9.2cm wide, 6cm high* (some chips)

€500 - 1,200
£440 - 1,000
US$490 - 1,200

6
JUAN PANTOJA DE LA CRUZ (MADRID 1551-1608)
Jeune homme en armure
Young man in armor
huile sur toile
oil on canvas
51.7 x 41.9cm (20 3/8 x 16 1/2in).

€10,000 - 15,000
£8,700 - 13,000
US$9,800 - 15,000

Provenance:
In the present owner's family for at least 50 years

7

7
ECOLE FLAMANDE,
DEBUT DU XVIe SIECLE
La Nativité ; La Fuite en Egypte
The Nativity; and The Flight into Egypt
une paire, huile sur panneaux mouvementés en haut
a pair, oil on panel, shaped tops
82.4 x 23.3cm (32 7/16 x 9 3/16in). (2)

€12,000 - 15,000
£10,000 - 13,000
US$12,000 - 15,000

This composition was clearly popular as several versions of this motif with minor variations have been realised by Jan Willem de Kock and his workshop (see Museo Civico, Bassano (inv.no. 22); the Valls de Marin Collection, Madrid; a fragment in the Dublin Museum; and offered by Phillips, December 1995, lot 137).

8
COUPE EN ARGENT DORE PAR MATTHAUS BLANK,
ALLEMAGNE, XVIIe SIECLE
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*.

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

Provenance:
Private German Collection

8

9
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*.

€10,000 - 15,000
£8,700 - 13,000
US$9,800 - 15,000

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.

9

10

11

10
ECOLE FLAMANDE, XVIIe SIECLE
Paysages champêtres animés
Country landscapes with figures
une paire, huile sur cuivre
a pair, oil on copper
16.9 x 21.9cm (6 5/8 x 8 5/8in). (2)

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

11
GRAND FLACON, DELFT, VERS 1650
A DUTCH DELFT LARGE FLASK, CIRCA 1650
Decorated in blue and white with a framed chinoiserie scene on each side, the shoulder with flower heads and symbols and a border of flowerheads around the ribbed neck, *27cm high* (small restuck glaze chip to base)

€800 - 1,200
£700 - 1,000
US$780 - 1,200

12

12 TP
CERCLE DE DIRK-THEODOR HELMBREKER (HAARLEM 1633-1696 ROME)
Scène de kermesse
A village kermesse
huile sur toile
oil on canvas
78.5 x 163cm (30 7/8 x 64 3/16in).

€7,000 - 10,000
£6,100 - 8,700
US$6,900 - 9,800

Provenance:
Property of an Italian Private Noble collector since 1920

13
CHOPE EN FAIENCE DE NUREMBERG MONTEE SUR ETAIN, DECOR DE L'ATELIER DE GEORG FRIEDRICH KORDENBUSCH, VERS 1740
A NUREMBERG FAIENCE PEWTER-MOUNTED TANKARD DECORATED IN THE WORKSHOP OF GEORG FRIEDRICH KORDENBUSCH, CIRCA 1740
Decorated in blue with a biblical scene, depicting Rebecca and Eliezer at the well, with camels looking on in the background, surrounded by scrolls and flowers and foliage, applied with a strap handle, the pewter mount marked with an eagle and IG/M, *22.5cm high,* K:. in blue for Georg Friedrich Kordenbusch to underside

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

The same scene can be found on a Nuremberg faience jug by the Kordenbusch workshop in the Neuner Collection, illustrated by Alfred Ziffer, Malerei und Feuerkunst, Fayencen der Sammlung Neuner (2005), p. 112, no. 46. Ziffer suggests the scene may be after a painting by Nicolaes Berchem. Another tankard by Kordenbusch decorated with the same scene was in the Igo Levi Collection (sold by Weinmüller in Munich, 11-12 April 1962, lot 157).

13

A Highly Important Group of Four Royal Tapestries

Cardinal Jules Mazarin Seated Within the Gallery of his Palace, 1659

14
IMPORTANTE SUITE DE QUATRE TAPISSERIES DE LA SERIE DES 'DIEUX ET DEESSES OU BACCHANALES' VRAISSEMBLABLEMENT REALISEE POUR LE CARDINAL DE MAZARIN, OFFERTE EN CADEAU A LA DEMANDE DE LOUIS XIV A DON LUIS DE HARO, MARQUIS DE CARPIO, PREMIER MINISTRE DU ROI D'ESPAGNE, LORS DE LA SIGNATURE DU TRAITE DES PYRENEES. PROBABLEMENT MANUFACTURES DU LOUVRE, ATELIER DE PIERRE ET JEAN LEFEVRE, CIRCA 1648-1659
IMPORTANT SET OF FOUR TAPESTRIES OF THE SERIES 'BACCHANALIA' PROBABLY WOVEN FOR CARDINAL MAZARIN, OFFERED AS DIPLOMATIC GIFT ON REQUEST OF LOUIS XIV TO DON LUIS DE HARO, MARQUIS DE CARPIO, FIRST MINISTER OF THE KING OF SPAIN, FOR THE CONCLUSION OF THE TREATY OF THE PYRENEES. PROBABLY MANUFACTURES DU LOUVRE, WORKSHOP OF PIERRE AND JEAN LEFEVRE, CIRCA 1648-1659

Probably based on designs by Giulio Romano and/or Bartolomeo Guetty

Woven in wool, silk, gold and silver thread, later mounted on red velvet panels and framed

The first panel: 'A Concert of Satyrs and Maenads.' To the foreground there are three figures leaning on a balcony, behind them a satyr plays the flute and a woman sings holding a book of music in her hand, they are surrounded by three figures, one of whom is playing classical bagpipes, in the background there are rustic figures in a bucolic landscape including some aqueduct-type ruins, the coffered ceiling and figures leaning on the balcony add to the feeling of three dimensionality, the whole enclosed by a coffered ceiling and two columns.

The second panel: 'Council of the Gods and Goddesses.' Including Jupiter with his sceptre, Mercury with his caduceus slung over his right shoulder and distinctive winged helmet, Neptune with his trident, Mars resplendent in his armour and helmet and Selene or Diana with her crescent moon diadem on top of her head, there is also a small winged putto, probably Cupid, and a drunken curly haired semi-nude male to the lower left hand edge, possibly Bacchus, the pillared portico looking out to a bucolic landscape with various outbuildings and a lone tall tree in the middle distance, the scene enclosed by two columns and an elaborate foliate border to the top edge with swags and winged putti, later added.

The third panel: 'The Procession of Silenus.' The main figure of Silenus appearing to be supported by two satyrs, his feet resting on the balcony edge, while a Maenad crowns him with a crude wreath, the other satyrs playing 'conch-shell' trumpets to the top and the two to the bottom pouring wine into a libation bowl and eating grapes, the one to the bottom left with a particularly animalistic expressiveness to his face, the landscape to the distance with working villagers and famers, the whole set between two columns and a coffered ceiling.

The fourth panel: 'The Companions of Bacchus.' Including two female figures, one squeezing grapes into a cup, the male figure next to her, probably representing Bacchus, one of the loosely robed females holds a bowl of fruit above her head and offers fruit to a child, possibly Cupid, under a coffered ceiling again but with pilaster supports with inset affected marble diamond and triangle additions to the middle and top and bottom corners.

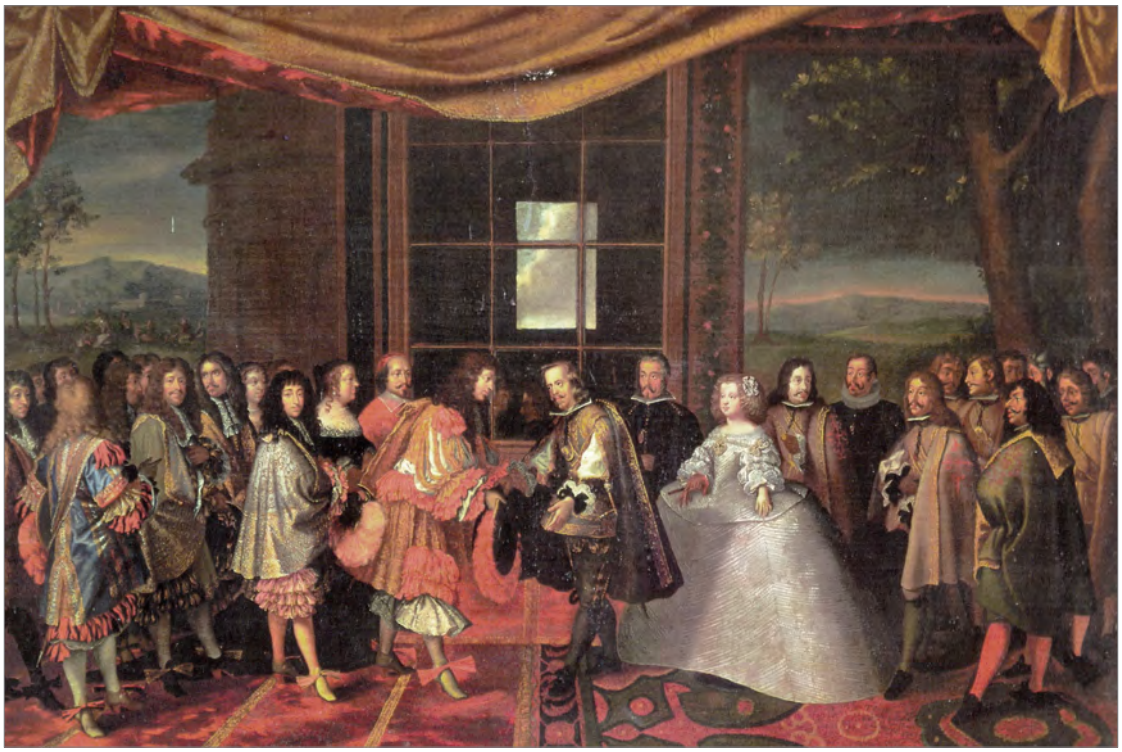
This last panel is probably a fragment of a larger composition which is depicted in a later Paris edition of the set. The larger composition also depicts a concert panel to the right of our fragmented section.

(the first 140 x 225, the frame 181 x 250cm) (the second 143 x 224cm, the frame 188 x 250cm) (the third 143 x 224cm, the frame 250 x 188cm) (the fourth 133 x 235cm, the frame 179 x 267cm) . (4)

€70,000 - 100,000
£61,000 - 87,000
US$69,000 - 98,000

Provenance:
Probably commissioned by Cardinal Mazarin, as directed by Louis XIV as a diplomatic gift (1648-1659);
Don Luis de Haro, Marquis de Carpio, (1598-1661) First Minister of the King of Spain;
Private European Collection

We would like to thank Professor Guy Delmarcel, Professeur emerite en Histoire de l'Art, Katholieke Universiteit Leuven, Membre de l'Academie royale des Sciences de Belgique for his kind assistance in cataloguing this lot.



Laumosnier, Jacques, *Meeting between Louis XIV (1638-1715) and Philippe IV of Spain (1605-1665) at the Isle des Faisans*
Musée de Tesse, Le Mans

The present lot represents an intriguing and potentially significant discovery. Thought to pre-date the famous Gobelins manufactory these tapestries were most probably woven in the Manufactures du Louvre at the Atelier de Pierre et Jean Lefèvre between 1648 and 1659. The inclusion of metal threads suggests a high-status set. Although the attribution of tapestries is seldom simple, the absence of City 'hallmarks' or weavers' marks on the present lot poses a particular challenge. There is enough documentary evidence in this case, however, not only to attribute them with some certainty to a maker but also to shed light on their important provenance, which demonstrates the importance of art in European diplomacy in the 17th century.

THE BACCHANALIA SET OF FRANCOIS I:

The composition of these panels is based on a suite of seven 'Bacchanalia' tapestries woven in gold and silver thread in Brussels between 1530-1535. This set was recorded in 1542 in the inventory of King Francois I of France (1494-1547) where they were called 'Histoire à Plaisirs' (the 'Story of the Pleasures'). They were described again in more detail in the inventories of Louis XIV (1638-1715) in 1716:

'une tenture de tapisserie toute de soie rehaussée d'or ,dessein de Julles Romain, fabrique de Bruxelles, représentant des Baccanales, dans une bordure d'architecture à pilastres de grisaille sur fonds marbré, la tenture en sept pièces , contenant vingt-une aune de cours sur trois aunes un tiers de hault.....21 aunes sur 3 aunes 1/3'

This describes the tapestries all woven in silk and enhanced with gold, designed by Giulio Romano (1499-1546) and made in a factory in Brussels, representing the Bacchanales in an architectural border with pilasters and a marbled background, in seven pieces, measuring 21 aunes by 3 aunes 1/3.

Like many others, these tapestries (the set of Francois I) were burned in June 1797 with a view to extracting the precious metal. This method did not work, and countless treasures were lost as a result. The size is remarkable: the tapestries measured 400cm – what would now be referred to as monumental – while the present lot is considerably smaller.

THE SET OF CARDINAL MAZARIN:

Cardinal Giulio Raimondo Mazzarino was born in 1602 in Pescina, Italy. Over the course of his career, he served as chief minister to Kings Louis XIII and XIV of France. After starting as a Papal diplomat, Mazarin moved to Paris in 1640, where he offered his diplomatic services to Cardinal Richelieu. Upon the death of Richelieu, Mazarin became the first minister of Louis XIII in 1643. After twenty years of devoted service and numerous diplomatic successes, such as the Peace of Westphalia, the Treaty of the Pyrenees, and the marriage of Louis XIV with Maria Theresa of Spain, Mazarin died in 1661. As well as being an accomplished diplomat, Mazarin was an important patron of the arts.

Despite their destruction in 1797, it is known that the tapestries of Francois I were copied on a smaller scale (250cm high) in Paris between 1648 and 1659, probably in the Manufactures du Louvre in the workshop of Pierre and Jean Lefevre. This smaller set, of which the present lot is thought to be part, was commissioned by Cardinal Mazarin.

At the King's request, the set was offered as a diplomatic gift to Don Luis Méndes de Haro y Guzmán, 6th Marquis de Carpio (1598-1661), the first minister of Spain at the time of the conclusion and signing of the Treaty of the Pyrenees on November 7, 1659. The peace treaty, which was signed between Louis XIV and Philip IV and brought an end to the Franco-Spanish War (1648-59), is said to herald the beginning of French dominance in Europe.

Interestingly, we know from his correspondence that Don Luis de Haro later disposed of these tapestries because he considered the 'figures' too small. Perhaps he knew of the earlier and much larger set of Francois I and found this smaller version a little insulting.

ARTISTIC ATTRIBUTION AND MOBILE FRESCOS OF THE NORTH:

Although the attribution to Giulio Romano is very likely, the possibility of other artistic influences cannot be discounted. Romano was arguably, after the death of Raphael, the most famous artist in the world in the early to mid-sixteenth century; he is the only artist referred to by name in the works of William Shakespeare. There is an undeniable Italian character in the rendering of the figures of the present lot. It is worth noting that our panels have a fresco-like quality and, indeed, Italians during the 16th century often referred to Northern tapestries as 'the mobile fresco of the North.'

There are also some specifically Mantuan quotes in these panels: the coffered ceiling reflects Alberti's vaulted ceiling in the vestibule of the Church of Sant'Andrea, and the pilastered border bears a striking resemblance to the decorative border painted by Mantegna in the Camera edgli Sposi in the Western part of the Palazzo Ducale in Mantua.

More significantly for the present lot, there is a record in 1533 of a payment of 300 gold écus (coins) from the court of Francois I for the delivery of:
"*deux patrons de tappicerie painctz sur toille à satyres... où sont figurés plusieurs histoires de poésies ,satires et nymphes' au peintre Barthélémy Guetty*" (two cartoons/patterns of tapestry painted by Barthelemy Guetty on canvas where there are several stories of poetry, satyrs and nymphs).

The name Barthélémy Guetty is the French name afforded to the Italian painter and designer Bartolomeo Guetty of the Compagnia di San Luca in Florence. He was in the service of Francois I between 1513-1514 and returned to Florence in 1534, where he died in 1538. Giulio Romano was by then based in Mantua and may have seen Guetty's designs, adapting them with his own Mantuan quotations. Many Italian designs were woven in Brussels for the French Court throughout the 16th and 17th centuries and this set is a perfect example of this artistic partnership.

Later editions of this set produced by the Gobelins manufactory at the end of the 17th century, with their broader landscapes and omission of architectural detail, highlight just how beautifully crafted this earlier set is. Examples of these later sets in the Getty Archive show by comparison a different artistic vision and a certain two-dimensionality.

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15

15
ECOLE FLAMANDE, XVIIIe SIECLE
Paysages champêtres animés
Wooded landscapes with figures
une paire, huile sur cuivre
a pair, oil on copper
15.7 x 22.8cm (6 3/16 x 9in). (2)

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

16

16
DANIEL VERTANGEN (LA HAYE, CIRCA 1598-CIRCA 1684 AMSTERDAM)
Paysage d'Arcadie animé
Arcadian landscape with figures
huile sur panneau
oil on panel
27.5 x 34.4cm (10 13/16 x 13 9/16in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

17

18

17
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*.

€7,000 - 9,000
£6,100 - 7,900
US$6,900 - 8,800

Provenance:
Private German Collection

18
TIMBALE EN ARGENT, ALLEMAGNE, XVIIe SIECLE
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*.

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

Provenance:
Private German Collection

19
FRANS FRANCKEN II (ANVERS 1581-1642)
La mort de Didon
The death of Dido
huile sur cuivre
oil on copper
50 x 64.1cm (19 11/16 x 25 1/4in).

€25,000 - 30,000
£22,000 - 26,000
US$24,000 - 29,000

Virgil tells the tragic love story of Dido and Aeneas in his epic poem *The Aeneid*. On his return journey from the Trojan War, the hero Aeneas is washed up in Carthage and welcomed by the Queen, Dido. The present work depicts the dramatic moment where grief-stricken Dido, abandoned by her lover Aeneas, has built a funeral pyre and taken her own life.

20
BALTHASAR VAN DEN BOSSCHE (ANVERS 1681-1715)
Dans l'atelier du sculpteur
The sculptor's studio
traces de signature (en bas à droite)
remains of signature (lower right)
huile sur toile
oil on canvas
68.5 x 86cm (26 15/16 x 33 7/8in).
sans cadre
unframed

€5,000 - 7,000
£4,400 - 6,100
US$4,900 - 6,900

21

22

21
JOHANNES VAN DER BENT (AMSTERDAM 1650-1690)
Paysage de campagne au troupeau
Landscape with shepherds and cattle
monogrammé 'JVB' (en bas au centre)
monogrammed 'JVB' (lower centre)
huile sur toile
oil on canvas
99 x 80.6cm (39 x 31 3/4in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

Provenance:
Sale, Casa d'aste Babuino, Rome, 1 March 2006, lot 54

22
ATTRIBUE A JAN AERTSZ MARIENHOF (UTRECHT 1626-1652 BRUXELLES)
Le départ d'Angélique et Médor (?)
The Departure of Angelica and Medoro(?)
huile sur panneau
oil on panel
46 x 67cm (18 1/8 x 26 3/8in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

Provenance:
With Bodan Kunsthaus, Konstanz, 1968, where purchased by Glaswerke Schuller GmbH, Wertheim, where purchased by the present owner approximately 20 years ago

23

23
BOUTEILLE A SAKE A DECOR HOLLANDAIS, LA PORCELAINE, JAPON DEBUT DU XVIIIe SIECLE, LE DECOR DE 1730-1740
A DUTCH-DECORATED SAKE BOTTLE, THE PORCELAIN JAPANESE, EARLY 18TH CENTURY, DECORATED 1730-40
The sides decorated with birds perched on branches and in flight above banded hedges and flowering shrubs, the shoulder with an iron-red trellis-work ground reserved with panels enclosing flowers, flower sprays to the spout neck, *18.4cm high* (very minor flaking)

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

A similar Dutch-decorated Japanese sake flask in the Ashmolean Museum, Oxford, is illustrated in Porcelain for Palaces, exhibition catalogue (1990), no. 263.

24

25

27

26

24
COUPE EN ARGENT ET VERMEIL, ALLEMAGNE, FIN XVIIe / DEBUT XVIIIe SIECLE
A SILVER AND PARCEL-GILT BEAKER
unmarked, German, possibly Nuremberg, late 17th / early 18th century
Cylindrical with slightly tapering sides, profusely engraved and chased with ribbon tied bows supporting acanthus leaf and fruits, all among a fine engraved ground on swirling scrolls, on three fluted pomegranate ball supports, *height 8.8cm*, *weight 167gms*.

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

Provenance:
Private German Collection

25
TIMBALE EN ARGENT DORE A LA PARCELLE PAR JOSEPH CHRISTOFFER VON HAVEN, ESTONIE, XVIIIe SIECLE
AN 18TH CENTURY BALTIC SILVER AND PARCEL-GILT BEAKER
Joseph Christoffer von Haven (1729 – 1759) Narva, Estonia
Slightly tapering form with moulded rim, gilded, with a narrow fluted band below and part spiral fluted lower body, *height 9cm*, *weight 115.5gms*.

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

Provenance:
Private German Collection

26
TIMBALE EN ARGENT PAR KUZMA GEIGOIJEW, RUSSIE, XVIIIe SIECLE
A RUSSIAN SILVER BEAKER
maker's mark MK (Kuzma Geigoijew), 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*.

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

Provenance:
Private German Collection

27
BOUTEILLE QUADRANGULAIRE, MEISSEN, VERS 1730-1735
A MEISSEN QUADRANGULAR BOTTLE, CIRCA 1730-35
Painted in Kakiemon style with flowering shrubs heightened in gilding, *19cm high,* crossed swords mark in underglaze-blue edge of base (neck reduced)

€1,000 - 1,500
£870 - 1,300
US$980 - 1,500

28

29

30

28
CERCLE DE JAN ANTHONISZ. VAN RAVESTEYN (LA HAYE CIRCA 1570-1657)
Portrait de gentilhomme à la colerette de dentelle
Portrait of a gentleman, half-length, with a blue sash
huile sur panneau
oil on panel
64.1 x 54cm (25 1/4 x 21 1/4in).

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

29
ECOLE FRANÇAISE, XVIIIe SIECLE
Portrait d'un artiste habillé en noir, tenant une palette
Portrait of an artist, in black costume, holding a palette
huile sur toile
oil on canvas
71.6 x 59.4cm (28 3/16 x 23 3/8in).

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

Provenance:
In the late owner's collection since the 1960s

30
ECOLE ESPAGNOLE, XVIIe SIECLE
La Crucifixion
The Crucifixion
huile sur panneau, un crucifix
oil on panel, a crucifix
50.9 x 34.4cm (20 1/16 x 13 9/16in).
sans cadre
unframed

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

31

31
CERCLE DE DAVID TENIERS I
(ANVERS 1582-1649)
Paysage fluviale avec des personnages sur les rives
A river landscape with figures on the banks
huile sur panneau
oil on panel
16.3 x 21.7cm (6 7/16 x 8 9/16in).

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

32
CERCLE DE BONAVENTURA PEETERS THE ELDER
(ANVERS 1614-1652 HOBOKEN)
Bateaux sur une mer calme
Shipping in a calm sea
huile sur toile
oil on canvas
35.7 x 42.5cm (14 1/16 x 16 3/4in).

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

Provenance:
Purchased by the late owner, 28 December 1966 (as 'attributed to Jan van de Capelle', according to a label on the reverse)

32

33

33
CERCLE DE MELCHIOR DE HONDECOETER (UTRECHT 1636-1695 AMSTERDAM)
Une grue couronnée, des paons et un perroquet gris africain
A peacock, crane, cockerels and other birds in a park landscape
porte une signature 'M. d. hondecoeter' (en bas à gauche, sur socle en pierre)
bears signature 'M. d. hondecoeter' (on stone plinth, centre left)
huile sur toile
oil on canvas
73.2 x 79cm (28 13/16 x 31 1/8in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

33

34
D'APRES GIUSEPPE CESARI, DIT LE CAVALIER D'ARPINO, XVIIe SIECLE
L'apothéose de Marie-Madeleine
The Apotheosis of Mary Magdalene
huile sur toile
oil on canvas
74 x 60.5cm (29 1/8 x 23 13/16in).

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

The present composition is after Il Cavalier d'Arpino's original painting, which is now in the Galleria Sabaudia, Turin (inv. 507).

35

36

35
ATELIER DE LOUIS II DE BOULOGNE (1654-1733)
Flore couronnée par Zéphire
Zephyr Crowning Flora
huile sur toile
oil on canvas
68.8 x 57.9cm (27 1/16 x 22 13/16in).

€8,000 - 12,000
£7,000 - 10,000
US$7,800 - 12,000

Two other versions of the present composition are known: one in the Château de Fontainebleau since 1701 (INV 2784; MR 1239) and another offered at Sotheby's, New York, on 28 January 2011, lot 88.

36
JAMES HEWLETT (ANGLAIS, 1768-1836)
Nature morte aux fleurs
Still Life with flowers
signé et inscription 'a Composition of flower/ From Nature/ Hewlett/ Bath' (au revers)
signed and inscribed 'a Composition of flower/ From Nature/ Hewlett/ Bath' (on reverse)
huile sur panneau
oil on panel
66.4 x 51.1cm (26 1/8 x 20 1/8in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

37

VARIOUS OWNERS

37
ECOLE ROMAINE, XVIIe SIECLE
Sainte Bibiane
Saint Bibiana
porte une inscription 'BIBIANA VERGINE E MARTIRE' (en haut au centre)
bears inscription 'BIBIANA VERGINE E MARTIRE' (upper centre)
huile sur toile
oil on canvas
41.4 x 33cm (16 5/16 x 13in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

38

38
SIMONE PIGNONI
(FLORENCE 1611-1698)
Sainte Dorothée
Saint Dorothy
huile sur toile
oil on canvas
86 x 72.4cm (33 7/8 x 28 1/2in).

€7,000 - 10,000
£6,100 - 8,700
US$6,900 - 9,800

Provenance:
With 'Il Marzocco', Florence (according to a label to the reverse,
as Furini)

We are grateful to Dr. Francesca Baldassarri for confirming the attribution to Simone Pignoni on the basis of physical inspection in 2013.

39
ERMANNO STROIFFI (PADOUE 1616-1693 VENISE)
Elie ressuscite le fils de la veuve de Sarepta
Elijah and the widow of Zarephath
huile sur toile
oil on canvas
100 x 147cm (39 3/8 x 57 7/8in).

€8,000 - 12,000
£7,000 - 10,000
US$7,800 - 12,000

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 at 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.

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

40

40
LIBORIO RICCIO
(MURO LECCESE 1720-1785)
Moïse fait jaillir de l'eau du rocher
Moses striking the rocks
huile sur toile
oil on canvas
91.2 x 137.5cm (35 7/8 x 54 1/8in).

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

Provenance:
Luigi Maggiulli (1828-1914, according to an inscription on the reverse)

The present composition is related to a *modello* by Corrado Giaquinto, Liborio Riccio's master, made in preparation for the fresco of the Choir in the Church of Santa Croce in Gerusalemme, Rome, which has now disappeared.
Another similar composition with few differences, by Corrado Giaquinto, is conserved at the Musée Magnin, Dijon (1938 E 736).

41

41
GIULIO CARPIONI
(VENISE 1613-1679 VICENCE)
La Sainte Famille
The Holy Family
huile sur toile
oil on canvas
112.8 x 92.8cm (44 7/16 x 36 9/16in).

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

42
PAIRE DE CHANDELIERS EN ARGENT PAR FRANZISKUS (FRANCIS) MULLER, ALLEMAGNE, XVIIIe SIECLE
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)

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

Provenance:
Private German Collection

43
GRANDE TASSE ET SOUCOUPE, MEISSEN, VERS 1713-15
AN EARLY MEISSEN BEAKER AND SAUCER, CIRCA 1713-15
Each applied with three moulded prunus branches, the beaker with a double footrim, *the saucer: 14.1cm diam.; the beaker: 7.9cm high,* incised Japanese Palace inventory number N=397-/ W to both, incised / inside footrim of beaker (2)

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

Provenance:
The Royal collections of Saxony, Japanese Palace, Dresden;
Martha L. Isaacson Collection, Seattle, sold by Sotheby's New York, 22 May 2001, lot 177;
Private Collection, sold by Bonhams London, 18 June 2014, lot 32

The 1770 inventory of the Japanese Palace records: '*Sieben Dutzendt und (9)8. Stück detto Chocolaten Becher, mit belegten Blümgen, ohne Henckel, 3½. Zoll hoch, 3¼. Zoll in Diam: nebst Drey Dutzendt und 6. Stück dazu gehörigen Unterschaalen, 1¼. Zoll tief, 5½. Zoll in Diam: No. 397, einige defect*' [Seven dozen and 8 ditto chocolate beakers with applied flowers, without handles [...] along with three dozen and 6 matching saucers...].

Two similar beakers with the same inventory number are in the Wark Collection (U. Pietsch, Early Meissen Porcelain The Wark Collection (2011), nos. 27-28, and four more remain in the Porzellansammlung in Dresden (one illustrated together with a Chinese, Dehua, example by U. Pietsch, Meissener Porzeelan und seine ostasiatischen Vorbilder (1996), p. 23).

42

(reverse)

43

44
GRAND BOL A THE ET SA SOUCOUPE EN PORCELAINE DE STYLE KAKIEMON, MEISSEN, CIRCA 1730-1735
A MEISSEN LARGE TEABOWL AND SAUCER, CIRCA 1730-1735
Painted in Kakiemon style with flowering chrysanthemum branches, the shaped rims edged in brown, *the saucer: 14.5cm across; the beaker: 7.4cm high,* crossed swords marks in underglaze-blue (restored rim chip to teabowl) (2)

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

Provenance:
With Newman & Newman, London (paper label to saucer)

44

45

46

47

45
TASSE A DEUX ANSES ET SOUCOUPE, MEISSEN HAUSMALER, VERS 1725
A MEISSEN HAUSMALER DOUBLE-HANDLED BEAKER AND SAUCER, CIRCA 1725
Decorated in Augsburg in the Seuter workshop, the beaker with ear-shaped handles, the saucer with fluted moulding to the reverse embellished in gold with scrollwork, dots and single panels, both saucer and cup decorated with detailed chinoiserie scenes in tooled gilding including two chinoiserie figures seated at a table and the reverse with two figures admiring an elaborate tea tray placed on a low table, the saucer with three figures near a fountain, set in a quatrefoil cartouche of solid gilding, the interior of the cup also gilt, *the beaker: 8.3cm high* (minor rubbing) (2)

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

46
TASSE A DEUX ANSES ET SOUCOUPE, MEISSEN HAUSMALER, VERS 1725
A MEISSEN HAUSMALER DOUBLE-HANDLED BEAKER AND SAUCER, CIRCA 1725

Decorated in Augsburg in the Seuter workshop, the saucer with fluted moulding to the reverse picked out in gold with scrollwork, dots and single panels, both saucer and cup decorated with detailed and well preserved chinoiserie scenes in tooled gilding including two figures in an elaborate tea ceremony, and two seated figures drinking tea, a lit candle between them, the saucer with figures smoking and drinking tea, and an attendant holding a bird perched in a ring, all set in a quatrefoil cartouche of solid gilding, *the beaker: 8.5cm high* (minor rubbing) (2)

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

47
RARE TASSE ITALIENNE A DEUX ANSES, PROBABLEMENT COZZI, ACCOMPAGNEE D'UNE SOUCOUPE MEISSEN LA TASSE DATE DU TROISIEME QUART DU XVIIIe SIECLE, LA SOUCOUPE VERS 1735
A VERY RARE ITALIAN DOUBLE HANDLED BEAKER, POSSIBLY COZZI, TOGETHER WITH A MEISSEN SAUCER, THE BEAKER THIRD QUARTER 18TH CENTURY, THE SAUCER CIRCA 1735
The beaker with two branch handles picked out in gilding, the scenes on either side including chinoiserie figures in various pursuits, one with a large bell-tower and unicorn, the other with a figure seated on an architectural construction smoking a pipe and being handled a chocolate beaker, the rims with lobed gilt bands, the saucer with *Hausmaler* gilding and a central cartouche of chinoierie figures in various pursuits on a scrollwork base, the edge with c-scroll border, *the cup 7.6cm high, the saucer 13cm diam.,* (minor rubbing) (2)

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

The absence of red bole associated with the underpainting securing gilding on Doccia porcelain leads one to think this cup is likely a replacement of a Meissen piece produced by the Cozzi factory, the grey paste seems to confirm this. There are few examples of pieces of this kind made by the Cozzi factory. There is another example of a copy directly after the Meissen original in the Cavalli service, for which several pieces were reproduced by Cozzi as replacements or additions to that famous armorial service delivered to Venice in the 1740s. An example of a cup and saucer from this service is in the British Museum.

(detail)

48
TRES RARE THEIERE AVEC SON COUVERCLE DE MEISSEN HAUSMALER, LA PORCELAINE VERS 1720
A VERY RARE MEISSEN HAUSMALER TEAPOT AND COVER, THE PORCELAIN CIRCA 1720, THE DECORATION SLIGHTLY LATER
Decorated in Augsburg with four hunting scenes *after Ridinger*, in the workshop of Abraham Seuter, moulded with a grotesque mask at the base of the spout, picked out in gilding on the eyes and mouth, a moulded band of tasselled lambrequins, alternated by the four hunting scenes in grisaille and iron-red and incarnate, the domed cover with similar scenes and moulded flower sprigs, picked out in gilding, *13cm high,* (cover restored, filled in chips to edge of rim of pot) (2)

€8,000 - 12,000
£7,000 - 10,000
US$7,800 - 12,000

Provenance:
The Property of a European Nobleman, dec'd., sold by Sotheby's London, 29 June 1982, lot 39 (where catalogued as Seuter or Auffenwerth decoration);
Private European collection

49

50

49
D'APRES SIR PETER PAUL RUBENS, XVIIe SIECLE
L'Adoration des Bergers ; L'Adoration des Mages
The Adoration of the Shepherds; and The Adoration of the Magi
une paire, huile sur toile
a pair, oil on canvas
101 x 75.6cm (39 3/4 x 29 3/4in). (2)

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

The present paintings are derived from the Sir Peter Paul Rubens's originals: *The Adoration of the Shepherds* now in the Musée des Beaux-Arts de Rouen (1803.6) and the *Adoration of the Magi* for the Sint-Jans kerk, Mechelen.
Both of these paintings were probably known by the present artist through the engravings.

50
ATTRIBUE A ABRAHAM BRUEGHEL
(ANVERS 1631-1697 NAPLES)
L'ange de l'Annonciation entouré d'une guirlande de fleurs
The angel of the Annunciation within a garland of flowers
huile sur toile
oil on canvas
61.7 x 51.2cm (24 5/16 x 20 3/16in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

51
ATELIER DE PETER PAUL RUBENS (SIEGEN 1577-1640 ANVERS)
Vierge à l'Enfant
The Madonna and the Child
huile sur panneau
oil on panel
39 x 31.5cm (15 3/8 x 12 3/8in).

€12,000 - 15,000
£10,000 - 13,000
US$12,000 - 15,000

Provenance:
Sale, Sotheby's, London, 28 October 1999, lot 299 (as attributed to Erasmus II Quellinus)

The present painting is based on a (probably) lost painting by Peter Paul Rubens.
The composition was known through the engraving by Hans Witdoeck (see British Museum (1927,0518.98)).

51

52 TP
BLASON PORTUGUAIS ARMORIE EN BOIS SCULPTE, PARTIELLEMENT DORE ET A DECOR POLYCHROME XVIIIe SIECLE
A PORTUGUESE ARMORIAL PARCEL-GILT AND POLYCHROME DECORATED SHIELD
18TH CENTURY
Of shaped form, surmounted by a winged helmet and an egg-and-dart upper moulding, with foliate sprays and shell-shaped apron, depicting the arms of families Pereira, Sousa de Arronches, Alcoforado, Peixoto Sa, Sampaio and Elmo, *131cm wide, 107cm high (51 1/2in wide, 42in high).*

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

52

53

54

53
ECOLE TOSCANE, XVIIe SIECLE
David et Goliath
David with the head of Goliath
huile sur toile
oil on canvas
90.2 x 71.3cm (35 1/2 x 28 1/16in).

€10,000 - 12,000
£8,700 - 10,000
US$9,800 - 12,000

54 TP
D'APRES ANTONIO ALLEGRI, DIT LE CORREGE, XVIIIe SIECLE
Vierge à l'Enfant, saint Jérôme, sainte Marie Madeleine, saint Jean le Baptiste et un ange
The Madonna and Child with Saints Jerome, Mary Magdalene, John the Baptist and an angel
huile sur toile
oil on canvas
206 x 138.3cm (81 1/8 x 54 7/16in).
sans cadre
unframed

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

The present work is after Correggio's original, now in the Galleria Nazionale, Parma.

55
GRANDE FIGURE EN PORCELAINE BLANCHE REPRESENTANT L'APOTRE PAUL, VIENNE, TROISIEME QUART DU XVIIIe SIECLE
A LARGE VIENNA WHITE FIGURE OF THE APOSTLE PAUL, THIRD QUARTER 18TH CENTURY
Clutching his robes and holding a sword, with his right arm raised, standing on a slab base, *47.5cm high,* shield mark in underglaze-blue (restoration to fingers and toes)

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

Provenance:
Dr. Gottfried Eissler (1862-1924), Vienna, by 1904;
Sold from the estate of the above, Auktionshaus für Altertümer Glückselig, Vienna, 6-7 May 1925, lot 221

Literature:
E.W. Braun, Alt-Wiener Porzellan, in Kunst und Kunsthandwerk, VII (1904), pp. 213-214;
J. Folnesics/ E.W. Braun, Geschichte der K.K. Wiener Porzellanmanufaktur (1907), p. 165;
Brigitte Tietzel, Joh. Joachim Kaendlers "Grosse Hofbestellung" für Papst Clemens XIV. und die Wiener Folgen, in Keramos 153 (1996), ill. 17, p. 142

Exhibited:
Vienna, K.K. Oesterreichisches Museum für Kunst und Industrie, *Alt-Wiener Porzellan*, March-May 1904, cat. no. 649

See Brigitte Tietzel (Literature above) for an interesting discussion of the large Vienna altar garniture figures and their relationship to the well-known Meissen garnitures by J.J. Kaendler. Another Vienna example of the Apostle Paul, mounted on a neo-classical socle, is part of an altar garniture including both Meissen and Vienna figures. The author concludes (p. 148) that this garniture is composed of elements of two different gifts: a Meissen garniture given to Pope Clemens XIV, and a Vienna garniture likely given by the Empress Maria Theresia to Pope Pius VI. The Vienna figures are dated to 1778-79 as the altar candlesticks in the garniture have Viennese silver mounted dated 1779. The bases of the Vienna figures have concave sides that differ from the present lot, however, and it is possible that this figure of the Apostle Paul is earlier in date.

A different, slightly larger white Vienna figure of the Apostle Paul, dated 1744-49, is in the Museum für Angewandte Kunst, Vienna (inv. no. Ke 6584).

Kunst und Kunsthandwerk VII. Jahrgang (104) Heft 5, p. 224

Dr. Gottfried Eissler (1862-1924)

(detail)

56
ECOLE NAPOLITAINE, XVIIIe SIECLE
Portrait d'un castrat, supposé être Carlo Boschi, dit le Farinelli, avec une partition de Scarlatti
Portrait of a castrato, said to be Carlo Boschi, called Farinelli, with a music score by Scarlatti
huile sur toile
oil on canvas
115 x 89.3cm (45 1/4 x 35 3/16in).
sans cadre
unframed

€10,000 - 15,000
£8,700 - 13,000
US$9,800 - 15,000

Provenance:
With Galleria Salamon, Milan, in 1998 (as by Giacomo Ceruti)
Private collection, Milan

Federico Zeri attributed the present canvas to the Neapolitan School, XVIII century, although it has been previously given to Giuseppe Pascaletti (1699-1757) and Giovanni Battista Lampi (1751-1830) in the past (see photo 64665, Fototeca Zeri).

(detail)

57
DEUX COMMODES POUVANT FORMER PAIRE D'EPOQUE LOUIS XV EN MARQUETERIE FLORALE ET GEOMETRIQUE, ORNEMENTATION DE BRONZE DORE, UNE COMMODE PORTANT L'ESTAMPILLE DE PIERRE-HARRY MEWESEN MILIEU DU XVIIIe SIECLE
A NEAR PAIR OF LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND FRUITWOOD MARQUETRY AND PARQUETRY BOMBE COMMODES, ONE BEARING THE STAMP OF PIERRE-HARRY MEWESEN
MID-18TH CENTURY
Each with white-veined red (rance) shaped and moulded marble top, opening with two drawers sans traverse centred by a large medallion with foliate and floral sprays within a rocaille pierced ormolu encadrement, flanked by geometric shaped trellis ground with a further framing encadrement border, the sides conformingly inlaid with trellis motif, on cabriole legs headed by pierced foliate chutes centred by a cabochon and terminating with pierced foliate sabots, one commode stamped 'P.H.MEWESEN', minor differences to the mounts and in size, partly regilt and probably partly remounted, *146cm wide, 67.5cm deep, 89cm high (57in wide, 26 1/2in deep, 35in high). And 152cm wide, 64cm deep, 89cm high (60in wide, 25in deep, 35in high), respectively* .

€40,000 - 50,000
£35,000 - 44,000
US$39,000 - 49,000

Pierre-Harry Mewesen, *Maître ébéniste* in 1766.

58

(reverse)

58
PETIT BUREAU DE PENTE D'EPOQUE LOUIS XV EN MARQUETERIE DE BOIS SATINE, AMARANTE ET PALISSANDRE, DANS LE GOUT DE B.V.R.B
MILIEU DU XVIIIe SIECLE
A LOUIS XV BOIS SATINE, AMARANTH AND ROSEWOOD MARQUETRY SMALL BUREAU DE PENTE IN THE MANNER OF B.V.R.B
MID-18TH CENTURY
Overall veneered with foliate sprays within shaped encadrements, the slant front enclosing a writing surface lined in brown leather and an interior fitted with four quarter-veneered drawers and a well, the frieze with a long drawer, on cabriole legs, *40cm wide, 32cm deep, 84cm high (15 1/2in wide, 12 1/2in deep, 33in high).*

€10,000 - 15,000
£8,700 - 13,000
US$9,800 - 15,000

59
CRACHOIR, MEISSEN, VERS 1740
A MEISSEN SPITTOON, CIRCA 1740
Painted in Kakiemon style with flowering branches, scattered sprigs and banded hedges, applied with a loop handle, the rim edged in brown, *9.8cm high, 10.8cm wide,* crossed swords mark in underglaze-blue

€1,200 - 1,500
£1,000 - 1,300
US$1,200 - 1,500

59

60

60
ASSIETTE OCTAGONAL, 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)

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

61
VASE EN PORCELAINE, MEISSEN, VERS 1740
A VERY LARGE AND RARE MEISSEN VASE, CIRCA 1740
With a moulded stiff-leaf border to shoulder and around the base, decorated in Kakiemon style with two standing *bijin* [beautiful ladies], each holding a sprig of prunus and chrysanthemum respectively, alternated by two large scenes of banded hedges with the same flowers, each surmounted by a bird, neck and base with scattered Kakiemon sprigs, standing on a heightened footrim, *22cm high,* crossed swords in underglaze-blue, impressed 21 (rim slightly reduced)

€10,000 - 12,000
£8,700 - 10,000
US$9,800 - 12,000

61

62

63

62
ECOLE HOLLANDAISE XVIIe SIECLE
Portrait de gentilhomme
Portrait of a gentleman
huile sur panneau
oil on panel
42.8 x 31.3cm (16 7/8 x 12 5/16in).
sans cadre
unframed

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

64

63
PAIRE DE BOUGEOIRS DE STYLE LOUIS XIV EN BRONZE DORE XIXe SIECLE
PAIR OF LOUIS XIV STYLE ORMOLU CANDLESTICKS
19th CENTURY
Each with triangular faceted tapering shaft with trellis motif surmounted by shaped nozzle with flowerhead filled panels and beaded drip-pan, on a hexagonal base with scrolling panels centred by espagnolette masks and shells, and beaded border, *23.5cm high 9in high).*

€1,000 - 1,500
£870 - 1,300
US$980 - 1,500

64
BIBLIOTHEQUE BASSE EN PLACAGE D'AMARANTE ET FILETS D'EBENE
DEBUT DU XVIIIe SIECLE
A FRENCH AMARANTH AND EBONY BANDED BIBLIOTHEQUE BASSE
EARLY 18TH CENTURY
Of rectangular form with rounded front angles, the top and base with brass moulding, opening with two glazed domed doors, enclosing shelves, on a shaped moulded plinth (to be sold without the books visible on the illustration) , *127cm wide, 41cm deep, 103cm high (50in wide, 16in deep, 40 1/2in high).*

€1,000 - 1,200
£870 - 1,000
US$980 - 1,200

65

65
CERCLE DE FRANÇOIS DE TROY
(TOULOUSE 1645-1730 PARIS)
La compagnie musicale
A Musical Gathering
huile sur toile
oil on canvas
46.5 x 57.5cm (18 5/16 x 22 5/8in).

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

Provenance:
Sale, Delon-Hoebanx, Paris, 30 June 2020, lot 123 (as Attributed to Louis de Silvestre)

66
EXCEPTIONNEL GRAND GROUPE DE SAINT-CLOUD, VERS 1760
AN EXCEPTIONALLY LARGE SAINT-CLOUD GROUP, CIRCA 1760
Modelled with a woman carrying a basket of flowers on her head and being embraced by a man, another man lying on some rockwork looking up at them, the rockwork base applied with leafy branches, *34cm high* (some restoration and minor losses)

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

66

An important horloge de parquet after a design by Juste-Aurèle Meissonnier

67
IMPORTANTE HORLOGE DE PARQUET D'EPOQUE REGENCE EN BOIS SATINE ET AMARANTE, ORNEMENTATION DE BRONZE CISELE ET DORE, D'APRES UN DESSIN DE JUSTE-AURELE MEISSONNIER, ESTAMPILLE DE E.J.CUVELLIER DEUXIEME QUART XVIIIe SIECLE
AN IMPORTANT REGENCE ORMOLU-MOUNTED BOIS SATINE AND AMARANTH LONGCASE CLOCK, AFTER A DESIGN OF JUSTE-AURELE MEISSONNIER, THE CASE STAMPED E.J.CUVELLIER
SECOND QUARTER 18TH CENTURY
The lyre-shaped case fitted with a bust of Louis XIV depicted as a Emperor, before seven gilt bronze cords simulating that of a lyre, flanked by scrolling upswept acanthus sprays, the sides with parquetry ornated with ribbon-tied musical trophies, surmounted by the circular enamelled and brass dial, with Roman and Arab chapters, surmounted by a figure of Diana holding an arch flanked by a cherub and a dog, with floral swags on both sides, the lower shaped section with ribbon-tied foliate husks and centred by a large sea-monster mask headed by a pierced stylised shell motif, above a further socle mounted with delicate oak foliate branches, C-scrolls and shaped sabots surmounted by acanthus, the case overall banded with brass and ebony filets, the back of the case stamped 'E. J. CUVELLIER', the later associated movement signed 'J. P. Du Commun à Paris', regilt, partly remounted ,
85cm wide, 39cm deep, 220cm high (33in wide, 15in deep, 86 1/2in high).

€100,000 - 120,000
£87,000 - 100,000
US$98,000 - 120,000

Provenance:
Private French Collection;
Weschler's Auctioneers, Rockville, Maryland, 20 February 2015, lot 213, (USD 76,000);
Estate of Guy Martin, Jr., by inheritance from:
Edith Kingdon Gould (1920-2004);
Kingdon Gould, Sr. (1887-1945);
George Jay Gould I (1864-1923).

Related Literature:
Peter Fuhring, *Juste-Aurèle Meissonnier, Un génie du rococo 1695-1750*, 1999, pp.175-179.
J.Aronson, *Encyclopedia of Furniture*, 3rd Edition, 1965, p.220
A. Pradère, *Les ébénistes Français de Louis XIV à la Révolution*, Paris, 1989, p.134, fig. 96.

The horloge de parquet presented here belongs to a small group of at least two other related horloges de parquet called 'à la lyre' known at the present time.
The most celebrated one being originally in the collection of the 18th century painter Charles-Antoine Coypel, who became premier peintre du roi after his father's death in 1722, and Director of the Académie Royale in 1747. In the sale following the death of Charles-Antoine Coypel in 1753, lot 579 was recorded as : 'Une pendule à secondes qui donne l'heure du temps vrai, la course du soleil, le jour et la date de la semaine, le mouvement est de Monsieur Claude Martinot et la caisse de Monsieur Meissonnier'. During that sale, it was purchased by the eminent French horologist Julien LeRoy, who then resold it a few years after. This horloge is presently conserved in the collection of the French group AXA, in the Hôtel de la Vaupalière in Paris. It is interesting to note that the case is described as being conceived by Juste-Aurèle Meissonnier (1695-1750) who must have designed this horloge de parquet circa 1725-27. The complicated astronomical movement of the Coypel horloge de parquet is signed 'Claudius Martinot / invenit, et fecit.' and dated 1727.

The second related horloge de parquet, stamped by François Duhamel was sold on 9 July 1931 at Christie's London. Very much similar in form, the Christie's horloge shares the same if not identical sea monster pierced stylised shell motif to the lower section as our horloge, as well as the lyre ormolu cords, but with a few other differences in the ormolu scheme, and without the bust depicting Louis XIV found on our horloge. Both ormolu groups to the top of the movement cases differ from each other, our horloge is headed by a group depicting Diana the huntress, while the Coypel's example is mounted with a group depicting 'Amour et Psyche' and the Christie's clock stamped by the ébéniste Duhamel

(*maître ébéniste* in 1750) is headed by a group of cherubs playing. It is conceivable that Duhamel was fascinated by the earlier and very innovative Meissonnier's lyre-shaped design and decided to reproduce it a few decades after, since his *maîtrise* dates from 1750. Christie's 1931 horloge was most probably later on in the French & Co. collection, as illustrated in J.Aronson, *Encyclopedia of Furniture*, 3rd Edition, 1965, p.220. The horloge was subsequently sold at Sotheby Parke Bernet, New York, 9 October 1971, lot 147. And most probably the same one sold again at Bonhams New York, 24 April 2013, lot 1143.

Anonymous engraving, design of horloge de parquet 'à la lyre', probably by Juste-Aurèle Meissonnier, Bibliothèque de l'Ensba, 22620, f.43

Horloge de parquet Christie's London, 9 July 1931, lot 92.

Coypel's horloge de parquet by Meissonnier, movement by Martinot, AXA group, Hôtel de la Vaupalière, Paris

The Duhamel stamp is equally present alongside that of Balthazar Lieutaud on a related régulateur conserved in the Musée des Arts et Métiers in Paris. However, more Louis XV in treatment, another two almost identical models as the one in the Musée des Arts et Métiers are stamped respectively Jacques Dubois and attributed to Jacques Pierre Latz, showing the difficulties of attributions and of the paternity of the designs and makers.

An 18th century engraving reproduced here (Bibliothèque de l'Ensba, 22620, f.43) depicts the model of our horloge de parquet, with only minor differences. Unfortunately, the border of this design is slightly cut out, therefore no inscription, signature nor engraver is visible. It is however plausible to assume that the engraving could be that of Juste-Aurèle Meissonnier, before 1727, as his name is mentioned in the sale description of the horloge sold from the Coypel sale. Juste-Aurèle Meissonnier (1695-1750), born in Turin, was a goldsmith, sculptor, painter, architect and most of all a furniture designer. He owes his extravagant decorative style to his italian origins and mastered the flamboyant style of rococo like no one else. Meissonnier worked his whole life in Paris where he became appointed by Louis XV as *Dessinateur de la chambre et du cabinet du roi*. His books of design: *Livres d'ornements en trente pièces*, and *Ornements dela carte chronologique* are conserved in the collection of the Cooper-Hewitt, National Design Museum.

The ormolu group of Diana the huntress which is on our horloge above the clock case appears to be a group often used by Charles Cressent (1685-1768) on other pieces of furniture he has executed, as on the pendule Crozat, and on various cartonniers attributed to him. Cressent was known to have designed and produced his own ormolu mounts for his furniture; this upset some of his fellow ébénistes as well as the corporation of the *fondeurs-ciseleurs* and for this reason, he had constant problems with the corporations and was sued various times. Known to excel in the manufacturing of longcase clocks, Cressent produced related cases to the horloge de parquet here presented, such as the Régulateur de parquet veneered in bois satiné, amaranth and parquetry, with its ormolu Chronos cresting in the English Royal Collection (RCIN30035), illustrated in A. Pradère, *Les ébénistes Français de Louis XIV à la Révolution*, Paris, 1989, p.134, fig. 96.

The only present *estampille* on our horloge de parquet is that of E.J.Cuvellier. A rather unknown ébéniste whose stamp is found only on a few pieces of furniture, some of them being important. Not mentioned in 1953 on the Salverte book of *Les ébénistes du XVIIIème siècle*, Cuvellier has been more recently discovered to have worked during the second half of the 18th century. Due to the diversity of style of the few pieces of furniture bearing his stamp, it has been assumed that he often acted more as a restorer than as a maker. Cuvellier's stamp is for instance to be found, among other pieces, on an ebony eight-leg bureau plat (closely related to the celebrated bureau plat of Lalive de July, attributed to Joseph Baumhauer), formerly in the collection of Sir Anthony de Rothschild (sold Hôtel Georges V, Paris, 15 November 1983, lot 46). It can be therefore assumed that as well on our horloge de parquet, Cuvellier must have acted as a restorer, as no other such piece is known to have been made by Cuvellier, while the form, veneer and ormolu scheme is much more in line with the production of Cressent.

George Jay Gould I (1864-1923), was a financier and son to Jay Gould, the railroad magnate, one of the richest fortune of the Gilded Age America, leading the Denver and Rio Grande Western railroad as well as the Western Pacific Railroad. A notorious art collector, George inherited in 1892 the Gould fortune and his father's railroad holdings.

68

68
ATTRIBUE A FRANÇOIS EISEN
(BRUXELLES 1695-1778)
La Continence de Scipion
The Continence of Scipio
huile sur panneau
oil on panel
56 x 69cm (22 1/16 x 27 3/16in).

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

Provenance:
Probably P. J. de Waepenaert, his sale, Bruges, 30 May 1774, n° 116.
Probably De Hulstere, his sale, Brussels, 17 April 1810, n° 30.
Private Collection, France

We are grateful to François Marandet for suggesting the attribution to François Eisen (private communication 15 September 2021).

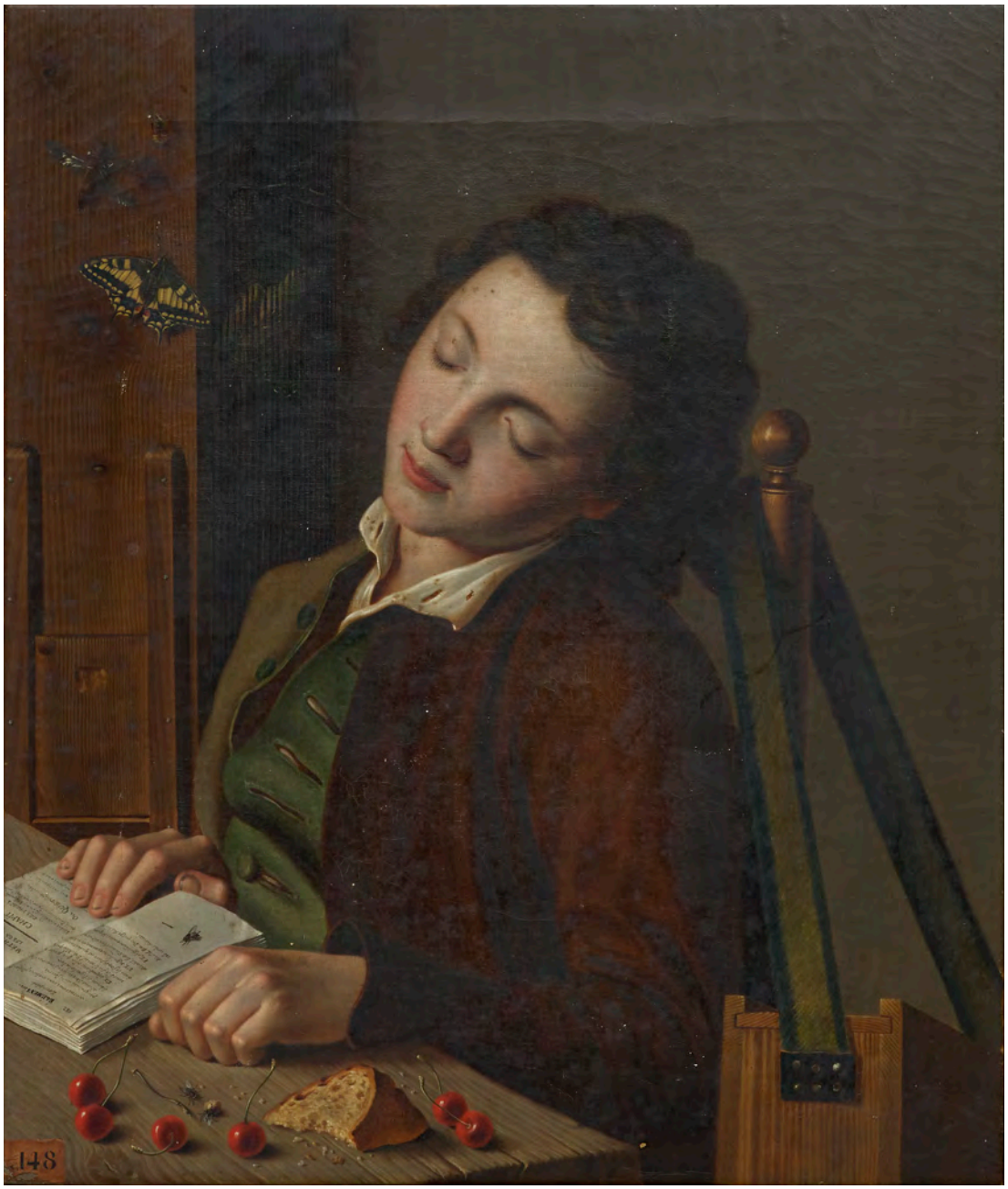
69

69
CARTONNIER D'EPOQUE LOUIS XVI EN MARQUETERIE DE BOIS DE ROSE, AMARANTE ET BOIS TEINTE VERT, ESTAMPILLE DE ROGER VANDERCRUSE, DIT LACROIX
DERNIER QUART XVIIIe SIECLE
A LOUIS XVI TULIPWOOD, AMARANTH AND GREEN-STAINED WOOD MARQUETRY CARTONNIER, ROGER VANDERCRUSE (DIT LACROIX)
LAST QUARTER 18TH CENTURY
The white-veined red marble top above an arrangement of ten variously sized gilt-tooled green leather lined cardboard boxes by Tassin, above two doors enclosing a shelf and inlaid with flowering gadrooned twin-handled vases surmounted by laurel leaves draping, on a checker ground, with ormolu apron, the sides panelled, on small tapering legs terminating in gilt-bronze sabots, stamped 'R.V.L.C' and 'JME', one carboard box with printed label for Tassin 'Fabricant de Boîtes de carton en tous genres....', *106cm wide, 37cm deep, 151cm high (41 1/2in wide, 14 1/2in deep, 59in high).*

€7,000 - 9,000
£6,100 - 7,900
US$6,900 - 8,800

Roger Vandercruse (dit Lacroix) *Maître ébéniste* in 1755.

A 1780's engraving for a related unusual type of cartonnier called 'Secrétaire à archives' features in an album 'recueil des Oeuvres diverses' of the decorator and designer Richard Lalonde.



70
PIERRE-JOSEPH GAUTHIER-STIRUM
(BAR-SUR-SEINE 1787-1851 SEURRE)
Portrait de jeune homme endormi
The sleeping boy
signé et daté 'P. J.h Gauthier-Stirum inv.t 1824.' (au centre, au revers)
signed and dated 'P. J.h Gauthier-Stirum inv.t 1824.' (centre, on the reverse)
huile sur toile d'origine
oil on canvas, unlined
67 x 56cm (26 3/8 x 22 1/16in).
étiquette avec numéro d'inventaire '148' (en bas à gauche)
with inventory label '148' (lower left)

€7,000 - 10,000
£6,100 - 8,700
US$6,900 - 9,800

Provenance:
In the collection of the present owner's family for more than 50 years

This figure of the boy is based Pietro Antonio Rotari (1707-1762), *The Sleeping Boy*, now in the Staatliche Kunstsammlungen Dresden (Inv.-No. S 170).

71

(detail)

72

71
SUCRIER COUVERT, HAUSMALER DE MEISSEN, VERS 1720, DECORATION DE 1730
A MEISSEN HAUSMALER SUGAR BOX AND COVER, CIRCA 1720, THE DECORATION CIRCA 1730
The box painted with a continuous chinoiserie scene of a figure, birds and buildings amidst flowering shrubs, between gilt bands, the cover with similar scenes and bands of puce trellis and scrolling foliate and flowering branches, the rim and tip of finial gilt, *11.2cm long, 8cm high* (tiny chip to inside edge of rim) (2)

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

72
DEUX TASSES A THE ET SOUCOUPE, MEISSEN HAUSMALER, TROISIEME QUART DU XVIIIe SIECLE
TWO MEISSEN HAUSMALER TEACUPS AND SAUCERS, THIRD QUARTER 18TH CENTURY
Each painted in the workshop of F.F. Meyer of Pressnitz, one moulded with branches of Prunus, heightened in gilding on the cup, the saucer decorated with cossacks on horseback, the other painted with elegant couples in landscapes, gilt scrollwork borders to the rims, *the cups: 4.8cm high; the saucers: 13.5-13.8cm diam.,* crossed swords marks in underglaze-blue, impressed numerals (one cup with restored handle) (4)

€1,000 - 1,500
£870 - 1,300
US$980 - 1,500

73

73
CERCLE DE NICOLAS POUSSIN
(LES ANDELYS 1594-1665 ROME)
Jacob rencontre Rachel au puits
Jacob and Rachel at the well
huile sur toile
oil on canvas
30.9 x 40cm (12 3/16 x 15 3/4in).

€5,000 - 8,000
£4,400 - 7,000
US$4,900 - 7,800

Provenance:
Sale, Finarte, Rome, 16 December 2004,
lot 496

74
PAOLO ANESI (ROME CIRCA 1700-CIRCA 1761)
Paysage boisé animé de figures au bord de l'eau
Wooded landscape with figures, by a river
huile sur toile
oil on canvas
99 x 73cm (39 x 28 3/4in).

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

74

75

76

75
CERCLE DE DAVID VINCKBOONS (MALINES 1576-1629 AMSTERDAM)
Vénus et Adonis
Venus and Adonis
huile sur panneau
oil on panel
17.3 x 31cm (6 13/16 x 12 3/16in).

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

76
GRANDE ET TRES RARE FIGURE EN PORCELAINE REPRESENTANT UNE SORCIERE AU TAMBOUR, MEISSEN, MILIEU DU XVIIIe SIECLE
A LARGE AND VERY RARE MEISSEN FIGURE OF A WITCH, MID 18TH CENTURY
Modelled by J.J. Kaendler, carrying a drum in the left hand and a stick in the right, wearing a white headcloth, pale-yellow tunic with long brown short-sleeved coat and brown shoes, the base applied with leaves and flowers, *37cm high,* crossed swords mark in blue, incised 34 (some restoration, haircracks)

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

Literature:
M. Newman, Die deutschen Porzellanmanufakturen, I (1977), ill. 169

77

77
CERCLE DE FRANCISQUE MILLET
(ANVERS 1642-1679 PARIS)
Promeneurs près d'un lac Toile
An extensive landscape with figure before a lake
huile sur toile
oil on canvas
75.6 x 111.8cm (29 3/4 x 44in).

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

78
POT A CREME COUVERT MONTE EN ARGENT DORE, MEISSEN, VERS 1723-25
A MEISSEN SILVER-GILT-MOUNTED CREAM POT AND COVER, CIRCA 1723-25
Finely painted with European landscape scenes within gilt scrollwork cartouches filled with Boettger lustre and edged with iron-red scrolls shaded in brown, on three claw feet heightened in gilding and applied with a scrollwork handle, the cover similarly decorated, *10cm high,* three gilt dots

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

78

79

79
PETITE COMMODE ITALIENNE EN PLACAGE DE BOIS DE ROSE ET DE BOIS FRUITIER, ORNEMENTATION DE BRONZE DORE, ROME
DEUXIEME MOITIE DU XVIIIe SIECLE
A ROMAN ORMOLU-MOUNTED TULIPWOOD AND FRUITWOOD INLAID SMALL COMMODE
SECOND HALF 18TH CENTURY
Of shaped form, with moulded mottled marble top, inlaid overall with stylised scrolling foliage, opening with two drawers with rocaille pierced escutcheons, above a wavy apron and on small cabriole legs, *90cm wide, 45cm deep, 83cm high (35in wide, 17 1/2in deep, 32 1/2in high).*

€1,000 - 2,000
£870 - 1,700
US$980 - 2,000

80
PETITE PENDULE D'EPOQUE LOUIS XVI EN BRONZE DORE
FIN XVIIIe SIECLE
A LOUIS XVI ORMOLU MANTLE CLOCK
LATE 18TH CENTURY
The circular dial with Roman and Arabic numerals signed 'Bouchet HGR DU ROY' on a channelled pedestal with ribbon-tie garlands flanked by a seated putto emblematic of love and doves, the shaped rectangular base mounted with swags and on turned toupie feet, the movement inscribed 'Bouchet h du Roy Paris' and numbered 302, *22.5cm wide, 10.5cm deep, 22cm high (8 1/2in wide, 4in deep, 8 1/2in high).*

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

80

81

81 *
PAIRE DE FAUTEUILS A LA REINE D'EPOQUE LOUIS XV EN NOYER, TRAVAIL LYONNAIS
MILIEU DU XVIIIe SIECLE
PAIR OF LOUIS XV WALNUT FAUTEUILS A LA REINE, LYON
MID-18TH CENTURY
Each with shaped rectangular back, waved armrests and cabriole legs, top rail and seat rail centred by floral sprays, upholstered in red silk cut velvet, *70cm wide, 68cm deep, 96.5cm high (27 1/2in wide, 26 1/2in deep, 37 1/2in high).*

€2,000 - 2,500
£1,700 - 2,200
US$2,000 - 2,400

Provenance:
Galerie Pequignot, Lausanne, 1984.

82
D'APRES SIR PETER PAUL RUBENS, XVIIe SIECLE
Silène ivre
The Drunken Silenus
huile sur toile
oil on canvas
66.2 x 63.8cm (26 1/16 x 25 1/8in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

The present composition is after Peter Paul Rubens's original 'The Drunken Silenus', which is now in the Alte Pinakothek, Munich (inv. 319).

82

83

83
PAIRE DE SEAUX A RAFRAICHIR, CHANTILLY, VERS 1740
A PAIR OF CHANTILLY SMALL COOLERS, CIRCA 1740
Each of lobed shape, decorated with flowering shrubs, with branch handles applied at each end with flowers and leaves, brown-edged rims, *11.4cm high, 15cm across handles,* horn marks in iron-red (one with small rim chip) (2)

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

A cooler of the same shape, but slightly different flower decoration, is illustrated in Geneviève Le Duc, Porcelaine tendre de Chantilly (1996), p. 142.

84
VASE COUVERT 'POT-POURRI', SAINT-CLOUD, VERS 1740
A SAINT-CLOUD POT-POURRI VASE AND COVER, CIRCA 1740
The baluster vase pierced and moulded with fluting, applied with flowering and leafy branches, on a rockwork base, the cover pierced and applied with similar flowering branches, *30cm high* (haircrack to base and minor losses)

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

84

85

85
MIROIR VENITIEN EN BOIS SCULPTE ET DORE
MILIEU DU XVIIIe SIECLE
A NORTH ITALIAN CARVED AND GILTWOOD MIRROR, VENICE
MID-18TH CENTURY
Of elaborate cartouche shape, with egg-and-dart moulded border and scrolling foliate surround with floral sprays, the upper section with dragons and centred by an architectural pediment with espagnolette mask framed by C-scrolls and surmounted by a foliate vase, *88cm wide, 133cm high (34 1/2in wide, 52in high).*

€5,000 - 7,000
£4,400 - 6,100
US$4,900 - 6,900

86

86 TP
PETITE CONSOLE D'APPLIQUE D'EPOQUE LOUIS XV EN BOIS DORE
MILIEU XVIIIe SIECLE
A LOUIS XV SMALL GILTWOOD CONSOLE TABLE
MID-18TH CENTURY
The shaped and moulded white-veined red marble top above a pierced C-scroll frieze and on cabriole legs, *74cm wide, 40cm deep, 64cm high (29in wide, 15 1/2in deep, 25in high).*

€500 - 700
£440 - 610
US$490 - 690

87
'ASSIETTE A PALMES' SEVRES, VERS 1780
A SEVRES GREEN-GROUND PLATE (ASSIETTE À PALMES), CIRCA 1780
Painted with fruit and flowers in the centre of the well, the green-ground rim reserved with three cartouches enclosing further flowers surrounded by scrolling floral and foliate gilding, *24.4cm diam.,* interlaced LL monogram in purple, painter's mark for J.-F.-L. de Laroche

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

87

88
PAIRE DE PETITS VASES DE FLEURS AVEC TULIPES, MEISSEN, MOITIE DU XVIIIe SIECLE
TWO SMALL MEISSEN FLOWER POTS MOUNTED WITH PORCELAIN TULIPS, MID 18TH CENTURY
Each applied with scroll handles and moulded with gadrooning, on a splayed foot, painted with scattered flower sprays and edged with gilding, mounted with porcelain tulips, probably 19th century, *17.2cm high,* crossed swords marks in underglaze-blue (some restoration to one pot and flowers) (2)

€800 - 1,200
£700 - 1,000
US$780 - 1,200

88

89
URNE A THE OVALE COUVERTE MONTEE EN ARGENT DORE, MEISSEN, VERS 1755
A MEISSEN OVAL SILVER-GILT MOUNTED TEA URN AND COVER, CIRCA 1755
Painted with scenes of figures in landscapes engaged at various pursuits, on three gilt-edged scroll feet entwined with flowering branches and mounted with a tap, moulded with a basketwork border around the rim, the cover applied with a rose finial, *16.8cm high,* crossed swords mark in underglaze-blue (haircrack) (2)

€800 - 1,200
£700 - 1,000
US$780 - 1,200

89

90

91

92

90
DE A COUDRE DECORE D'UNE SCENE DE *KAUFFAHRTEI*, MEISSEN, XVIIIe SIECLE
A MEISSEN THIMBLE DECORATED WITH A KAUFFAHRTEI SCENE, 18TH CENTURY
Painted with a continuous *Kauffahrtei* scene of merchants at a quayside, edged with gilding, the interior gilt, *2cm high* (very minor rubbing to gilt interior)

€800 - 1,000
£700 - 870
US$780 - 980

91
DES A COUDRE DECORES DE FLEURS, MEISSEN, VERS 1760-70
TWO MEISSEN THIMBLES DECORATED WITH FLOWERS, CIRCA 1760-70
Each painted with flower garlands and gilt interiors, one with panels with blue-scale pattern and a gilt scrollwork border, the other with a band of puce scale pattern and lobed edge, the top painted with fruit and flowers, *1.9-2cm high* (minor wear to gilt interiors) (2)

€800 - 1,200
£700 - 1,000
US$780 - 1,200

92
CASSEROLE EN PORCELAINE A DECOR EN CAMAIEU ROSE DE SCENES GALANTES, MEISSEN, VERS 1745
A MEISSEN SAUCEPAN AND COVER, CIRCA 1745
Modelled by J.J. Kaendler, on three gilt-edged scroll feet, the handle base with gilt-edged leaves, painted in puce monochrome with three landscape vignettes depicting Watteauesque couples in park settings, the rims with gilt borders of trellis panels and scrollwork, the cover applied with a lemon finial with leaf terminals, together with a later gilt-metal pierced circular gallery for mounting as a pot-pourri, *16.5cm diam.; 18.5cm high,* crossed swords mark in underglaze-blue (restored haircrack to rim of dish) (3)

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

The model is mentioned by Kaendler in his work records in April and September of 1745 (R. Rückert, Meissener Porzellan (1966), no. 576).

93
COUPLE D'AMOUREUX, MEISSEN, VERS 1746
A MEISSEN GROUP OF LOVERS, CIRCA 1746
Modelled by J.J. Kaendler, with an elegant couple embracing, the lady wearing a gown decorated with *indianische Blumen* and applied with blue bows and yellow shoes, the gentleman wearing a white jacket and waistcoat edged in gilding and black trousers, the base applied with leaves and flowers, *12cm high,* traces of crossed swords mark in blue (some restoration)

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

93

94
ATTRIBUE A ALEXANDRE JOHANN THIELE (ERFURT 1685-1752 DRESDE)
Paysage champêtre animé de figures et d'une église
A river landscape with figures before a church
porte une inscription 'A. Thiele'
(au centre, au revers)
bears a inscription 'A. Thiele'
(centre, on the reverse)
huile sur panneau
oil on panel
25.7 x 39.2cm (10 1/8 x 15 7/16in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

Provenance:
In the collection of the present owner's family for more than 50 years.

94

95
ECOLE ALLEMANDE, XVIIIe SIECLE
Paysage champêtre animé de bûcherons
An extensive landscape with woodcutters
porte une signature 'Jan Both'
(en bas au centre)
bears signature 'Jan Both' (lower centre)
huile sur panneau
oil on panel
35 x 47cm (13 3/4 x 18 1/2in).

€2,500 - 3,500
£2,200 - 3,100
US$2,400 - 3,400

95

96

97

99

96
BEURRIER OVALE EN PORCELAINE, MEISSEN, VERS 1740-1750
A MEISSEN OVAL BUTTER BOX AND COVER, CIRCA 1740-50
Painted in underglaze-blue with flowers and foliage, applied with two scroll handles, the cover with a pinecone finial, *15cm across,* crossed swords marks in underglaze-blue, impressed 31 and three dots (tiny flat chip to edge of cover) (2)

€800 - 1,200
£700 - 1,000
US$780 - 1,200

97
TASSE A CHOCOLAT ET SA SOUCOUPE POLYLOBEES EN PORCELAINE, MEISSEN, TROISIEME QUART DU XVIIIe SIECLE
A MEISSEN LOBED CHOCOLATE CUP AND SAUCER, THIRD QUARTER 18TH CENTURY
Decorated with alternating panels of Kakiemon style flowers and panels with scrolls reserved on an iron-red ground, the cup applied with a scroll handle, *the cup: 7cm high; the saucer: 14.2cm across,* crossed swords marks in underglaze-blue (haircrack to top of handle) (2)

€1,000 - 1,500
£870 - 1,300
US$980 - 1,500

Provenance:
With Newman & Newman Antiques, London
(paper label to saucer underside)

98
ASSIETTE CREUSE EN PORCELAINE, VIENNE, VERS 1744-1749
A VIENNA SOUP PLATE, CIRCA 1744-1749
Painted with scattered flower sprigs, *24cm diam.,* impressed shield mark and numeral 8, incised X (minor wear)

€250 - 350
£220 - 310
US$250 - 340

Illustrated online

99
TASSE EN PORCELAINE A FOND TURQUOISE ET SOUCOUPE, MEISSEN, VERS 1750
A MEISSEN TURQUOISE-GROUND TEACUP AND SAUCER, CIRCA 1750
The cup reserved with a gilt-edged quatrelobe flower panel on each side, the saucer painted with scattered flowers, gilt rims, *the saucer: 12cm diam.; the cup: 4.3cm high,* crossed swords marks in underglaze-blue, two gilt dots to the saucer, impressed numerals (restored rim chip to cup) (2)

€400 - 600
£350 - 520
US$390 - 590

Schulz Codex, pl. 14

100
PLAT OVALE A BORDS CONTOURNES EN PORCELAINE, MEISSEN, CIRCA 1735
A MEISSEN SHAPED OVAL STAND, CIRCA 1735
Painted with a chinoiserie scene in the centre surrounded by sprays of Kakiemon style flowers heightened with gilding, flowers and symbols around the well, alternating flowers and trellis under the gilt and brown-edged shaped rim, the reverse with iron-red flower sprays, *41.5cm across,* crossed swords mark in underglaze-blue, impressed Dreher's mark three dots (in a triangle) for Johann George Grund or Christoph Müller (broken in several pieces and restored)

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

Provenance:
Franz and Margarethe Oppenheimer, Berlin
(until 1938);
Fritz Mannheimer Collection, Amsterdam;
Sold at Frederick Müller & Cie., Amsterdam,
14-21 October 1952, lot 446;
The Property of a European Nobleman, dec'd, sold at Sothebys London, 29 June 1982, lot 88;
Anon. sale, Hugo Ruef, Munich, 8-10 November 2000, lot 241;
Acquired by the present owner in the above sale

Literature:
W. Siemen (ed.), Von den Ursprüngen des europäischen Porzellans bis zum Art Déco, Schriften und Kataloge des Deutschen Porzellanmuseums (DPM), vol. 104/1 (2010), p.58, cat. no. 56

A similar stand with matching ewer decorated with flowers after a Chinese porcelain design is in the Dr. Ernst Schneider Collection; see J. Weber, Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern, II (2013), no. 412.

Sold by agreement with the Estate of the late Franz and Margarethe Oppenheimer.

100

101
FIGURE EN PORCELAINE REPRESENTANT VENUS ET CUPIDON, MEISSEN, VERS 1745
A MEISSEN FIGURE OF VENUS AND CUPID, CIRCA 1745
Modelled by J.F. Eberlein, on a gilt-edged pedestal moulded with scrollwork brackets at the corners and trophies, standing by a tree-stump with leaves, clad in iron-red drapery with gilt flowers, Cupid with gilt wings, *31cm high,* traces of crossed swords mark in blue (minor chips and restoration to extremities)

€2,500 - 3,500
£2,200 - 3,100
US$2,400 - 3,400

Provenance:
Christie's London, 28 October 1963, lot 62;
Christie's London, 29 November 1976, lot 226;
Acquired by the present owner in the above sale

101

102

102
PAIRE DE FLAMBEAUX DE STYLE LOUIS XVI EN BRONZE DORE, D'APRES LE MODELE DE ROBERT-JOSEPH AUGUSTE (1723-1805)
XIXe SIECLE
PAIR OF LOUIS XVI STYLE CANDLESTICKS, AFTER THE MODEL OF ROBERT-JOSEPH AUGUSTE (1723-1805)
19TH CENTURY
Each with three addorsed terms with beaded headdress, ribbon tie necklaces and drapes, surmounted by a stop-fluted laurel nozzles, and on a circular base with flowerhead-filled moulding, *12cm wide, 27cm high (4 1/2in wide, 10 1/2in high).*

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

This model of early neoclassical taste candlesticks, often thought to have been designed by the ornemaniste Jean-Demosthène Dugourg (1749-1825), whose related design bears a different foliate base, has instead been designed by the celebrated silversmith Robert-Joseph Auguste (1723-1805). Auguste, nominated orfèvre ordinaire du roi in 1777, was a brilliant designer and goldsmith. The design for this model happens to have been one of his most successful design which he has produced both in ormolu and in silver. Working in gold, silver and ormolu, Auguste was a prolific and talented craftsman and some of his gilt-bronze vases and a pedestal are conserved at the Wallace Collection (inv.F355, F354 and F291). A pair of silver candelabra of identical form but with triple branches, dated 1767-8 is conserved at the Metropolitan Museum of Art, (Acc. No. 389ab). An identical pair of candlesticks, dated last quarter 18th century, were sold Christie's Paris, 17 June 2022, from the Hubert de Givenchy Collection, day sale, lot 265, (€ 69,300)

103
SUITE DE QUATRE FAUTEUILS CABRIOLETS D'EPOQUE LOUIS XV
MILIEU DU XVIIIe SIECLE
A SUITE OF FOUR LOUIS XV FAUTEUILS
MID-18TH CENTURY
Each with shaped back and armrests, the toprails and seat rails carved with floral and foliate sprays, on cabriole legs, upholstered in green fabric, remains of a maker's stamp, *62cm wide, 49cm deep, 89cm high (24in wide, 19in deep, 35in high).*

€1,000 - 2,000
£870 - 1,700
US$980 - 2,000

103

104

104
RARE SUITE DE GRANDES FIGURES REPRESENTANT LES QUATRE SEASONS, MEISSEN, TROISIEME QUART DU XVIIIe SIECLE
A RARE MEISSEN SET OF LARGE FIGURES REPRESENTING THE FOUR SEASONS, MID TO THIRD QUARTER OF THE 18TH CENTURY
Modelled by Johann Friedrich Eberlein, Spring modelled as a young woman flanked by a putto carrying a basket, Summer as a lady flanked by a putto holding a sheaf of grain, Autumn as a young man or satyr holding a bunch of grapes, a figure of Pan seated on a wine barrel holding a cup, Winter as an old man wrapped in a cloak, a fire behind him, flanked by a putto splitting wood, *Spring 25.5cm high, Summer 28.5cm., Autumn 28cm. and Winter 26 cm high,* faint crossed swords marks in blue to the base of Spring, incised 45 to Summer, faint crossed swords mark and dot to Autumn
(some restoration) (4)

€7,000 - 9,000
£6,100 - 7,900
US$6,900 - 8,800

104

Based loosely on a series of ivory carvings by the Baroque sculptor Balthasar Permoser, made for the Saxon court around 1689 (kept today in the Green Vaults, part of the Staatliche Kunstsammlungen Dresden). For further comparison see Ursula Erichsen-Firle, Figürliches Porzellan, Katalog Kunstgewerbemuseum der Stadt Köln (1975) p.125, cat.no. 129d. Permoser already worked on the Seasons during his time in Florence, and it remained a theme in his work throughout his illustrious career in Dresden; see *Balthasar Permoser hat's gemacht*, Dresden 2001, no. 18.

105
PAIRE DE MUSICIENS, MEISSEN, MILIEU DU XVIIIe SIECLE
A PAIR OF MEISSEN FIGURES OF MUSICIANS, MID 18TH CENTURY
Modelled by J.J. Kaendler, the lady perhaps amended by J.F. Eberlein, both seated, she playing the hurdy-gurdy and wearing a pink bodice with floral skirt, he playing the bagpipes and wearing a black hat and puce floral doublet, *12.5cm high,* traces of crossed swords mark in blue (restored) (2)

€800 - 1,000
£700 - 870
US$780 - 980

105

106

106
PLAQUE RECTANGULAIRE EN PORCELAINE A DECOR D'UNE NATURE MORTE, MEISSEN, VERS 1760
A MEISSEN RECTANGULAR PLAQUE, CIRCA 1760
Painted with a still-life of a bird on a table with a flower vase and a bowl of fruit, within a moulded, gilt-edged frame, pierced for hanging at the top, *25.7cm by 33.5cm,* crossed swords mark in underglaze-blue (minor wear to gilding)

€2,500 - 3,500
£2,200 - 3,100
US$2,400 - 3,400

107

107
BOUQUET DE FLEURS EN PORCELAINE DANS UN CACHE-POT EN TOLE PEINTE, XIXe SIECLE
A TOLE CACHEPOT MOUNTED WITH PORCELAIN FLOWERS, 19TH CENTURY
The cachepot decorated in red with flowers above a gilt foliate band, mounted with various porcelain flowers, *41cm high; 33cm across* (typical small chips)

€4,000 - 6,000
£3,500 - 5,200
US$3,900 - 5,900

Provenance:
Anon. sale, Christie's Geneva, 7 May 1979, lot 182

108

108 TP
PETITE TABLE DE SALON D'EPOQUE LOUIS XV EN PLACAGE DE BOIS DE VIOLETTE, ESTAMPILLE DE J.C.ELLAUME MILIEU XVIIIe SIECLE
A LOUIS XV KINGWOOD OCCASIONAL TABLE, J.C.ELLAUME MID-18TH CENTURY
Of rectangular form, with a side drawer and on slight cabriole legs joined by a quarter-veneered undertier platform, and terminating in foliate ormolu sabots, stamped 'J.C.ELLAUME' , *39cm wide, 27cm deep, 68cm high (15in wide, 10 1/2in deep, 26 1/2in high).*

€600 - 1,000
£520 - 870
US$590 - 980

Charles Ellaume, *Maître ébéniste* in 1754.

109

109
CHARLES-JOSEPH NODE (MARSEILLES 1811-1886)
Nature morte aux fleurs; Nature morte aux ronce et papillons
Still Life of flowers; and Still Life with bramble and butterflies
les deux signés 'Ch. Node.' (en bas à gauche)
each signed 'Ch. Node.' (lower left)
une paire, huile sur toile d'origine
a pair, oil on canvas, unlined
29 x 19cm (11 7/16 x 7 1/2in). (2)

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

110

110
PETER PAILLOU (ACTIF EN ANGLETERRE, CIRCA 1720-CIRCA 1790)
Milan Royal
signé et daté 'P. Paillou/ F.t 1747' (en bas au centre)
signed and dated 'P. Paillou/ F.t 1747' (lower centre)
aquarelle et gouache sur papier beige vergé, marouflé sur carton
watercolour and gouache on laid paper, laid down on card
50.7 x 33.5cm (19 15/16 x 13 3/16in).

€2,500 - 3,500
£2,200 - 3,100
US$2,400 - 3,400

111

112

111

FIGURE EN PORCELAINE REPRESENTANT UNE ALLEGORIE DE L'HIVER, MEISSEN, MILIEU DU XVIIIe SIECLE

A MEISSEN FIGURE ALLEGORICAL OF 'WINTER', MID 18TH CENTURY

Modelled as a bearded man clad in a fur-lined puce cloak, standing by a brazier on a square flat base, *26.5cm high,* crossed swords mark in underglaze-blue to rear of base (very minor chips and minor restoration)

€800 - 1,200
£700 - 1,000
US$780 - 1,200

112

FIGURE EN PORCELAINE REPRESENTANT COLOMBINE, SERIE DU DUC DE WEISSENFELS, MEISSEN, VERS 1745-1750

A MEISSEN FIGURE OF COLUMBINE FROM THE DUKE OF WEISSENFELS SERIES, CIRCA 1745-50

Modelled by Peter Reinicke, holding a mask in the left hand and castanets in the right, wearing a gilt-edged white bodice and coloured, striped dress with floral and foliate patterns, the base applied with leaves and flowers, *13cm high,* crossed swords mark in underglaze-blue to rear of base (restored though right lower arm)

€3,500 - 4,500
£3,100 - 3,900
US$3,400 - 4,400

Provenance:
Acquired by the present owner from the Antique Porcelain Company, New York, in 1979

Another example of this figure in the Gardiner Museum is illustrated by Meredith Chilton, Harlequin Unmasked (2001), no. 109.

113

114

113
D'APRES FRANÇOIS BOUCHER, XVIIIe SIECLE
Le soleil levant
Rising sun landscape
huile sur toile
oil on canvas
65.7 x 115.9cm (25 7/8 x 45 5/8in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

The present composition is after Boucher's original, now in the Alte Pinakothek, Munich (HUW 1).

114
RARE PARTIE DE SERVICE DE DIX-HUIT PLATS ET ASSIETTES EN PORCELAINE DE LA FAMILLE VERTE ET ROUGE-DE-FER MONOGRAMMEE, PERIODE KANGXI/YONGZHENG, VERS 1710-1710
A RARE MONOGRAMMED *FAMILLE VERTE* AND *ROUGE-DE-FER* PART SERVICE, KANGXI/YONGZHENG PERIOD, CIRCA 1710-30
Painted with a centrally placed cypher of interlaced double 'L', crowned with a floral wreath in gilding, enclosed by spearhead and floral brocade pattern bands, the rim with flowering and blossoming, leafy stems, comprising: nine plates, 23cm diam; a dish, 24.5cm diam.; four large dishes, 39cm diam.; and four slightly smaller dishes, 35cm diam. (18)

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

Provenance:
Schloss Leitheim, Bavaria (by repute)

An armorial service ordered for Jean II Orry (Paris, 1652-1719), Seigneur de la Chapelle-Godefroy shows the same border decoration as the present service. See: Lebel, Antoine *Armoires françaises et suisses sur la porcelaine de Chine au XVIIIe siècle* (2009), p. 66.

115

116

115
ENSEMBLE DE HUIT ASSIETTES (*ASSIETTE 'UNIE'*), SEVRES, DATE DE 1777 A 1781
A SET OF EIGHT SÈVRES PLATES (*ASSIETTE 'UNIE'*), DATED 1777-81
Painted with scattered flower sprays, the lobed gilt-edged rims with feathered blue borders, *24.3cm diam.,* interlaced LL monograms enclosing various date letters, painters' marks for Madame Le Bel, Madame Noualhier, Pierre (le jeune), Buteux and Mlle Xhrouuet, incised marks (minor wear, rim chip to one) (8)

€800 - 1,000
£700 - 870
US$780 - 980

116
VASQUE A POISSONS EN PORCELAINE DE LA FAMILLE ROSE
A LARGE FAMILLE ROSE FISHBOWL
Qianlong period

Well potted, finely decorated with branches of peony, iris and chrysanthemum blossoms amid other floral sprays, leaves and scrolling tendrils interspersed with four Shou characters painted with overglaze blue enamel, all comprised between overlapping lotus petals at the base and a band of geometric designs at the neck, *59.5 cm diam., 50.5cm high*

€8,000 - 12,000
£7,000 - 10,000
US$7,800 - 12,000

117
PAIRE DE VASES EN TOLE PEINTE A L'IMITATION DU PORPHYRE
PREMIERE MOITIE DU XIXe SIECLE
A PAIR OF SIMULATED PORPHYRY AND PARCEL-GILT VASES
FIRST HALF 19TH CENTURY
Each of Campana form, with griffin handles and waisted socle, the square bases with oval shaped painted medallions depicting naturalistic views, and on a further marbleized socle, *34cm high (13in high)*.

€700 - 800
£610 - 700
US$690 - 780

117

118
PAIRE D'APPLIQUES 'AU PERROQUET' EN METAL DORE ET VERRE MOULE, MAISON BAGUES
MILIEU XXe SIECLE
A PAIR OF GILT-METAL AND MOULDED GLASS 'PARROT' TWO-LIGHT WALL-LIGHTS, MAISON BAGUES
MID-20TH CENTURY
Each with label 'BAGUES PARIS' to reverse, fitted for electricity, *31cm wide, 16cm deep, 40cm high (12in wide, 6in deep, 15 1/2in high)*

€1,500 - 2,500
£1,300 - 2,200
US$1,500 - 2,400

118

119
RARE GROUPE DE 'L'AVARO DERUBATO', CAPODIMONTE, VERS 1750
A RARE CAPODIMONTE GROUP OF 'L'AVARO DERUBATO', CIRCA 1750
Modelled by Giuseppe Gricci, 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)

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

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.

119

120

120 TP
SECRETAIRE D'EPOQUE LOUIS XVI EN MARQUETERIE DE BOIS DE ROSE ET AMARANTE, ESTAMPILLE DE J.G. SCHLICHTIG
TROISIEME QUART DU XVIIIe SIECLE
A LOUIS XVI TULIPWOOD AND AMARANTH MARQUETRY SECRETAIRE A ABATTANT, JEAN-GEORGES SCHLICHTIG
THIRD QUARTER 18TH CENTURY
The white-veined grey marble top above a frieze drawer inlaid with geometric rosette-filled square reserves, the fall front centred with a wreath-wrapped military trophy within a medallion, revealing an interior fitted with a writing surface, four drawers and four pidgeon holes, the lower doors inlaid with flowering vases within medallion reserves, with canted angles, the sides with quarter-veneered reserves, stamped 'J.G.SCHLICHTIG', *100cm wide, 41cm deep, 144cm high (39in wide, 16in deep, 56 1/2in high).*

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

Jean-Georges Schlichtig, *maître ébéniste* in 1765

121
ASSIETTE DE 'L'ICONOGRAPHIQUE FRANCAIS', SEVRES, VERS 1820
A SEVRES PLATE FROM THE 'ICONOGRAPHIQUE FRANCAIS' SERVICE, CIRCA 1820
Painted with the portrait Count Toussaint-Guillaume Picquet de la Motte *en grisaille* surrounded by gilt formal borders, the rim with a ground imitating lapis lazuli, a gilt classical border to the edge, titled in purple to the reverse '*La Mothe-Piquet (Guillaume de)/ officier de marine, né à ..... 18ieme Siècle.*', *23.7cm diam.,* interlaced LL monogram enclosing a fleur-de-lys/Sevres, .. Av 20 in green, D.Y. in purple, incised mark (restored)

€3,000 - 4,000
£2,600 - 3,500
US$2,900 - 3,900

The service 'iconographique français' was painted with portraits of notable French personalities, mainly after engravings. Although it was started in 1816, the service was only delivered to the Château de Trianon in 1824 for Charles X. See Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), no. 199.

Count Toussaint-Guillaume Picquet de la Motte (1 July 1720-10 June 1791) was a French Navy officer and admiral. During a career spanning 50 years he served under the French Kings Louis XV and Louis XVI and took part in over thirty military campaigns. He fought in the Seven Year's war and the naval battles of the American Revolutionary War, earning the ranks of Commandeur in the Order of Saint Louis in 1780, and the Grand Cross in 1784. He died during the French Revolution and was buried in the local cemetery of Brest without much pomp in the local churchyard.

122
ASSIETE DE DINER '*SERVICE FOND ROSE GUIRLANDE DE FLEURS ET ATTRIBUTS*' REALISE POUR NAPOLEON I, SEVRES, VERS 1805
A SÈVRES DINNER PLATE FROM THE '*SERVICE FOND ROSE GUIRLANDE DE FLEURS ET ATTRIBUTS*' MADE FOR NAPOLEON I, CIRCA 1805
Each with a rose-ground well painted with a monochrome trophy of crossed torches, the rims with further classical trophies above swags of flower garlands between gilt bands, *23.7cm diam.,* Sevres.XI. in iron-red, incised marks (some rubbing)

€1,000 - 1,500
£870 - 1,300
US$980 - 1,500

Provenance:
Delivered in January 1805 to the Palais Stupinigi, Turin

The service was supplied in January 1805 to the Palais Stupinigi in Turin for Napoleon's stay there before his coronation as the 'roi d'Italie' in May of the same year. There were 96 dinner plates in the service, see Camille Le Prince, Napoléon Ier & la Manufacture de Sèvres (2016), p. 256, no. 57 for the full composition of the service, which had a total value of 4,592 francs.

121

122

123
ASSIETTE REALISEE POUR NAPOLEON I POUR LE CHATEAU DE MARRACQ, SEVRES, DATE DE 1807
A SEVRES PLATE MADE FOR NAPOLEON I FOR THE CHATEAU DE MARRACQ, DATED 1807
Painted around the gilt rim with a pale blue-ground band decorated with a formal leaf border interspersed with small purple flowers, the well with a gilt-edged circular blue-ground medallion reserved with a similar leaf motif, surrounded by gilt sprays, *23.4cm diam.,* M. Imp le/de Sevres/7 stencilled in red (partially rubbed), incised mark (minor rubbing)

€1,200 - 1,800
£1,000 - 1,600
US$1,200 - 1,800

Provenance:
Delivered on the 25 June 1808 to the château de Marracq for the use of Napoléon I

The service included 72 dinner plates, see Camille Le Prince, Napoléon Ier & la Manufacture de Sèvres (2016), p. 269, no. 109, for the full composition of the service, which cost a total of 2208 francs.

123

The ‘blood-stained’ gloves of Marshal Ney, Napoleon’s ‘bravest of the brave’.

Michel Ney, 1st Duke of Elchingen, 1st Prince of the Moskva by Portrait by François Gérard, 1805

124 *
NEY (MARSHAL MICHEL)
PAIRE DE GANTS REPUTES AVOIR ETE PORTES PAR LE MARECHAL NEY PENDANT LA RETRAITE DE RUSSIE
PAIR OF GLOVES REPUTEDLY WORN BY MARSHAL NEY DURING THE RETREAT FROM RUSSIA
In brown calf, unlined, bearing two paper labels with stamps from the Bernard Franck Collection, one with manuscript note “Gants ayant appartenu au Mal. Ney”, the other with the reference number “467”, *worn and marked, some stitching coming loose, length 285mm., cuff 140mm. wide, palm 102mm.*, [early nineteenth-century]; with notes of provenance held in a leather attaché case

€7,000 - 9,000
£6,100 - 7,900
US$6,900 - 8,800

Provenance:
Marshal Michel Ney (1769-1815);
Colonel Jean-Baptiste Esménard (1771-1842);
Bernard Franck (1848-1924);
by descent to his son;
André Levi Collection (according to handwritten notes included in the lot)

Dubbed by Napoleon, ‘the bravest of the brave’, Michel Ney (1769-1815) rose from humble beginnings to be one of Napoleon’s eighteen marshals of the Empire. A veteran of the Revolutionary and Napoleonic wars, he took command of the III Corps of La Grande Armée into Russia in April 1812 and distinguished himself at the battle of Borodino where he led his men into battle in full dress uniform. Once given the order to retreat, Ney, despite under pressure to surrender, managed to guide his troops over the frozen River Dnieper and repulsed attacks by Cossack forces, much to Napoleon’s relief: ‘...”At last, I have saved my eagles! I have three hundred millions in francs at the Tuileries. I’d give up the lot to save Ney. What a soldier... truly the bravest of the brave!”...’ (Horricks, Raymond, *Military Politics from Bonaparte to the Bourbons: The Life and Death of Michel Ney*, New Brunswick, 1995, p.139). His heroic command of the rear-guard led to the legend that he was the last Frenchman to leave Russia, fighting all the way.

According to handwritten notes of provenance with the lot, the gloves were purchased by a M. Levi from Bernard Franck’s son when his father’s collection was dispersed. Franck, a veteran of the Franco-Prussian war and wealthy industrialist, amassed a vast collection of items from the Napoleonic period, including portrait miniatures, militaria and a world-famous collection of Carnets de Bal which was sold to J.P. Morgan in 1910. A slip from an auction catalogue, bearing the lot number 96, is also amongst the notes (‘...Une paire de gants... au Maréchal Ney... avec mot autograph de Monsieur Andre Levi...’), and a note written in blue biro titled “Declaration Levi” confirms that Franck purchased the gloves direct from the house of Colonel Esménard, along with a number of other articles belonging to the Marshal such as crosses, boxes and items of clothing, speculating “The gloves are said to have been worn by Ney during the Russian campaign, and the spots could be traces of blood”.

Captain Esménard was indeed Ney’s Aide-de-Camp but did not serve with him in the Russian campaign. He had served on Ney’s staff in the Peninsula and, at the time of the retreat from Russia, was languishing in a Paris prison, where he had been since 1810 for his alleged involvement in a royalist plot, only to be released on Napoleon’s first abdication in 1814. However, a letter from Ney dated April 1813, just months after the retreat from Moscow, indicates that Esménard was still held in high esteem, writing to the Finance Minister, the Duce de Gaète to request a position in the Inspectorate of Taxes for his erstwhile Aide-de-Camp in recognition of his “distinguished service” and “obvious talents” (see Maggs catalogue 1477, no.78). It is therefore conceivable that he could have been presented with the gloves in the years between the retreat from Russia and Ney’s death in 1815.

Gants
ayant appartenu
au Mal Ney

125

126

125
D'APRES LEONARD THIRY, XIXe SIECLE
Médée tue un bélier en présence des filles de Pélias ; Médée prépare la potion pour rajeunir Aeson
Medea and the daugther of Pelias; Medea preparing the potion to rejuvenate Jason
le premier porte une signature et la date 'L. Tyri 1563' (en bas à gauche) et une inscription 'Medée et les filles de pelias.' (en bas au centre) ; le seconde porte une inscription 'Medée et Eson.' (en bas au centre)
the former bears signature and date 'L. Tyri 1563' (lower left) and inscription 'Medée et les filles de pelias.'(lower centre); the latter bears inscription 'Medée et Eson.' (lower centre)
une paire, huile sur panneau
a pair, oil on panel
18 x 15.9cm (7 1/16 x 6 1/4in). (2)

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

The present works are derived from engravings 20 and 22 by René Boyvin's 'Le Livre de la Conquete de la Toison d'or' (1563) based on the drawings by Léonard Thirys which are now the Universitaire Bibliotheken Leiden (PK-T-1984 and PK-T-1982) (see H. Gasnault, in 'Le Roi et l'Artiste : François Ier et Rosso Fiorentino', exhibition château de Fontainebleau, 23 March 24 June 2013, pp. 166-169).

126
CENTRE DE TABLE ITALIEN EN FORME D'OBELISQUE EN MARBRES ET ORNEMENTATION DE BRONZE DORE DANS LE GOUT DE LUIGI VALADIER
DEBUT DU XIXe SIECLE
AN ITALIAN ORMOLU-MOUNTED ROSSO ANTICO, VERDE ANTICO, GRANITO BIANCO E NERO AND LUMACHELLA OBELISK IN THE MANNER OF LUIGI VALADIER
EARLY 19TH CENTURY
The obelisk mounted with swagged eagles above reclining lions and a further Verde socle with ribbon-tied cornucopia resting on sphinxes, the rectangular white marble base with inset Rosso marble panel and stepped socle above a further galleried plinth with minute gilt feet, with eagle finial, *20cm wide x 20cm deep x 76 cm high*, *(7 1/2in wide x 7 1/2in deep x 29 1/2in high)*

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

127 TP

COMMODE D'EPOQUE LOUIS XVI EN ACAJOU, ORNEMENTATION DE BRONZE DORE, ESTAMPILLE DE JEAN-FRANCOIS LELEU
DERNIER QUART XVIIIe SIECLE

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BREAKFRONT COMMODE, JEAN-FRANCOIS LELEU
LAST QUARTER 18TH CENTURY

The shaped rectangular bleu turquin marble top above three small frieze drawers on two long drawers with ring handles, the reeded canted angles and back uprights surmounted by a foliate rosette, on turned tapering legs terminating in small caps, stamped 'J.F. LELEU' , *164cm wide, 64cm deep, 99cm high (64 1/2in wide, 25in deep, 38 1/2in high).*

€25,000 - 30,000
£22,000 - 26,000
US$24,000 - 29,000

Jean-François Leleu, *Maître ébéniste* in 1764.

This elegant, yet discreet breakfront commode was a very popular model by Jean-François Leleu, and many closely related surviving example show the strong demand of this classical yet modern model. A closely related example was sold at Christie's Monaco, 17 June 2000, lot 255, (FF352,500) and to another one was sold at Sotheby's Monaco, 18 June 1994, lot 150.

128

PAIRE DE TORCHERES LOUIS XVI EN BOIS SCULPTE ET DORE DANS LE GOUT DE GEORGES JACOB
FIN XVIIIe - DEBUT XIXe SIECLE

A PAIR OF LOUIS XVI CARVED AND GILTWOOD TORCHERES IN THE MANNER OF GEORGES JACOB
LATE 18TH - EARLY 19TH CENTURY

The stop-fluted baluster foliate shaft surmounted by a circular tray with beaded and lappeted border above water leaves and gadrooned support, on a hexagonal recessed panelled base with delicate scrolling foliate sprays, the lower section composed of three addorsed sirens holding the reeded vase shape apron, on a concave fronted triangular plinth centred by rosette and edged with tip-leaf moulding, on bun feet, partly regilt, differences to carving , *52cm wide, 161cm high*
(20in wide, 63in high).

€40,000 - 60,000
£35,000 - 52,000
US$39,000 - 59,000

These finely carved torcheres, or tripods for vases reflect the late 1770's fashion for decorating the grand 'Salons' of the last quarter of the 18th century in Paris.
They are related to four stands commissioned for every corner of the 'Salon de Musique' of Comtesse Marie-Léopoldine Pàlffy, Princesse Kinsky (d.1794) following the building of her hôtel in rue St-Dominique in Paris in 1770. The Kinsky torchères, slightly earlier in dating, were designed by the sculptor and designer Gilles-Paul Cauvet (1731-1788), carved by Pierre Gontier and gilt by F. Mathon. The commission included also a music stand carved in the same manner, so to have a coherent designed suite to the newly furbished room. The music stand is now conserved at the Château de Versailles, illustrated in Pierre Arizzoli-Clémentel, Le Mobilier de Versailles. XVIIE et XVIIIE Siècles, Tome 2, Dijon, 2002, p.237. A pair of Kinsky torchères were sold Christie's London, 22 November 2007, lot 100, from the Collection of the Marquis and Marquise de Ravenel, (sold GBP 558.100 inlcuding buyer's premium).
The torcheres here offered are stylistically reminiscent to the designs brought in by ornemanistes such as François Joseph Bélanger (1744-1818), and by Jean-Demosthène Dugourc, his brother-in-law. Belanger was the first architect of Comte d'Artois as from 1777, while Dugourc was appointed in 1780 'dessinateur du Cabinet de Monsieur, frère du Roi' for who he looked after the remodeling and embellishments of the various interiors owned the Comte d'Artois.
In 1782 Dugourc published an album of ornaments entitled 'Arabesques', which opened the door to a new fashionable taste of the early 1780's. A new taste composed of mainly delicate female figures ending in lavish acanthus motifs, reminiscent of the bases carved on our torchères. A design for a project of decoration of a 'cabinet à la française' for the Pardo, project which was never executed, shows in prominent position a pair of torchères of similar style with closely related tripod bases.
The fashion for the 'turqueries' or 'goût turc' was initiated by the comte d'Artois in Paris during the mid-1770's with the creation of his boudoir turc in the Palais du Temple in 1776. Georges Jacob (1739-1814) was actively carving suites of seat furniture to the new exotic designs of Etienne-Louis Boullée, a stylistic revolution was taking place at the time in Paris, characterized by the celebrated console table for the second cabinet turc of comte d'Artois at Versailles, carved with addorsed sirens at the top of the supports by the talented Georges Jacob in 1781.

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129
PENDULE EMPIRE EN BRONZE DORE ET BRONZE PATINE PREMIER QUART DU XIXe SIECLE
AN EMPIRE ORMOLU AND PATINATED BRONZE MANTLE CLOCK FIRST QUARTER 19TH CENTURY
The draped figure flanking a pilaster with a circular dial with Roman numerals, signed 'Hémon à Paris' within a serpent shaped moulding, the rectangular base with four ribbon-twist laurel wreaths above tip-leaf moulding and on small block feet, *36cm wide, 15cm deep, 56cm high (14in wide, 5 1/2in deep, 22in high).*

€1,500 - 2,500
£1,300 - 2,200
US$1,500 - 2,400

130
PAIRE DE CANDELABRES LOUIS-PHILIPPE EN BRONZE DORE ET BRONZE PATINE A TROIS BRAS DE LUMIERES DEUXIEME QUART XIXe SIECLE
PAIR OF LOUIS-PHILIPPE ORMOLU AND PATINATED BRONZE THREE BRANCHES CANDELABRA
SECOND QUARTER 19TH CENTURY
Each with a draped winged standing figure flanked by a channelled foliate-wrapped shaft issuing the scrolling branches terminating in tooled nozzles, and centred by a further light, on a triangular shaped spreading base ornated with an oil lamp and palmette motifs, on paw feet, with concave triangular plinth, pierced for electricity, *21cm in diameter, 54cm high (8in in diameter, 21in high).*

€2,500 - 4,000
£2,200 - 3,500
US$2,400 - 3,900

131 TP
NAVETTE *'SERVICE FLEURETTES ET PAPILLONS COLORES'* POUR CHARLES X, SEVRES, DATEE DE 1826
A SÈVRES BOAT-SHAPED DISH FROM THE *'SERVICE FLEURETTES ET PAPILLONS COLORÉS'* FOR CHARLES X, DATED 1826
Decorated with a formal gilt foliate boarder with foliate garlands of blue flowers and foliate pendants of pink flowers, the rim and footrim gilt, *27.2cm long, 4.7cm high,* interlaced LL monogram enclosing a fleur-de-lys/Sevres/26, incised 25-5 and Le, gilt C.D.

€600 - 800
£520 - 700
US$590 - 780

The service, described as *service fleurettes et papillons colorés* in the sale records in 1822, was partly delivered to the château de Compiègne in 1824 on the occasion of Charles X's first stay at the palace. There were subsequent deliveries to Compiègne between 1826 and 1830. However, part of the service never went to the château and the remainder was purchased by a M. Roux in 1834. None of the service remained at Compiègne, but the collection now houses several pieces thanks to donations in more recent years (https://chateaudecompiegne.fr/collection/objet/service-fleurettes-et-papillons-colores-du-roi-charles-x).

A pair of plates from the service were sold in these rooms, 6 July 2021, lot 203, and two dessert plates at Christie's London, 27 November 2013, lot 45.

131

132 (part lot)

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132
IMPORTANT MOBILIER DE SALON D'EPOQUE LOUIS XVI COMPRENANT SEPT FAUTEUILS, UNE BERGERE ET UN CANAPE, ESTAMPILLE DE DELAISEMENT
DERNIER QUART DU XVIIIe SIECLE
AN IMPORTANT LOUIS XVI SUITE OF SEAT FURNITURE BY DELAISEMENT
LAST QUARTER 18TH CENTURY
Grey-painted with blue velvet upholstery, comprising seven fauteuils, one bergère and a canapé, each with rectangular backs with moulded, beaded and ribbon-twist motif, the shaped armrests carved with upswept acanthus, the seatrails with ribbon-twist motif and resting on turned tapering reeded legs headed by large rosettes, the uprights of the canapé with scrolling motif and stepped finials, stamped 'DELAISEMENT',
Fauteuils: *92 cm high, 62 cm wide, 55 cm deep*,
Bergère: *92 cm high, 66 cm wide, 67 cm deep*,
Canapé: *96 cm high, 186 cm wide, 76 cm deep*

€5,000 - 7,000
£4,400 - 6,100
US$4,900 - 6,900

Nicolas-Denis Delaisement, *Maître menuisier* in 1776

133

133 TP
TROIS ECUELLES COUVERTES EN FORME DE CHOU, MEISSEN MARCOLINI, VERS 1774-1813
THREE MEISSEN MARCOLINI CABBAGE-SHAPED SMALL TUREENS AND COVERS, CIRCA 1774-1813
Each moulded with overlapping leaves heightened in gilding, the first in shades of pink and green, the second in green and the last in yellow, each stand similarly decorated and painted with flowers in the centre, *the stands: 21.5cm diam., the tureens and covers: 18cm high,* crossed swords and asterisk marks in underglaze-blue (some restoration) (9)

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

134

135

134
PAIRE DE CHENETS EGYPTOMANIE EN BRONZE DORE ET BRONZE NOIRCI
XIXe SIECLE
A PAIR OF 'EGYPTOMANIA' GILT-BRONZE AND BLACKENED BRONZE CHENETS
19TH CENTURY
Each with reclining lioness figure, the bases with winged figures centred by a foliate and floral wreath, on a palmette bordered rectangular base, remains of engraved inscription to the underside of the base, *39.5cm wide, 15cm deep, 32.5cm high (15 1/2in wide, 5 1/2in deep, 12 1/2in high).*

€1,000 - 1,500
£870 - 1,300
US$980 - 1,500

135 TP
GRILLE DE CHEMINEE 'EGYPTOMANIE' EN BRONZE DORE, LAITON ET ACIER
DEUXIEME MOITIE XIXe SIECLE
AN 'EGYPTOMANIA' GILT-BRONZE, BRASS AND IRON FIRE GRATE
SECOND HALF 19TH CENTURY
Of rectangular form with Egyptian monopodia angle supports, with tubular front bars above a winged Medusa mask apron; together with a pierced brass shovel and a pair of tongs, *70 cm wide, 32cm deep, 39.5cm high (27 1/2in wide, 12 1/2in deep, 15 1/2in high). The implements: 74 cm long*.

€2,500 - 4,000
£2,200 - 3,500
US$2,400 - 3,900

136

136 TP
SUITE DE DOUZE CHAISES D'EPOQUE LOUIS XVI EN BOIS LAQUE CREME
DERNIER QUART DU XVIIIe SIECLE
A SUITE OF TWELVE LOUIS XVI CREAM-PAINTED DINING CHAIRS
LAST QUARTER 18TH CENTURY
Each with rectangular moulded back and seat upholstered in close-nailed crimson patinated leather, the turned tapering stop-fluted legs headed by a rosette and joined by an H-shaped stretcher, restorations to the tips of legs, *48cm wide, 85cm high (18 1/2in wide, 33in high).*

€15,000 - 20,000
£13,000 - 17,000
US$15,000 - 20,000

137
PAIRE DE VASES DE STYLE LOUIS XVI EN PORCELAINE A DECOR FLAMME ET VERNISSE, ORNEMENTATION DE BRONZE DORE
FIN DU XIXe SIECLE
A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED FLAMME PORCELAIN VASES
LATE 19TH CENTURY
Each of baluster form with domed lids and flaming finials with beaded collar, the body with rams head mounts issuing draped swags above a tripod foliate monopodia support on a circular base with beaded border and foliate motif, *52cm high (20in high)*.

€5,000 - 6,000
£4,400 - 5,200
US$4,900 - 5,900

137

138

138
BISCUIT DE SEVRES REPRESENTANT L'AMIRAL ABRAHAM DUQUESNE, DEUXIEME MOITIE DU XIXe SIECLE
A SEVRES BISCUIT FIGURE OF ADMIRAL ABRAHAM DUQUESNE, SECOND HALF 19TH CENTURY
After the model of 1785 by Martin Claude Monnot, depicting Duquesne in uniform, holding on to the end of his sword, standing in front of a pedestal, on a flat square base inscribed 'DUQUESNE', *51.5cm high,* impressed SEVRES and incised R 929 ZV to reverse of base, (tip of sword hilt broken off)

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

An example from 1817 is in the collection of the Victoria and Albert Museum (accession no. C.45-1942).

The model by Monnot was originally supplied to the manufactory in 1785 and was part of a series of '*Grands Hommes de la France*' [Great Men of France] which was ordered by the comte d'Angiviller, first in marble and then in Sèvres biscuit porcelain. Another model from the series is in the Metropolitan Museum of Art, see accession no. 05.11 for further details on the commission.

139
PARTIE DE SERVICE A THE, SEVRES, 1827
A SÈVRES GREEN-GROUND PART TEA SERVICE, DATED 1827
Decorated with a green-ground and gilt-edged bands of foliate and puce berried garlands against pale yellow grounds, gilt bands to the rims, comprising: a teapot and cover, a fruit bowl (*jatte à fruits*), five cups and saucers, and two slightly larger saucers, *the fruit bowl: 19.5cm diam., the teapot: 22.5cm across,* interlaced LL monogram enclosing a fleur-de-lys and Sevres/27 marks stencilled in blue, incised marks and gilt A.28. (very minor rubbing to green ground on saucers) (15)

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

139

140

140
DEUX ASSIETTES EN PORCELAINE, SEVRES, VERS 1831
TWO SEVRES PLATES, CIRCA 1831
Each painted with a bouquet of flowers in the well, the rims with pink-ground borders decorated with formal foliate gilt borders, *24cm diam.,* M 4 m - in gilding, incised UC 30 -12, incised J and 55 in iron-red to one (some rubbing) (2)

€1,000 - 1,500
£870 - 1,300
US$980 - 1,500

Provenance:
Delivered on 15 July 1831 to M. Desgranges

The delivery consisted of 60 plates at a price of 40 francs each (noted in the sale records, Vv2, f°40-17). The decoration seems to be the same or very similar to the gift given by King Louis Philippe to Mahmud II, Sultan of the Ottoman Empire.

141
MANIERE DE CLAUDE JOSEPH VERNET, XIXe SIECLE
Débarquement au port et pêcheurs au crépuscule
A harbour scene with fishermen at sunset
porte une inscription 'Jos. Vernet 1779' (en bas à droite)
bears signature and date 'Jos. Vernet 1779' (lower right)
huile sur toile
oil on canvas
42.8 x 70.7cm (16 7/8 x 27 13/16in).

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

Provenance:
In the collection of the present owner's family for more than 50 years

141

142

142
PAIRE DE CANDELABRES D'EPOQUE RESTAURATION EN BRONZE PATINE ET BRONZE DORE A QUATRE LUMIERES VERS 1830
A PAIR OF RESTAURATION PATINATED BRONZE AND ORMOLU FOUR-LIGHT CANDELABRA
CIRCA 1830
Each with a putto holding aloft the scrolling foliate branches centred by a further flaming light and resting on a sphere and foliate baluster shaft and foliate base, *66cm high (25 1/2in high)*.

€800 - 1,200
£700 - 1,000
US$780 - 1,200

143

143 TP
GROUPE DE 'GLORIA VICTIS', EN BRONZE PATINE, D'APRES UN MODELE DE MARIUS-JEAN-ANTOINE MERCIE, FONTE BARBEDIENNE
DERNIER QUART XIXe SIECLE
A FRENCH PATINATED BRONZE GROUP DEPICTING 'GLORIA VICTIS' AFTER A MODEL BY MARIUS-JEAN-ANTOINE MERCIE, CAST BY BARBEDIENNE
LAST QUARTER 19TH CENTURY
The draped figure of Gloria carrying the angel Victis, standing on a naturalistic base, numbered on the lower left side: '28' and inscribed to the circular base: 'GLORIA' and 'F.BARBEDIENNE FONDEUR PARIS', with circular stamp (cachet) 'REDUCTION MECANIQUE A.COLLAS BREVETE' , *76cm wide, 46cm deep, 105cm high (29 1/2in wide, 18in deep, 41in high).*

€9,000 - 12,000
£7,900 - 10,000
US$8,800 - 12,000

The original model of Gloria Victis by Marius-Jean-Antoine Mercie (1845-1916) and later cast in bronze by Victor Thiébaut, now in the courtyard of the Hôtel de Ville in Paris derives from the full-size plaster model exhibited at the Salon of 1874 and which won the Médaille d'Honneur. This sculpture was so successful that the plaster version was exhibited a second time at the 1878 *Exposition Universelle* in Paris alongside bronze reductions by Barbedienne. The group owed its success not only to its beauty but as well on a patriotic level in its commemoration of heroism in defeat. See P. Kjellberg, Les Bronzes du XIXe Siècle, Paris, 1989, p.489 for a related example.

144
PAIRE DE CANDELABRES DE STYLE REGENCE EN BRONZE DORE A QUATRE LUMIERES
XIXe SIECLE
A PAIR OF REGENCE STYLE ORMOLU FOUR BRANCH CANDELABRA
19TH CENTURY
Each with tapering shafts cast with trophies and foliate husks, with S-shaped branches and on concave triangular draped bases and toupie feet, *49cm high (19in high)*.

€800 - 1,200
£700 - 1,000
US$780 - 1,200

144

145
PENDULE DITE A TETE DE POUPEE DE STYLE LOUIS XIV EN ECAILLE, ETAIN ET ORNEMENTATION DE BRONZE DORE
DEUXIEME MOITIE DU XIXe SIECLE
A LOUIS XIV STYLE ORMOLU-MOUNTED TORTOISESHELL AND PEWTER INLAID BOULLE MARQUETRY PENDULE
SECOND HALF 19TH CENTURY
Of shaped form called 'à tête de poupée', overall inlaid with foliate arabesques motifs, the brass dial with enamelled Arab chapters signed 'DURAND à Paris', the case surmounted by a pediment with flaming urn finials and centred by finial composed of a radiating Apollo's head shield on a lyre and cornucopia base and topped by a astrolabium, and resting on four ormolu sphinxes on a shaped rectangular and draped base, and on a further rectangular shaped banded socle , *34cm wide, 22cm deep, 73cm high (13in wide, 8 1/2in deep, 28 1/2in high).*

€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

145

146

146 TP

TAPISSERIE D'AUBUSSON FIGURANT LA VIERGE A L'ENFANT ET SAINT JEAN-BAPTISTE
XIXe SIECLE
AN AUBUSSON TAPESTRY
19TH CENTURY
Woven in wool, depicting the Virgin and Child with Saint John the Baptist within draping and clouds, surrounded by putti, the border simulating a frame with Vitruvian scroll and bead-and-reel edge, *145cm wide, 190cm high (57in wide, 74 1/2in high).*

€800 - 1,200
£700 - 1,000
US$780 - 1,200

147
LAMPE BOUILLOTTE DE STYLE LOUIS XVI EN BRONZE DORE
A LOUIS XVI STYLE ORMOLU LAMPE BOUILLOTTE
With three branches and green *tôle-peinte* adjustable shade, *90cm high (35in high)*.

€800 - 1,200
£700 - 1,000
US$780 - 1,200

147

148

148 TP

TABLE DE SALLE A MANGER EN ACAJOU ET PLACAGE D'ACAJOU
XIXe SIECLE
A FRENCH MAHOGANY EXTENDING DINING TABLE
19TH CENTURY
Of oval form, with two extending leaves, resting on six tapering square legs terminating on ormolu caps and castors , *130cm wide, 144cm deep, 76cm high (51in wide, 56 1/2in deep, 29 1/2in high). (with two extending leaf of each 50cm wide, total width: 230 cm)*.

€3,000 - 4,000
£2,600 - 3,500
US$2,900 - 3,900

149 (one of two)

150 (one of two)

149 TP
PAIRE DE LUSTRES EN BRONZE DORE ET CRISTAL TAILLE A SIX BRAS DE LUMIERE
DANS LE GOUT DU MILIEU DU XVIIIe SIECLE
A PAIR OF ORMOLU SIX BRANCH CHANDELIERS
IN MID-18TH CENTURY STYLE
Each of cage form with cut-cristal droplets and amethyst coloured moulded drops, with faceted daggers *60cm in diameter, 88cm high (23 1/2in in diameter, 34 1/2in high).*

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

150
PAIRE DE LUSTRES EN BRONZE DORE ET CRISTAL TAILLE A SIX BRAS DE LUMIERE
DANS LE GOUT DU XVIIIe SIECLE
A PAIR OF ORMOLU SIX BRANCH CHANDELIERS
IN THE 18TH CENTURY TASTE
Each of cage form with scrolling branches mounted with cristal faceted drops and daggers, *60cm in diameter, 88cm high (23 1/2in in diameter, 34 1/2in high).*

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

151
FIGURE EN BRONZE PATINE REPRESENTANT SAPHO, JEAN-JACQUES PRADIER
DEUXIEME MOITIE XIXe SIECLE
JEAN-JACQUES PRADIER (1790-1852), A PATINATED BRONZE FIGURE OF SAPPHO
SECOND HALF 19TH CENTURY
Standing draped and holding a lyre, resting against a draped column with ionic capital, and on a shaped rectangular stepped base, signed 'J.PRADIER' and dated '1848' and with foundry mark 'VP' for Victor Paillard, *22cm wide, 19cm deep, 47cm high (8 1/2in wide, 7in deep, 18 1/2in high).*

€2,000 - 2,500
£1,700 - 2,200
US$2,000 - 2,400

Jean-Jacques Pradier (1790-1852) of Swiss origin, arrived in Paris in 1807 and joined the Ecole des Beaux-Arts. Very successful, he obtains the Premier Prix de Rome in 1813, and remained in Rome at the Villa Médicis for four years. Back in 1819 in Paris, Pradier exhibits at the 1819 Salon where he soon reaches notoriety. An identical bronze was sold Christie's New York, 27 October 2004, lot 166,(USD 9,560).

151

152
PAIRE DE VASES EN MARBRE JAUNE VEINE ET ORNEMENTATION DE BRONZE DORE, BECKER, FONTE SUSSE FRERES
FIN XIXe SIECLE
PAIR OF FRENCH ORMOLU-MOUNTED GIALLO VEINED MARBLE VASES, BY BECKER, FOUNDRY SUSSE FRERES
LATE 19TH CENTURY
Each with domed lids, the bodies with satyre masks and scrolling acanthus clasps above a tip-leaf border and a waisted socle with down-swept water leaves, the underside of the lids marked 'SUSSE Fres' and numbered '38', each vase signed on the ormolu edge border: 'Becker Sclp' and 'Susse Fes Edt'
37cm wide, 65cm high (14 1/2in wide, 25 1/2in high)

€12,000 - 15,000
£10,000 - 13,000
US$12,000 - 15,000

An identical pair of vases, bearing the same Becker and Susse Frères signatures, but with pink veined marble were sold Christie's King Street, 19th Century Furniture, Sculpture, Works of Art and Ceramics including a Property from the Palazzo of a Milanese Noble Family, 19 March 2009, lot 87, for GBP 22.500

153

153
PENDULE CHARLES X EN BRONZE DORE ET BRONZE PATINE VERS 1830
A CHARLES X ORMOLU AND PATINATED BRONZE MANTLE CLOCK CIRCA 1830
The elaborate drum head cast with foliage and flowers with rocaille border on a tall column mounted with a gilt plaque emblematic of The Arts and Sciences, on a stepped base and block feet, the dial with Roman chapters on circular plaques against a laurel-and-berry ring, with blued steel trefoil hands. The circular twin barrel movement with silk suspension and outside countwheel strike on a bell, *22.5cm wide, 11cm deep, 46cm high (8 1/2in wide, 4in deep, 18in high).*

€2,000 - 3,000
£1,700 - 2,600
US$2,000 - 2,900

154
SUITE DE CINQ PERSONNAGES DE LA COMMEDIA DELL'ARTE EN PORCELAINE, NYMPHENBURG, XXe SIECLE
FIVE NYMPHENBURG COMMEDIA DELL'ARTE FIGURES, 20TH CENTURY
After the models by F.A. Bustelli, depicting Scaramouche, Mezzetin, Columbine, Pierrot and Leda, *18.6cm-20.8cm high,* impressed shield marks and numbers (minuscule chips to bows on Columbine) (5)

€5,000 - 7,000
£4,400 - 6,100
US$4,900 - 6,900

154

155

155 TP
TABLE VITRINE DE STYLE LOUIS XV EN LAQUE, ORNEMENTATION DE BRONZE DORE, EMMANUEL-ALFRED BEURDELEY (1847-1919)
FIN XIXe SIECLE
A LOUIS XV STYLE ORMOLU-MOUNTED JAPANNED VITRINE TABLE, EMMANUEL-ALFRED BEURDELEY (1847-1919)
LATE 19TH CENTURY
Decorated in imitation of Japanese lacquer, the shaped rectangular glazed hinged top with Nashiji type border and ormolu moulding, enclosing a blue silk velvet lined interior, the front, sides and back decorated respectively with a seascape with houses on an island flanked by bamboo panels, foliate motifs and bamboo sprays and flowering branches, on cabriole legs headed by foliate chutes and conforming sabots, the underside branded 'A BEURDELEY / A PARIS', *87cm wide, 41cm deep, 71cm high (34in wide, 16in deep, 27 1/2in high).*

€2,500 - 4,000
£2,200 - 3,500
US$2,400 - 3,900

Emmanuel-Alfred Beurdeley (dit Alfred II), was born in 1847 and took over the family business led by his father in 1875. The firm specialised in producing luxurious articles and furniture to the highest quality and was pre-eminent among the Parisian ébénistes. The firm attached a particular attention to the quality of its bronze mounts, which were finely chiselled and mercury gilt, making them difficult to distinguish from the 18th century examples. Beurdeley's shop was established at the Pavillion de Hanovre, while the workshops were located at rue Dautancourt in Paris. Beurdeley were regular exhibitors at the Internationals Exhibitions. They were awarded the Gold Medal at the Exposition Universelle of 1889 for the excellence of their work.

156 * TP
PAIRE DE VASES DE STYLE LOUIS XVI EN GRANIT ROSE ET ORNEMENTATION DE BRONZE DORE
XIXe SIECLE
PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED PINK GRANITE 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).*

€5,000 - 7,000
£4,400 - 6,100
US$4,900 - 6,900

156

157

158

157 *
PENDULE D'EPOQUE NAPOLEON III EN BRONZE DORE ET PORCELAINE DE STYLE SEVRES, RAINGO FRERES TROISIEME QUART XIXe SIECLE
A NAPOLEON III ORMOLU AND SEVRES STYLE PORCELAIN MANTEL CLOCK, RAINGO FRERES
THIRD QUARTER 19TH CENTURY
The circular enamelled dial with Arab and Roman chapters signed 'RAINGO FRERES / A PARIS' within a cartouche shaped shield, the rectangular stepped case with foliate borders inset with turquoise and polychrome parcel-gilt decorated porcelain plaques, depicting putti and floral bouquets, on acanthus wrapped feet, surmounted by two cherubs emblematic of geometry centred by an athénienne surmounted by an oil lamp, the back of base numbered '1379' and inscribed 'EMPIRE', *51.5cm wide, 19cm deep, 55cm high (20in wide, 7in deep, 21 1/2in high).*

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900

Provenance:
Galerie St. Charles, Lausanne, 1984.

The company Raingo Frères was founded in 1825 in Paris by French clockmaker and bronzier Raingo. The firm exhibited at many of the important exhibitions of the second half of the 19th century and was known for the fine quality of its ormolu.

158
DEUX BUSTES EN BRONZE PATINE REPRESENTANT 'LE RIEUR NAPOLITAIN' ET 'LA RIEUSE NAPOLITAINE', D'APRES LES MODELES DE JEAN-BAPTISTE CARPEAUX DEBUT XXe SIECLE
TWO FRENCH PATINATED BRONZE BUSTS ENTITLED 'LE RIEUR NAPOLITAIN' AND 'LA RIEUSE NAPOLITAINE' CAST FROM MODELS BY JEAN-BAPTISTE CARPEAUX
EARLY 20TH CENTURY
The female bust with headdress and beaded necklace, the male bust with hat and draped cloth, both marked with 'PROPRIETE CARPEAUX' cachet and with an eagle, and further marked 'CARPEAUX' with the eagle mark, *35cm wide, 40cm high (13 1/2in wide, 15 1/2in high).*

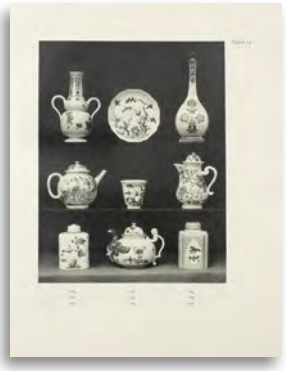
€6,000 - 8,000
£5,200 - 7,000
US$5,900 - 7,800

'Le rieur Napolitain' and 'La rieuse Napolitaine' were conceived as pendants by Carpeaux in 1863. See P. Kjellberg, *Les bronzes du XIXe siècle: Dictionnaire des sculpteurs*, Paris, 1987, p.179, illustrated, for related bronze examples.

159

159
PAIRE DE VASES CHINOIS TRIPLE GOURDE A DECOR CLOISONNE FIN DU XIXe SIECLE
A PAIR OF CHINESE TRIPLE GOURD CLOISONNE VASES
LATE 19TH CENTURY
Each with polychrome foliate and floral decoration and drapings with waisted bodies, on a pierced wooden base, now mounted as lamps, with white silk shades and pierced jadeite shaped finials, electrified,
21cm wide, 34cm high (8in wide, 13in high)

€3,000 - 5,000
£2,600 - 4,400
US$2,900 - 4,900



160

160 TP
LA BIBLIOTHEQUE D'UN AMATEUR: VASTE ENSEMBLE D'OUVRAGES INCONTOURNABLES SUR LA PORCELAINE DE MEISSEN, LA PORCELAINE EUROPEENNE, LA CERAMIQUE ET LES ARTS DECORATIFS
THE LIBRARY OF A CONNOISSEUR: AN EXTENSIVE REFERENCE LIBRARY RELATING TO MEISSEN PORCELAIN, EUROPEAN PORCELAIN, CERAMICS AND DECORATIVE ARTS
Including numerous pre-War auction catalogues and literature, such as the 1927 catalogue of the Gustav von Klemperer by L. Schnorr von Carolsfeld, and an extensive selection of post-War literature

A detailed list of books, catalogues and journals included in this lot is available online: www.bonhams.com/27881 (approximately 750 books and catalogues)

€10,000 - 15,000
£8,700 - 13,000
US$9,800 - 15,000

Image on the left shows part of the Library. Please note, this lot can be viewed by appointment at our warehouse in Paris.

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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 au *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 le *Catalogue de la Vente,* dans une note insérée dans le *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'enchérir, si de tels changements sont intervenus.

1. NOTRE RÔLE

Dans son rôle d'*Adjudicateur de lots*, *Bonhams* est autorisé par le *Vendeur* à agir uniquement pour et dans l'intérêt du *Vendeur*. Le rôle de *Bonhams* est de vendre les *Lots* à un *Enchérisseur* au prix le plus élevé possible. *Bonhams* n'agit pas pour le compte des *Acheteurs* ou des *Enchérisseurs* et ne leur fournit aucun conseil. Si *Bonhams* ou un membre de son personnel fait des déclarations à propos d'un *Lot,* ou si *Bonhams* fournit un *Rapport sur l'État* à propos d'un *Lot,* ces déclarations seront faites ou ce rapport sera établi pour le compte du *Vendeur* du *Lot.* Il est fortement conseillé aux *Enchérisseurs* et *Acheteurs* qui n'ont pas eux-mêmes des connaissances d'expert sur les *Lots* de solliciter et d'obtenir un avis indépendant sur les *Lots* et leur valeur, avant d'enchérir sur ceux-ci. Le *Vendeur* a autorisé *Bonhams* à vendre le *Lot* en qualité de mandataire agissant pour son compte et, sauf accord contraire exprès, *Bonhams* agit exclusivement en qualité de mandataire du *Vendeur*. Toute assertion ou déclaration faite par nous au titre d'un *Lot* est faite pour le compte du *Vendeur* et non pour notre compte, à moins que *Bonhams* ne vende un *Lot* en tant que mandant, et tout *Contrat de Vente* est conclu entre l'*Acheteur* et le *Vendeur* et non entre l'*Acheteur* et nous-mêmes. Si *Bonhams* vend un *Lot* en tant que mandant, il en sera fait mention dans le *Catalogue* ou dans une annonce du *Commissaire-priseur* à cet effet ou dans un avis affiché dans le lieu de la *Vente* ou inséré dans le *Catalogue. Bonhams* n'assume ou n'accepte aucune obligation ni responsabilité envers vous, sur le fondement de la responsabilité contractuelle ou quasi-délictuelle (directe, collatérale, expresse, tacite ou autre). Si vous êtes le dernier *Enchérisseur* pour un *Lot* et donc l'achetez, *Bonhams* conclura un contrat avec vous en tant qu'*Acheteur* dans les termes du *Contrat avec l'Acheteur,* joint en Annexe 2 au *Catalogue,* qui régira les relations entre *Bonhams* et vous-même en votre qualité d'*Acheteur*.

2. LOTS

Sous réserve de la *Description Contractuelle* imprimée en caractères gras dans l'*Article* consacré au *Lot* dans le *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 le *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 tapisserie 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 devrez 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

Le *Catalogue* contient un *Article* pour chaque *Lot.* Chaque *Lot* est vendu par le *Vendeur* à l'*Acheteur* comme correspondant uniquement à la partie de l'*Article* imprimée en caractères gras, et (sauf pour la couleur, qui peut être reproduite de manière inexacte) à toute photographie du *Lot* dans le *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 le *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, nonobstant les numéros attribués aux *Lots* dans le *Catalogue*. Vous devrez 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 le *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 adjugé 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 préenregistrer, au moins deux jours ouvrables avant la *Vente* lors de laquelle vous souhaitez enchérir. Vous devrez 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 préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, vous devrez 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 devrez 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-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 aurez 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 *Commissaire-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. Une fois inscrits, vous vous devrez 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 lutte contre le blanchiment d'argent sur ce tiers ; et (ii) 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 nommément 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-nous 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 devrez conclure si vous êtes le meilleur *Enchérisseur*, y compris les garanties relatives à votre statut et à la source des fonds. Nous pourrons 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*).

Prix d'adjudication	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 paddle 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'excède pas 1000 € ou la contre-valeurde cette somme dans la devise dans laquelle la Vente est conduite, au où le paiement est effectué. Le paiement en 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 offerts 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. RÈGLEMENTATIONS 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 règlementations sont disponibles à l'adresse
https://cites.org
https://cites.application.developpement-durabl.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 répondrons (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* (combinées si nous-mêmes et le *Vendeur* sommes responsables) seront limitées au paiement d'un montant qui n'excédera 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'aucun 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 illustrées.
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 repolissage 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 épaule (THE) ou jusqu'à 5 cm
Plus de 30 ans - épaule 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'enchérir 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.

¡ð 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* www.bonhams.com.. Vous pouvez aussi la demander par courrier électronique à 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 *Bonham*s provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with 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 byits 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 thecolour, which may be inaccurately reproduced) with any photograph ofthe *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*' opinion (given on behalf ofthe *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* ofthe 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* generalcondition 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 is put up for *Sale*. We have complete discretion in which torefuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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 beused 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 anyperson 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 tothe attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** Atthe 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 isyour responsibility to check with our Bids Office that your bid has beenreceived. 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 responsiblefor 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 yourform 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 itto 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 bemade at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down tothe 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. 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 (ii) 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*).

Hammer Price	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 HAUSSMANN
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 BENAIM
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-durabl.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 in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

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*.

5. 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.

6. 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.

7. 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.

8. 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.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y	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.
Φ	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 or requested by email from 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

Cette vente aux enchères sera conduite conformément aux conditions de vente de Bonhams et les enchères et les achats lors de la vente aux enchères seront réglementés par ces conditions. Vous devez lire les conditions conjointement avec les informations relatives aux ventes aux enchères qui énoncent les frais que vous devrez payer sur les achats que vous effectuez et les autres modalités se rapportant aux enchères et aux achats lors de la vente aux enchères. Avant de signer le présent formulaire, veillez à poser toutes les questions que vous pourriez avoir concernant les conditions. Ces conditions contiennent également certains engagements de la part des enchérisseurs et des acheteurs et limitent la responsabilité de Bonhams envers les enchérisseurs et les acheteurs.

Protection des données – utilisation de vos renseignements personnels

Lorsque nous obtenons des renseignements personnels vous concernant, nous les utiliserons uniquement conformément aux conditions de notre Politique relative à la confidentialité (sous réserve des consentements particuliers supplémentaires que vous aurez pu nous donner au moment de la communication de tels renseignements). Vous pouvez consulter notre Politique relative à la confidentialité sur notre site Internet (www.bonhams.com) ou demander à en recevoir un exemplaire par la poste en contactant notre service client à l'adresse suivante : Customer Services Department, 101 New Bond Street, Londres W1S 1SR Royaume-Uni ou par courriel à info@bonhams.com. Nous pouvons divulguer vos informations personnelles à n'importe quel membre de notre compagnie, ce qui comprend nos filiales, notre société de holding mère et ses filiales (enregistrées au Royaume-Uni ou ailleurs). Nous ne divulguerons pas vos données à quiconque en dehors de notre compagnie, mais parfois nous vous adresserons des informations concernant nos biens et services, et également les produits de nos tiers, pour lesquels nous pensons que vous pourriez être intéressés.

Souhaitez-vous recevoir les informations de notre part par email? ☐ Par courrier? ☐

Avis aux enchérisseurs.

Nous demandons à nos clients de fournir, au plus tard 24 heures avant la vente, une pièce d'identité comportant photo et date de naissance telle qu'un passeport, un permis de conduire ou une carte d'identité, et au cas où l'adresse ne figure pas sur la pièce d'identité, accompagnée d'un justificatif de domicile tel qu'une quittance d'eau/électricité ou un relevé bancaire ou de carte de crédit, etc. Les clients commerciaux doivent également fournir un exemplaire des statuts/documents d'enregistrement de la société, le nom, la raison sociale et l'adresse enregistrée de l'entité, la preuve documentaire de ses ayants droit économiques et directeurs, ainsi qu'une lettre autorisant la personne à enchérir au nom de la société. Le défaut de transmission de ces documents pourra entraîner le non-traitement ou l'inachèvement de vos enchères. Pour les lots de plus grande valeur, une lettre de référence de votre banque pourra également vous être demandée.

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 Paris	Date de la vente: 17 novembre 2022
N° de la vente: 27881	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
€200 - 500 .....20 / 50 / 80s
€500 - 1,000 .....50s
€1,000 - 2,000 .....100s
€2,000 - 5,000 .....200 / 500 / 800s
€5,000 - 10,000 .....500s
€10,000 - 20,000 .....1,000s
€20,000 - 50,000 .....2,000 / 5,000 / 8,000s
€50,000 - 100,000 .....5,000s
€100,000 - 200,000 .....10,000s
au-delà de €200,000 ....à la discrétion du commissaire-priseur

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 ☐	Je m'inscris pour faire des offres en tant que client professionnel ☐
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 ☐

Remarque : tous les appels téléphoniques sont enregistrés.

Téléphone ou ordre d'achat en cas d'absence (T/A)	N° de lot	Description succincte	Offre d'achat maximale en Euros (hors prime et TVA)	Ordre d'achat de sécurité*

EN SIGNANT CE FORMULAIRE, VOUS RECONNAISSEZ AVOIR VU LE CATALOGUE DE VENTE, AVOIR LU ET COMPRIS NOS CONDITIONS DE VENTE DONT LES GARANTIES ACHETEURS ET VOUS ACCEPTEZ QU'ELLES VOUS SOIENT OPPOSABLES ET VOUS ACCEPTEZ DE PAYER LES FRAIS DE VENTE, TVA ET TOUTES AUTRES CHARGES MENTIONNÉES DANS LES AVIS AUX ENCHÉRISSEURS. CECI AFFECTE VOS DROITS LÉGAUX.

Votre signature:	Date:

*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.

N.B. Seuls les paiements provenant d'un compte dont le titulaire porte le même nom que celui indiqué sur la facture et le formulaire d'inscription aux enchères seront acceptés. Veuillez envoyer par courriel ou télécopie le formulaire d'inscription aux enchères et les renseignements demandés à l'adresse suivante :
Bonhams, Customer Services, 101 New Bond Street, Londres, W1S 1SR. Tél. : +44 (0) 20 7447 7447, bids@bonhams.com

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? ☐ or post ☐

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

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. ☐

Sale title: The Classics Paris	Sale date: 17 November 2022
Sale no. 27881	Sale venue: Paris

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

€10 - 200 .....by 10s
€200 - 500 .....by 20 / 50 / 80s
€500 - 1,000 .....by 50s
€1,000 - 2,000 .....by 100s
€2,000 - 5,000 .....by 200 / 500 / 800s
€5,000 - 10,000 .....by 500s
€10,000 - 20,000 .....by 1,000s
€20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
€50,000 - 100,000 .....by 5,000s
€100,000 - 200,000 .....by 10,000s
above €200,000 .....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	

By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.

I am registering to bid as a private buyer ☐	I am registering to bid as a trade buyer ☐
If registered for TVA in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐	Please tick if you have registered with us before ☐

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in EUR (excluding premium & TVA)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and TVA) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.
Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams France SAS, 4 Rue de la Paix, 75002 Paris. N° d'agrément 2007-638 - RCS Paris 500 772 652

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