

FINE EUROPEAN CERAMICS

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Wednesday 15 June 2016



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FINE EUROPEAN CERAMICS

Wednesday 15 June 2016 at 14.00

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1



1

**A PAIR OF DUTCH DELFT EQUESTRIAN FIGURES,
LATE 18TH CENTURY**

Decorated in '*petit feu*', each with a gentleman seated on a horse with a colourful saddle cloth, the horse's harness decorated with flowers and fringing, on a colourfully marbled base with canted corners, 22.2cm high (some small restuck sections) (2)

£3,000 - 5,000
€3,800 - 6,300
US\$4,300 - 7,200

2

**A COLOGNE/FRECHEN STONEWARE BELLARMINE
(BARTMANNSKRUG), DATED 1606**

Applied with a bearded mask below the rim, above an oval medallion, with an armorial (possibly the quartered arms of Culemburg and Lecke), the sides with medallions, dated 1606, enclosing marriage arms, 17.7cm high (handle restored)

£3,000 - 5,000
€3,800 - 6,300
US\$4,300 - 7,200



2



3

**A VERY LARGE FRECHEN STONEWARE BELLARMINA
(BARTMANNSKRUG), DATED 1607**

Applied with a bearded mask below the rim, above an oval medallion, dated 1607, with the quartered arms of Jülich-Kleve-Berg-Mark-Ravensberg and Moers, and others, flanked by rampant lions and long-bearded masks above oval medallions with the arms of Jülich-Kleve-Berg, the sides with a version of the arms of Orange-Nassau, the handle flanked by two ribbons inscribed 'DRINCK VND EST GODES NIT VERGEST[...]', 36.5cm high (typical minor losses)

£12,000 - 15,000

€15,000 - 19,000

US\$17,000 - 22,000

Similar bellarmine are in the Collection of the British Museum (illustrated by D. Gaimster, *German Stoneware 1200-1900* (1997), no. 57), in the Kustgewerbemuseum Cologne (illustrated by G. Reineking von Bock, *Steinzeug* (1986), no. 327) and illustrated in I. Unger, *Die Kunst des deutschen Steinzeugs, Collection Karl und Petra Amendt und der Krefelder Kunstmuseen* (2013), no.22. Two further similar examples were sold in these Rooms, 12 May 2004, lot 200, and 26 November 2014, lot 110.



4

4
A CASTELLI PLAQUE DEPICTING SUSANNA AND THE ELDERS, FIRST HALF OF THE 18TH CENTURY

Decorated with the biblical scene of Susanna being observed by the Elders during her bath, 20.4 x 26.6cm (typical small chips to edge)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance

Property of the Scarisbrick family, Scarisbrick Hall, Lancashire; Bought directly from the family in the 1950s; Thence by descent to the present owner

The scene is after the engraving by Annibale Carracci from circa 1590-95. Another example is illustrated in *I Maestri della Maiolica nel Museo di Castelli* (2004), p.174, Dep. 7.

5
TWO CASTELLI PLAQUES DEPICTING LANDSCAPES, FIRST HALF OF THE 18TH CENTURY

Depicting acardian landscapes of figures and villages near a river and the coast, 20.3 x 27.3cm and 22 x 28.4cm (typical small chips to edge) (2)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900

Provenance

Property of the Scarisbrick family, Scarisbrick Hall, Lancashire; Bought directly from the family in the 1950s; Thence by descent to the present owner

6
TWO CASTELLI PLAQUES, FIRST HALF OF THE 18TH CENTURY

Depicting arcadian landscapes with ruins and figures near a river and the coast, 20.6 x 29cm and 20.6 x 27.8cm (tiny chip to corner on one) (2)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900

Provenance

Property of the Scarisbrick family, Scarisbrick Hall, Lancashire; Bought directly from the family in the 1950s; Thence by descent to the present owner



5



6



7

7

A FAENZA MAIOLICA SHAPED TAZZA, CIRCA 1560-80

Decorated in shades of ochre, yellow, blue and green with a central circular panel of a Saint, surrounded by a border of shaped panels containing stylised foliage and grotesques, the underside painted with a foliate pattern in yellow and blue, 25.5cm diam. (very small restuck section and haircrack on rim)

£5,000 - 7,000

€6,300 - 8,900

US\$7,200 - 10,000



8

8

A SMALL CASTEL DURANTE MAIOLICA DISH, CIRCA 1540

Painted in the centre with a green-ground portrait of a lady in profile, surrounded by a blue-ground border with trophies and plaques titled SPQR in shades of ochre, the rim edged in yellow, the underside with scrolling motifs in blue, 22cm diam. (restuck through middle)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

FROM THE BOTTEGA OF ORAZIO POMPEI

In 1980, archaeological excavations on the site of a waste heap behind the house of the potter Orazio Pompei in Castelli, firmly identified the celebrated Orsini-Colonna pharmacy jars as productions of the Pompei kilns. The finds are recorded by Marco Ricci et al, *Le Maioliche Cinquecentesche Di Castelli* (1989). The two albarelli in this sale correspond with the authors Group IV. Albarelli of identical form are illustrated as catalogue numbers 248-251. Here it is suggested that Group IV may predate the other identified groups and if so, it represents a short-lived production that also predates the work of Orazio Pompei himself. Related shards from the site of the Pompei kilns are shown on p.61, pl.6, figs.15-16. Similar albarelli can be seen in the collections of the Musée national de Céramique, Sèvres, the Musée du Louvre, Paris (Giacomotti 1974, nos. 257-60) and in the Victoria and Albert Museum, London (Rackham 1977, nos. 255-6).



9

9

A CASTELLI MAIOLICA ALBARELLO OF ORSINI-COLONNA TYPE, POMPEI WORKSHOP, CIRCA 1530-60

Of waisted shape, painted with a portrait profile of a bearded man surrounded by a band of blue and ochre scrolls, above a yellow-edged band inscribed 'cass:tra', scrolling blue foliate motifs to the reverse, 22.2cm high (restoration to section of rim, fine crack)

£6,000 - 8,000
 €7,600 - 10,000
 US\$8,700 - 12,000

Cass:tra may refer to a treatment produced from the cassia tree.



10

10

A CASTELLI MAIOLICA ALBARELLO OF ORSINI-COLONNA TYPE, POMPEI WORKSHOP, CIRCA 1530-60

Of waisted shape, painted with a portrait profile of a man wearing a hat, surrounded by a yellow-ground band of blue foliate, above a yellow-edged band inscribed 'ett:de:succo:ro', scrolling blue foliate motifs to the reverse, 22.5cm high (small chips)

£8,000 - 10,000
 €10,000 - 13,000
 US\$12,000 - 14,000

Ett de succo ro may be a shortened version of *elettuario de succo rob*, which would have been an electuary with fruit juice, often sweetened with honey or sugar and evaporated to give it a syrupy consistency.



11

11
A CASTELLI MAIOLICA DEEP PLATE DEPICTING A HUNTING SCENE, CIRCA 1660-1680

Painted in the manner of Francesco Grue, with a hunting scene depicting a horseman and hounds pursuing a stag, a scrolling foliate border to the rim, 22.8cm diam. (crack to rim)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

Another Castelli dish painted with the same hunting scene is illustrated in Saul Levy, *Maioliche Settecentesche (Piemontesi Liguri Romagnole Marchigiane Toscane e Abruzzesi)* (1962), plate 294.

12
TWO CASTELLI MAIOLICA PLAQUES, FIRST HALF OF THE 18TH CENTURY

Depicting figures in arcadic landscapes with ruins on the coast, 20.1 x 26.8cm and 20.3 x 26.8cm (typical small chips to edge) (2)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900

Provenance

Property of the Scarisbrick family, Scarisbrick Hall, Lancashire; Bought directly from the family in the 1950s; Thence by descent to the present owner

13
TWO CASTELLI MAIOLICA PLAQUES, FIRST HALF OF THE 18TH CENTURY

Each depicting figures in an arcadic landscape with ruins near a river, 20 x 27cm and 20 x 28.9cm (some chips) (2)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900

Provenance

Property of the Scarisbrick family, Scarisbrick Hall, Lancashire; Bought directly from the family in the 1950s; Thence by descent to the present owner



12



13



14

14

TWO PALERMO MAIOLICA ALBARELLI, EARLY 17TH CENTURY

Each decorated with a large oval cartouche enclosing an image of a saint and a mythological creature, set against a yellow ground, the reverse with masks and trophies against a blue sgraffito ground, the rims with bands of foliage and looping ribbons, 29.6 and 29.2cm (one with restuck section to neck)

£2,500 - 3,500

€3,200 - 4,400

US\$3,600 - 5,000

Provenance

Hon. Mrs Daphne Pollen (1904-86), daughter of Cecil Baring, 3rd Lord Revelstoke; Thence by descent



15

15

A CASTELLI MAIOLICA VASE, CIRCA 1730-50

Finely painted with a continuous scene depicting the Adoration of the Magi, below a yellow-ground band to the rim with putti supporting flower swags, the bulbous lower body with cartouches enclosed by flowers and flanked by putti, the flared foot with two putti amidst foliage, mounted on a stepped, gilt-metal foot, 28cm high (rim of foot replaced, lacking cover)

£1,500 - 2,000

€1,900 - 2,500

US\$2,200 - 2,900

A comparable pair of vases and covers from the Fontaine Collection depicting the Destruction of Pharaoh's host in the Red Sea, and the Adoration of the Magi, was sold in these Rooms, 23 May 2012, lot 50.



16

16

**A PAIR OF NOVE DI BASSANO CREAMWARE
POODLES, EARLY 19TH CENTURY**

Each modelled seated, on a stepped base, *26.5cm high* (small chips to edge of base) (2)

£1,500 - 2,000

€1,900 - 2,500

US\$2,200 - 2,900

17

**A PAIR OF NOVE DI BASSANO CREAMWARE
POODLES, EARLY 19TH CENTURY**

Each modelled seated with a bone in its mouth, on a stepped base, *17.5cm high*, anchor marks in black to underside (minor crazing) (2)

£800 - 1,200

€1,000 - 1,500

US\$1,200 - 1,700



17

A DOCUMENTARY TURIN, ROSSETTI'S FACTORY, SOFT-PASTE PORCELAIN FIGURE OF BUDAI, CIRCA 1737-42

Seated, with his head resting on one knee, his robes with impressed flowers, coloured in shades of blue, yellow, green, manganese and ochre, 13cm high, # and 'Torino' in underglaze-blue (haircrack)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

Literature

A. d'Agliano and C. Maritano, *La porcellana in Piemonte (1737-1825)* (2015), p. 58, cat. no. 7

Exhibited

Turin, Museo di Arti Decorative Accorsi-Ometto, *La porcellana in Piemonte (1737-1825) Le manifatture Rossetti, Vische, Vinovo*, 30th January-28 June 2015



In 1737, a good decade after the closure of the Vezzi factory in Venice – then still the only Italian porcelain manufactory - Giorgio Giacinto Rossetti registered a patent to make porcelain. In 1728, Rossetti had already established a successful faience manufactory and was now not only seeking a renewal of his license to produce faience, but also to enlarge his commercial prowess. The porcelain manufactory was to open adjacent to the existing faience manufactory. A letter with the patent request dated 15 June 1737 in the State Archive of Turin was published by Valentino Brosio (1973, cat. il 24 p.31). In it, Rossetti asks permission to 'mettere una perfetta fabbrica e manifattura di porcellane di fine e trasparenti in questa Reale Città'. He also asks for an investment of 3000 lira to build three or four kilns and to fund the costly experiments needed to produce perfect porcelain. Furthermore, he sought a guarantee that no other porcelain factory would be allowed to open under the Savoy rule, and requested a 15,000 lira interest-free loan over 20 years.

At the time of publication of Brosio's catalogue (*Rossetti, Vische, Vinovo, porcellane e maioliche torinesi del settecento*) forty-six years ago, only two porcelain pieces (two small classical busts) in the collection of the Palazzo Madama were attributed to Rossetti's manufactory. They both bear an underglaze-blue mark 'Torino' and one has an additional incised mark GR firmly pointing to Giacinto Rossetti. Brosio argues that the porcelain experiments conducted by Rossetti probably suffered a quick demise as he sought to produce a hard-paste porcelain that would have needed kaolin, which was not available in the Piedmont. There also remained some confusion about who was involved in the founding of the factory, and it seemed that a man called Pietro Bistorto was his main partner.

Much has since been added to the research on Rossetti's porcelain, and several other attributable pieces have come to light. First, Aileen Dawson in the *Quaderno dei Amici di Doccia* of 2011/12 (p. 69-70), published a Turin Kuan Yin figure which bears the mark 'Torino' in underglaze-blue and incised FF. Then, in 2015 a major exhibition on Piedmontese porcelain was mounted by the Fondazione Accorsi accompanied by an in-depth technical research project into the porcelain pastes.

A ground-breaking catalogue edited by Andreina d'Agliano and Cristina Maritano accompanied the exhibition (*La Porcellana in Piemonte 1737-1825, Le manifatture Rossetti, Vische, Vinovo*). D'Agliano comprehensively explains the crucial relationship between Giorgio Giacinto Rossetti and the Piedmontese nobleman Carlo Giacinto Roero di Guarene, a highly cultured man who, through his extensive social circle, would certainly have known the Meissen and Vienna porcelain collections of his fellow aristocrats. D'Agliano describes the encounter between the Roero di Guarene and Rossetti as 'destiny'. They were both deeply interested in the subject and not fazed by the experimental nature and possible financial implications of trying to create porcelain. As a member of Turin's aristocratic establishment, Carlo Giacinto Roero di Guarene was unable to act in matters of commerce directly, and the banker Pietro Bistorto was hired to act on his behalf, explaining why his name appears on all the official documents.

The first pieces of porcelain were documented a few weeks after the patent was granted in 1737. D'Agliano argues that Roero di Guarene's collection of Chinese porcelain -which included Dehua figures that almost certainly served as a model for the Kuan Yin in the British Museum – must have been a great influence on these early productions. In fact, as d'Agliano points out, Rafaella Ausenda, in her article on the maiolica production of Rossetti, has shown that Rossetti was instrumental in introducing the essentially French fashion for chinoiserie to the Piedmont through its faience products. The present lot should be seen in the same light. It is thanks to the recent research project at the Fondazione Accorsi that we are now able to attribute a group of pieces, previously attributed to St. Cloud, to Rossetti manufactory. The present lot came to light only during the initial stages of research and has proven the Rossetti provenance of a further three similar Budai figures (two published by d'Agliano, one unpublished). The rarity and importance of the present lot is underlined not only through the fact that it is signed, but also that it remains until now the only coloured figure in Rossetti porcelain.



19

A COZZI JUG, CIRCA 1765-70

Modelled in rococo taste, standing on four stylised swaying leaf-shaped feet, the spout shaped as a fantastical bird's head, the handle formed of combined scrolls, the shaped opening at the top also formed of rocaille swags, the sides with rococo cartouches, 15.2cm long, 10.6cm high (some restoration)

£1,500 - 2,500
€1,900 - 3,200
US\$2,200 - 3,600

A similar jug in the Barozzi Collection is illustrated by N. Barbantini, *Le Porcellane di Venezia e delle Nove* (1936), pl. XXII, no. 70. Another polychrome example of the same shape (then in the collection of Lord Phillimore) is illustrated by A. Lane, *Italian Porcelain* (1954), pl. 19a. A jug of the same shape is also illustrated in G. Morazzoni and S. Levy, *Le Porcellane Italiane* (1960), vol. I, pl. 35b, and A. Mottola Molfino, *L'Arte della Porcellana in Italia* (1976), vol. I, pl. 108.

A related coffee pot is in the collection of Giovanni Lokar (Andreina d'Agliano et al., *Porcellane Italiane dalla collezione Lokar* (2013), no. 26). A similar jug from the Questa collection was sold at Sotheby's Milan, 21 March 2005, lot 223, and another in the sale of Giampaolo Lukacs, Sotheby's Milan, 18 April 2007, lot 267. Another example was sold in these rooms, 26 November 2014, lot 120.

The precise function of this shape is not known, though it is more likely that it was used to serve a cold liquid and not to serve as a bough pot, as has sometimes been suggested.



19

20*

A COZZI BRÛLE PARFUM, COVER AND STAND, CIRCA 1770

The brûle parfum and cover moulded with bands pierced foliage and applied with flowers and trailing leaves, the stand pierced and moulded with similar foliage against a trellis pattern, 27cm high (some chips to flowers and foliage) (3)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

Anon. sale, Christie's London, 6 October 1986, lot 56



20



21

21
A LARGE WHITE DOCCIA DISH, SECOND HALF 19TH CENTURY

Modelled in high relief with classical figures amidst clouds, 46.2cm across, crowned N mark in underglaze-blue

£1,200 - 1,800
 €1,500 - 2,300
 US\$1,700 - 2,600

22
A DOCCIA GROUP OF TWO PUTTI AND A GOAT, CIRCA 1770

After the Antique, two putti wearing crowns of vine leaves and grapes, struggling with each other for an eagle and seated on a recumbent goat wearing a gilt-embellished pink saddle cloth, on a rockwork base, 25.5cm high, numeral 6. in black (some small chips)

£3,000 - 5,000
 €3,800 - 6,300
 US\$4,300 - 7,200

The model is after a bronze in the Galleria Nazionale d'Arte Antica, Rome, which is illustrated in Klaus Lankheit, Die Modellsammlung der Porzellanmanufaktur Doccia (1982), no.47. G. Bruschi mentions the model in a letter to Carlo Ginori, dated 27 February 1746/47; mentioned in Lankheit (1982), p. 160.

23
A DOCCIA TEAPOT AND COVER, CIRCA 1770

Decorated in underglaze-blue with scattered flower sprays and insects, the cover similarly decorated, the spout moulded as a bird's head, 14.4cm high (starcrack to cover)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200



22



23

A VERY RARE NAPLES EWER BASE FROM THE ETRUSCAN SERVICE, CIRCA 1785-87

Of slightly flared cylindrical form on a flared foot, decorated in Etruscan style with a continuous frieze of red figures depicting bacchanalian scenes or festivities dedicated to Dionysus, reserved against a brown ground, the rims reserved with bands of stylised flowers and gadroons, the rims gilt, the interior with three iron-red inscriptions, 12.3cm high; diam. of foot: 23.2cm (some wear and tiny rim chips)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

The Etruscan Service was ordered in 1783 by Ferdinand IV of Naples as a gift for George III of Great Britain. Production of the service began in 1785 and the service was sent in 1787 and remains in the Royal Collection.

The Director of the Naples manufactory, Domenico Venuti (1745-1817) was also keeper of Antiquities and the service was intended to show off the collection of antique vases in the Museo Borbonico, though the designs had to be adapted to the shapes of the service, which were inspired by bronze and silver vessels in the royal collection. The service comprised 340 pieces and its decoration was published by Domenico Venuti in 1787: *Interprétation des peintures dessinées sur un service de table, travaillé... dans la Royale Fabrique de Porcelaine par ordre de sa Majesté le Roi des Deux Siciles*.

The Etruscan Service in the Royal Collection includes a similar base with its ewer (inv. RCIN 58218.4), adapted from the classical shape of the epiphysis, published by A. d'Agliano and L. Melegati, *Ricordi dell'Antico* (2008), cat. no. 94. The inscription on the inside of the present lot reads:

Due donzelle che ballano col suono di un Genio alato che percuote con martelline sop. Un Cembalo di metallo con suo piede e da un canto altra donna, che accompagna la danza col Salterio.

Pompo Bacchanale solita usarsi ne'sponsalizi Etruschi ; ne quali Paculla Minia Compana introdusse la promiscuita d'uomini, che celebravasi da un solo sesso. L'uomo uiffato con bastone, e linfeole eseguisce la parte del ballo, e colla destra indica la mossa da cominciare. La donna accompagna il ballo colle tibie pari, in veste breve, e gonna variagate

Giuochi Bacchanali consecrati a Bacco, e corso Lampadico istituito da Ceveve, il primo rappresentato da un Baccante col tirsò, e fascia, che gli suolazza per dietro nell'atto di ballare ; il secondo figurato da un Satiro con face accesa, e cado con delle offerte, o altro in atto di correre, da un lato pendente al muro la solita citta per coronarne il vincitore.

See A. Carola-Perrotta, *Le Porcellane dei Borbone* (1986), pp. 346ff., for a comprehensive discussion of the service and its models.





25

25
A CAPODIMONTE FIGURE OF A PASTRY-SELLER, CIRCA 1750-55

Modelled by Giuseppe Ricci, holding a basket with baked goods, wearing a black hat, gilt-edged ruff, white waistcoat over a puce doublet and puce breeches, the base applied with leaves and flowers, 16.4cm high, (cleanly restuck to base)

£5,000 - 7,000
 €6,300 - 8,900
 US\$7,200 - 10,000



26

26
A CAPODIMONTE FIGURE OF A LADY, CIRCA 1750-55

Modelled by Giuseppe Ricci, wearing a blue cap, white bodice with blue and iron-red edgings and a white skirt with a purple patterned border to the hem, an apple in her right hand and holding onto a branch of an apple tree with her left, 15.5cm high (minor losses)

£6,000 - 8,000
 €7,600 - 10,000
 US\$8,700 - 12,000

This model seems to be a variation of the model of a woman and a monkey, which is part of the 'Le voci di Napoli' series; see Angela Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986), colour plate XLV. In this version, however, the monkey has been replaced by a tree stump.

EUROPEAN CERAMICS FROM THE COLLECTION OF EVELINE NEWGAS

Eveline Newgas was born in Vienna on 23rd January 1924, the only daughter of Irene and Ernst Blumka, who were second generation antique dealers. The Blumkas were among the most prominent art dealers in Vienna with several galleries in the city centre. Eve grew up in Vienna and never lost her appreciation of the city. With the gathering war clouds in Europe in the 1930s, Eve was sent on summer holidays to her cousins in London to learn English. After the *Anschluss* in 1938, her parents were given warning that their names were on a list of people to be collected. They obtained German passports and, on 13th September 1938, visas for Britain. Eve and her parents departed Vienna the very next day and arrived in Harwich two days later. Through their antiques business they knew the transport companies well and had arranged with their regular Viennese shipper that the entire contents of their apartment and shop would be wrapped up and sent to London. Eve, who was fourteen years old at the time, later recalled that they just got up after lunch, leaving the dirty plates on the table, and left for the railway station. Several months later all their belongings arrived, including even the wrapped dirty plates. The family still has Eve's passport from the time, complete with poignant swastika stamps and visas. Ernst's cousin, Leopold Blumka (1898-1973), made his way to New York where, in 1942, he opened a gallery and became the leading dealer in works of art.

In England, Eve attended Hove Grammar School and won a scholarship to read Chemistry at Girton College. After Cambridge she went to work for Gestetner, the family company in Fawley Mills. It was there that Pip Newgas first saw her. He was running a business directly across the road and took a liking to her, first sending his sister to sound Eve out.



They married just after the war and Eve had two children. As was usual in the 1950s, she stopped work as a chemist in order to concentrate on being a mother.

Later she joined with two university friends to start a business buying antique silver in the UK and selling it in Australia. This provided her with the means to expand her collection of glass and porcelain, which had become an abiding interest and which eventually filled her house in Compton Avenue. Parts of the collection had already been in the family for up to three generations, but she was able to add to these and increase her knowledge of the earliest Vienna and Meissen porcelain. Her interest was both as a collector and academic. She loved to be able to buy a Meissen cup and then seek its original Oriental inspiration; she also loved glass and built up a substantial collection of early 19th-century European glass. When Eve and Pip moved to a smaller house and then to an apartment to make life easier a small part of the collection and furniture had to go, but fortunately their elder son inherited Eve's interest in glass and porcelain.

Eve Newgas maintained her collecting interests until the end of her life and was a frequent and welcome visitor to the London salerooms. She was modest about her own knowledge, but when pressed, her judgements on a particular piece in the forthcoming sale were invariably acute and displayed a sure taste. She was a long-standing member of the German ceramics society, the *Gesellschaft der Keramikfreunde (Keramos)*, and will be fondly remembered for her affable and good-humoured company on the society's excursions, as well as for her love and knowledge of ceramics and glass.







27

27
A DUTCH RED STONWARE, ARY DE MILDE, TEAPOT AND COVER, CIRCA 1700

Decorated with moulded flowering branches, 13.5cm high, impressed mark of 'ARY DE MILDE' above a running fox in an oval medallion (small chip to footrim) (2)

£3,000 - 5,000
 €3,800 - 6,300
 US\$4,300 - 7,200

Provenance

Christie's South Kensington, 19 January 1978, lot 317;
 Acquired in the above sale

28
A MEISSEN TEABOWL AND MATCHED SAUCER, CIRCA 1740-50

Each moulded with three flowering prunus branches, saucer: 10.3cm diam., crossed swords marks in underglaze-blue, impressed numerals (2)

£600 - 800
 €760 - 1,000
 US\$870 - 1,200

Provenance

Phillips London, 1 February 1989, lot 230;
 Acquired in the above sale

28A
A MEISSEN LEAF-SHAPED DISH, MID 18TH CENTURY

Painted in underglaze-blue with the Fels- und Vogel pattern, 12.5cm long, crossed swords mark and 11. in underglaze-blue

£800 - 1,200
 €1,000 - 1,500
 US\$1,200 - 1,700

Provenance

Ernst Blumka (1889-1969), Vienna (to 1938) and London;
 Thence by descent



28



28A



29

29
TWO MEISSEN DUTCH-DECORATED LEAF-SHAPED DISHES, CIRCA 1725

Applied with a branch handle and moulded with branches, flowers and foliage on the underside, decorated with flowers and birds in polychrome enamels in Holland, one with a blue handle, 12.3 and 11.8cm long (small chip to one handle, miniscule chips to rims) (2)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London; Thence by descent



30

A MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1720-25

Each applied with three moulded branches with flowers, heightened in enamels and painted with insects, butterflies and a flower sprig, saucer: 13.2cm diam. (some rubbing) (2)

£3,000 - 5,000
 €3,800 - 6,300
 US\$4,300 - 7,200

Provenance

The Gertrude J. and Robert T. Anderson Collection, Orlando, sold Christie's London, 1 June 1992, lot 5; Acquired in the above sale

Exhibited

Orlando Museum of Art, *Eighteenth Century Porcelain from the Collection of Gertude J. and Robert T. Anderson*, 27 March 1988-12 February 1989, no. 5



30



31

31

A DU PAQUIER TEABOWL AND SAUCER, CIRCA 1725

Painted with Oriental flowers and a bird, iron-red formal border to the rims, an iron-red saw-tooth border to the footrim of the teabowl, incised / to saucer (some minor losses to enamels) (2)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

Provenance

Anon. sale, Sotheby's London, 10 December 1974, lot 91;
 Acquired in the above sale



32

32

AN EARLY MEISSEN TEABOWL AND SAUCER, CIRCA 1715-20

Each applied with three moulded leafy branches with rose flower and bud finials, *saucer: 12.9cm diam.*, incised / inside footrim of teabowl (tiny chips) (2)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
 Thence by descent



33

33

A DU PAQUIER SAUCER, CIRCA 1730

Decorated in polychrome colours with a chinoiserie terrace and hedge and a large cockerel, a scrolling iron-red border to the rim, *13.8cm diam.* (minor rubbing, small chip to rim)

£500 - 700
 €630 - 890
 US\$720 - 1,000

Provenance

Anon. sale, Phillips London, 12 March 1997, lot 116;
 Acquired in the above sale



34

A VERY RARE MEISSEN TEABOWL AND SAUCER, CIRCA 1717

Moulded with acanthus leaves around the footrims, decorated in the Funcke workshop in Dresden in purple, blue, yellow and green with Baroque strap- and scrollwork borders, a similar motif inside the teabowl and a floral scrollwork border to the reverse of the rim of the saucer (minor rim chips) (2)

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000

Provenance

Anon. sale, Sotheby's London, 21 October 1975, lot 148;
Acquired in the above sale

A similar teabowl and saucer, formerly in the collections of Paul Schnyder von Wartensee and Hans and Marianne Krieger, is in the Arnhold Collection, New York (published by M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 68, and illustrated by Claus Boltz, *Steinzeug und Porzellan der Böttgerperiode, in Keramos 167/168* (2000), ill. 59). Funcke's invoices for enamel colours between 1713-19 (Boltz, *ibid.*, p. 143) record that the colours used on the present lot were all in use by 1717 (while black and red, neither of which are used on the present lot, were first used in 1718).



35



35

TWO MEISSEN TEABOWLS AND SAUCERS, CIRCA 1720

Applied with fruiting vines, *saucers: 12.6cm diam.*, incised / inside footrim of one teabowl (some chips to footrim of one saucer, one saucer rim polished) (4)

£3,000 - 5,000

€3,800 - 6,300

US\$4,300 - 7,200

Provenance

With Hoff Antiques, London, 17 May 1980 (one teabowl and saucer);



36

36

AN EARLY MEISSEN SAUCER, CIRCA 1715-20

In the white, *12.6cm diam.*, incised / inside footrim

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
Thence by descent



37

A VERY RARE DU PAQUIER CIRCULAR DISH, CIRCA 1720-25

Painted in underglaze-blue, iron-red, purple and green with Oriental flowers issuing from pierced rockwork within concentric circles in the centre, within a lambrequin and trellis-panel border and trailing flowers within a zig-zag border around the silver-edged rim, three flower sprigs to reverse, 33.6cm diam.

£8,000 - 12,000

€10,000 - 15,000

US\$12,000 - 17,000

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
Thence by descent

Only two similar dishes are recorded in the literature in the Staatliche Kunstsammlungen Dresden, Porzellansammlung im Zwinger (inv. Sp.P.E. 4435), acquired in 1890 from the Dresden collector, Dr. Carl Spitzner (see M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), cat. no. 258; and another illustrated in E. Sturm-Bednarczyk, *Claudius Innocentius du Paquier Wiener Porzellan der Frühzeit* (1994), no. 2.



38

38
TWO EARLY MEISSEN DOUBLE-HANDLED BEAKERS, CIRCA 1715-20

Both moulded with birds and fruiting vines and applied with ear-shaped handles, 7.5cm high (one with two rim chips) (2)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

Provenance

Anon. sale, Phillips London, 4 December 1991, lot 219;
 Acquired in the above sale



39

39
A DU PAQUIER SAUCER, CIRCA 1725-35

Painted in grey monochrome with a landscape scene of a figures in front of building and a bridge, purple formal border to rim, grey flower sprigs to reverse, 12cm diam.

£600 - 800
 €760 - 1,000
 US\$870 - 1,200

Provenance

Phillips London, 16 February 1977, lot 274;
 Acquired in the above sale

The naive style of monochrome landscape decoration is usually considered to date from the early years of the Du Paquier manufactory, but this combination of black monochrome landscape vignette with an iron-red or purple characteristic Du Paquier border to the rim can also be found on Meissen porcelain of the 1730s with impressed Dreher's marks that are presumed to be the work of Viennese Hausmaler, perhaps Du Paquier painters working for themselves (M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), I, pp. 508-509.



40

40
A DU PAQUIER BEAKER AND TREMBLEUSE SAUCER, CIRCA 1730

The beaker painted with a continuous polychrome chinoiserie scene in Meissen style above iron-red and purple lines, the saucer with a small vignette with a single figure within the pierced gallery and three single Oriental flowers, the rims with formal borders of trellis panels and scrollwork, the reverse of the saucer with three iron-red flowers, *cup: 7cm high, incised / to saucer (minor wear to saucer) (2)*

£3,000 - 5,000
 €3,800 - 6,300
 US\$4,300 - 7,200

Provenance

Anon. sale, Sotheby's London, 25 November 1997, lot 169;
 Acquired in the above sale

41
A MEISSEN HAUSMALER SAUCER, CIRCA 1742-44

Painted in Bayreuth in the workshop of J.F. Metzsch by J.C. Glaser with a chinoiserie scene, a gilt border to the rim, the underside with moulded fruiting vines embellished with polychrome enamels, *12.9cm diam.*, crossed swords marks in underglaze-blue, impressed 2 (minor wear)

£600 - 800
 €760 - 1,000
 US\$870 - 1,200

Provenance

With Hoff Antiques, London;
 Acquired from the above in 1987



41

Johann Christoph Glaser was a painter at the Metzsch workshop in Bayreuth between 1742-44, before moving to Fürstenberg. See S. Ducret, *Fürstenberger Porzellan* (1965), II, p. 221, pls. 264 and 265. The same scene appears on a Fürstenberg saucer painted by Glaser, sold by Christie's Geneva, 25 April 1977, lot 58 (part).



42

42
**TWO EARLY MEISSEN TEABOWLS AND A SAUCER,
 CIRCA 1715-20**

Each applied with three moulded branches with flowers, *the saucer: 11.5cm diam.* (one teabowl with rim chip, other teabowl with tiny rim chip) (3)

Provenance

Sotheby's London, 22 November 1983, lot 101;
 Acquired in the above sale

£2,500 - 3,500
€3,200 - 4,400
US\$3,600 - 5,000



43

43
A MEISSEN CINQUE-LOBED DISH, CIRCA 1730

Painted in Kakiemon style with three flowering branches of prunus, chrysanthemums and pomegranate, *11cm across*, crossed swords mark in blue enamel, incised Japanese Palace inventory number N=165-*AW*, incised / inside footrim

£1,500 - 2,000
€1,900 - 2,500
US\$2,200 - 2,900

Provenance

Anon. sale, Christie's London, 28 June 1976, lot 66;
 Acquired in the above sale

The 1770 inventory of the Japanese Palace, Dresden, records twenty-four of an original twenty-five such dishes: '*Fünf und zwanzig Stück gemuschelte detto [Confect-Schälgen], different, mit Korn Aehren, Blumen und Vögeln, No. 165*' [25 lobed ditto (confectionary dishes), different, with corn sheaves, flowers and birds]; quoted by Claus Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (1996), p. 78.

44

A MEISSEN TEABOWL AND SAUCER, CIRCA 1730

Each painted in Kakiemon style with a phoenix in flight and oriental flowers, iron-red line borders to the rims, *saucer: 12.8cm diam.*, AR in underglaze-blue to saucer, crossed swords mark in blue to teabowl, painter's mark in purple to saucer and mark in red to teabowl (minor surface wear) (2)

£2,500 - 3,500

€3,200 - 4,400

US\$3,600 - 5,000

Provenance

Saucer:

With M. & G. Ségal, Basel, May 1989;

Max Hoffmann Collection, Basel, sold by Christie's London, 22 November 2005, lot 16;

Acquired in the above sale

Teabowl:

Ernst Blumka (1886-1969), Vienna (to 1938) and London;

Thence by descent



44

45

A MEISSEN TEABOWL AND SAUCER, CIRCA 1730

Painted in Kakiemon style with flowers issuing from banded hedges, brown-edged rims, *saucer: 12.3cm diam.*, crossed swords mark in blue to both, impressed Dreher's mark .. for J.M. Kittel inside footrim of teabowl (2)

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;

Thence by descent



45



46



46

A RARE PAIR OF DU PAQUIER TEABOWLS AND SAUCERS, CIRCA 1730

Painted in *famille verte* style with Oriental flowers, formal borders, flowers sprigs to reverse of saucers, the rims with green seeded bands reserved with flowerheads and flower panels; together with a similar Chinese Famille verte teabowl and saucer, Kangxi, (minor wear) (6)

£5,000 - 7,000

€6,300 - 8,900

US\$7,200 - 10,000

Provenance

The Property of a Nobleman, sold Christie's London, 2 December 1974, lots 68 and 69;
Acquired in the above sale



47

47

A MEISSEN TEABOWL AND SAUCER, CIRCA 1715-20

Each moulded with an acanthus leaf border around the footrim, with traces of gilding to the border on the teabowl, *saucer: 11.7cm diam.* (one chip to rim and two chips to footrim of saucer) (2)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
Thence by descent



48

A RARE MEISSEN OCTAGONAL TWO-HANDLED BEAKER AND SAUCER, CIRCA 1730

Painted in a *famille verte* palette with a bird perched on rockwork flanked by Oriental flowers, the rims with a trellis floral band reserved with panels enclosing flowerheads and leaves, an iron-red flower inside the beaker, caduceus and pseudo-Chinese mark within two concentric circles in underglaze-blue (2)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

Provenance

Edmond de Rothschild Collection;

Anon. sale, Christie's London, 28 March 1977, lot 8;

Acquired in the above sale

A similar octagonal beaker and saucer, also formerly in the Edmond de Rothschild collection, is in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 87.).



49

49

A DU PAQUIER SHAPED DISH, CIRCA 1730-35

Finely painted with scattered European flowers, gilt-edged rim, flower sprigs to reverse, 26.2cm across (minor flaking and wear)

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,200 - 3,600

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
 Thence by descent

50

A DU PAQUIER TEABOWL AND SAUCER, CIRCA 1725-30

Each painted in pale *Schwarzlot* or shades of grey with hunting scenes, flowers to the reverse of the saucer, gilt-edged rims (minor wear) (2)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900

Provenance

Christie's London, 4 December 1972, lot 192;
 Acquired in the above sale

A teapot decorated in a similar 'watercolour'-style in shades of grey is in the collection of the Victoria and Albert Museum, London (inv. no. C.568&A-1925), illustrated in M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), cat. no. 34.



50



51

51
A DU PAQUIER PLATE FROM THE TRIVULZIO SERVICE, CIRCA 1730-35

Painted in grey with a vignette of a hound attacking a hedgehog below swirling clouds, the border of alternating trellis panels and *Laub- und Bandelwerk* with trailing flowers embellished in gilding, two flower sprigs to the reverse, 22cm diam. (minor wear)

£4,000 - 6,000
 €5,100 - 7,600
 US\$5,800 - 8,700

Provenance

Paul Schnyder von Wartensee Collection, Lucerne;
 The Property of a European Nobleman, Sotheby's London, 29 June 1982, lot 28;
 With E. & H. Manners, London;
 Acquired from the above

This plate belongs to a hunting service that is thought to have been made for the Milanese nobleman, Prince Antonio Tolomeo de Galli Trivulzio of Musocco, whom Charles VI invested in 1732 with the Order of the Golden Fleece. See M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), vol. II, p. 1010, and cat. nos. 231-237.

52
A DU PAQUIER SAUCER, CIRCA 1725

Painted in *Schwarzlot* or grey monochrome with two horsemen in combat, iron-red Oriental flowers to the reverse, gilt-edged rim, 13.2cm diam.

£600 - 800
 €760 - 1,000
 US\$870 - 1,200

This style of monochrome decoration can also be found on Meissen teabowls and saucers made in the 1730s, suggesting that Du Paquier painters decorated porcelain for their own benefit as Hausmaler; see M. Chilton/C. Lehner-Jobst, *Fired by Passion* (2009), I, ill. 6:9.



52



53

**53
THREE MEISSEN CHOCOLATE CUPS AND SAUCERS, MID
18TH CENTURY**

Moulded with lobed sections, decorated in underglaze-blue with Oriental flowers and panels with Chinese fishermen, wavy rims, crossed swords marks and painter's marks in underglaze-blue, impressed numerals (some chips) (6)

£1,200 - 1,800
€1,500 - 2,300
US\$1,700 - 2,600

Provenance

Purchased in Horsham, Sussex, in 1971

**54
A RARE VIENNA LOBED TEABOWL AND SAUCER, CIRCA 1745**

Each moulded with acanthus leaves and shells, *the saucer: 12.2cm across*, impressed shield marks and A (2)

£600 - 800
€760 - 1,000
US\$870 - 1,200

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
Thence by descent



54



55



55

TWO MEISSEN HAUSMALER TEABOWLS AND SAUCERS, CIRCA 1750-60

Painted in underglaze-blue and embellished in gilding and enamels in the workshop of F.J. Ferner with flowers and figures, the saucers with scenes of shepherds in iron-red, the teabowl interiors with a shepherdess and a shepherdess, crossed swords and painters' marks in underglaze-blue, impressed numerals (one saucer and one teabowl with chip to footrim) (4)

£800 - 1,200

€1,000 - 1,500

US\$1,200 - 1,700

Provenance

The Property of a Lady, sold Christie's London, 30 June 1975, lot 119; Acquired in the above sale

56

A MEISSEN HAUSMALER SAUCER, CIRCA 1760

Painted in the workshop of F.F. Meyer, Pressnitz, with a scene depicting a painter at work inscribed '*Der Buchdrucker*', surrounded by an elaborate gilt scrollwork cartouche, three moulded prunus branches to underside rim, 13cm diam., crossed swords mark in underglaze-blue, impressed numeral (minor wear)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance

Anon. sale, Phillips London, 4 August 1976, lot 222; Acquired in the above sale



56



57



57

TWO MINIATURE MEISSEN TEAPOTS AND COVERS, CIRCA 1760-80

Painted in underglaze-blue and enamels, 5.5cm high, crossed swords marks in underglaze-blue, impressed numerals (minor flaking) (4)

£600 - 800
 €760 - 1,000
 US\$870 - 1,200

Provenance

One acquired in Vienna in the 1960s, the second from Burford at Hampstead Art Market in 1974



58

58

A MEISSEN RECTANGULAR TEA CANISTER AND COVER, MID 18TH CENTURY

Each side painted with scenes of peasants engaged in various pursuits on gilt scrollwork pedestals, a gilt scrollwork border to the edge, scattered flowers to the shoulder, the cover similarly decorated with landscape vignettes of farm animals, faint traces of crossed swords mark in blue, gilt 5. to both (some wear to gilding)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London; Thence by descent



59

59

A MEISSEN MODEL OF A RECUMBENT DEER, CIRCA 1750

Probably modelled by J.J Kaendler, naturalistically coloured in shades of brown, 6cm high, faint crossed swords mark in blue (restored ears and hind leg)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance

Anon. sale, Phillips London, 5 February 1975, lot 94; Acquired in the above sale

Another example is illustrated in Rainer Rückert, Meissener Porzellan 1710-1810 (1966), no. 1150. A further example was sold from the Collection of Sir Gawaine and Lady Baillie, Sotheby's London, 1 May 2013, lot 155.



60

A HÖCHST CUP AND TREMBLEUSE SAUCER, CIRCA 1775

Painted with couples in landscapes within gilt foliate cartouches and scattered flowers, gilt-edged rims, *the cup: 8.6cm high*, impressed wheelmarks, wheelmark in blue to cup, incised I N (restored rim chip to saucer, small chips to footrim of cup) (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
Thence by descent





61

61

TWO DU PAQUIER CUTLERY HANDLES, CIRCA 1730

Decorated with Baroque ornament in polychrome colours embellished with gilding, mounted with a later silver-gilt blade and tin, dated 1875, *the handles: 7.8cm long (2)*

£1,200 - 1,800
€1,500 - 2,300
US\$1,700 - 2,600

Provenance

Luise Hofmann Collection, sold Phillips London, 4 June 1997, lot 267; Acquired in the above sale

Similar Du Paquier cutlery handles are in the collections of the Gardiner Museum, Toronto, and Paul and Melinda Sullivan, West Hartford (M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), cat. no. 361).



62

62

TWO DOCCIA CUTLERY HANDLES, CIRCA 1750

Decorated in polychrome colours with Baroque scroll- and strapwork ornament after Du Paquier models, mounted with a fork and knife, *the handles: 7.2cm long (some rubbing) (2)*

£600 - 800
€760 - 1,000
US\$870 - 1,200

Provenance

Christie's London, 11 April 1988, lot 133 (the fork)

Cutlery handles are mentioned in the archives of the Doccia factory as early as 1743, and by 1750, there were three main styles of decoration: "Indian flowers", "Chinese figures" and "Grotesques"; see Andreina d'Agliano, *The Early Years of the Doccia Porcelain Manufactory and Viennese Decorative, Graphic and Chromatic Influence*, in J. Kräftner/C. Lehner-Jobst/A. d'Agliano (eds.), *Baroque Luxury Porcelain* (2005), pp. 77ff. and cat. no. 149.



62A

62A

A RARE DU PAQUIER CUTLERY HANDLE, CIRCA 1735

Finely painted with European flowers, below a seeded zig-zag border reserved with flower-heads, mounted with a later French knife blade, *the handle: 9.5cm long (restuck)*

£300 - 500
€380 - 630
US\$430 - 720

Provenance

Given to Eveline Newgas in 1993

Knife and fork handles were made at Du Paquier for the dessert table and were mounted with silver, gilt or gold blades and tines; see Meredith Chilton, *The Theatre of Dessert*, in M. Chilton/C. Lehner-Jobst, *Fired by Passion* (2009), II, pp. 850ff. A similar knife handle is illustrated by E. Sturm-Bednarczyk, *Claudius Innocentius Du Paquier* (1994), no. 131, where the author notes that no others of the type are known.



63

A VERY RARE DU PAQUIER PIERCED CIRCULAR BASKET, CIRCA 1735

Painted with Oriental flowers in the centre within a gilt- and iron-red border, the finely pierced side embellished with iron-red circles below a zig-zag line border on the inside, and an iron-red floral trellis pattern on the exterior, gilt-edged rim, 12.5cm diam.; 5cm high

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
Thence by descent

Only two other pierced bowls of this type, which would contained fruit or other sweet confectionery, are recorded in the literature: one in the Museum für Angewandte Kunst, Vienna (inv. Ke 6098); and another formerly in the Karl Mayer collection (see M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), cat. no. 351.



63

64

A RARE SMALL DU PAQUIER PIERCED TWO-HANDLED BASKET, CIRCA 1735

Painted with oriental flowers in the centre within an iron-red line border, iron-red zig-zag line borders below the rim, 5.3cm diam.

£500 - 700
€630 - 890
US\$720 - 1,000

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
Thence by descent

Literature

M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), cat. no. 353

This miniature basket is the only one known in the literature and would have been part of a larger dessert centrepiece, which possibly included a variety of these baskets to hold a single candied fruit or a tiny confection.



64

65

A DU PAQUIER GILT-METAL-MOUNTED SCENT FLASK, CIRCA 1725-30

Finely moulded with a chinoiserie figure on each side and a bust on a tall, tapering column with a shell terminal to the sides, the stopper with a floral finial, 9cm high (tiny chips to flowers)

£1,200 - 1,800
€1,500 - 2,300
US\$1,700 - 2,600

Provenance

Phillips London, 6 July 1977, lot 340;
Acquired in the above sale

A similar scent flask was in the collection of David Sachs (sold by Sotheby's London, 10 March 1970, lot 108). Other moulded Du Paquier scent bottles are illustrated and discussed by C. Lehner-Jobst, *The Gallant Life*, in M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), II, pp. 573ff., ill. 7:3.



65



66

66
A VIENNA GROUP EMBLEMATIC OF AUTUMN, CIRCA 1770

A lady carrying a basket of grapes being embraced by a man wearing a brown jacket and stealing a bunch of grapes from her basket, another lady kneeling beside them with a second basket of grapes in front of her, on a grassy and rockwork base, 23cm high, shield mark in underglaze-blue (chips and some restoration)

£800 - 1,200
 €1,000 - 1,500
 US\$1,200 - 1,700

Provenance
 Ernst Blumka (1886-1969), Vienna (to 1938) and London;
 Thence by descent

Another example is illustrated in E. Sturm-Bednarczyk/E. Sladek, *Zeremonien - Feste - Kostüme* (2010), no. 161, p. 134.



67

67
A VIENNA GROUP EMBLEMATIC OF WINTER, CIRCA 1765

Modelled as a man wearing ice skates supporting a lady, both in winter clothing, she raising her foot and having ice skates fitted by a kneeling man beside her, the grassy base edged with a gilt border, 22.3cm high, shield mark in underglaze-blue, impressed P (restored)

£600 - 800
 €760 - 1,000
 US\$870 - 1,200

Provenance
 Ernst Blumka (1886-1969), Vienna (to 1938) and London;
 Thence by descent

A white example of the model is in the collection of the Victoria and Albert Museum, London, and a coloured one in the collection of the City Museum, Prague; illustrated in E. Sturm-Bednarczyk/E. Sladek, *Zeremonien - Feste - Kostüme* (2010), no. 162, p. 135. Another is illustrated in W. Mrazek/W. Neuwirth, *Wiener Porzellan 1718-1864*, no.513, plate 70.



68

68
**A VIENNA GROUP OF A LADY AND SEATED GENTLEMAN,
 CIRCA 1760**

The lady standing next to a seated gentleman, he putting his arm around her and leaning on a table, his hat and a cooking spoon beside his arm, two dolls below the table, on a grassy base applied with leaves and flowers, 20.3cm high, shield mark in underglaze-blue, impressed E, 20.(?) in brown to underside of footrim (some chips)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
 Thence by descent

Other examples are illustrated in E. Sturm-Bednarczyk/E. Sladek, *Zeremonien - Feste - Kostüme* (2010), no. 106, p. 98, and W. Mrazek/W. Neuwirth, *Wiener Porzellan 1718-1864*, no. 514, plate 70. Another example is in the collection of the Museo Capodimonte, Naples.



69

69
**A LUDWIGSBURG GROUP EMBLEMATIC OF SPRING,
 CIRCA 1765-75**

Modelled by J.W. Götz, a couple seated on rockwork by a fountain, the lady putting her arm around the gentleman and holding a basket of flowers on her lap, a lamb lying by their feet, the base moulded with gilt-edged rocailles, 14.4cm high, crowned CC monogram in underglaze-blue (his left foot broken off, small chips)

£800 - 1,200
 €1,000 - 1,500
 US\$1,200 - 1,700

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
 Thence by descent

See D. Flach, *Ludwigsburger Porzellan* (1997), no. 55, for an alternative version of the model.



70

70

A VIENNA GROUP EMBLEMATIC OF SCULPTURE, CIRCA 1760

Modelled with a boy wearing a beige apron, holding a chisel and hammer and working on a female bust on a column in front of him, another boy in a white shirt lying at the front and working on a small figure in his hands, the grassy base edged with a gilt scrollwork border, 22.5cm high, shield mark in underglaze-blue, impressed star marks (chips and restoration to extremities)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
 Thence by descent

The group is part of a series of allegories of the Arts, depicting children at various pursuits. It also included groups emblematic of Astronomy, Music and Painting. For another example of this model, see E. Sturm-Bednarczyk/E. Sladek, *Zeremonien - Feste - Kostüme* (2010), no. 262, p. 186.



71

71

A VIENNA GROUP OF CHILDREN AS BLACKSMITHS, CIRCA 1760

One seated wearing a green apron and sharpening an arrow, the other wearing a pink skirt and operating the grindstone set on rockwork, a third child on top of the rockwork pouring water from a jug onto the grindstone, on a grassy base, 20.6cm high, shield mark in blue, incised mark (restoration to top figure)

£800 - 1,200
 €1,000 - 1,500
 US\$1,200 - 1,700

Provenance

Anon. sale, Phillips London, 29 January 1975, lot 113;
 Acquired in the above sale



72

**A VIENNA GROUP OF A GENTLEMAN AND SEATED LADY,
CIRCA 1760-70**

He wearing a feathered hat and a black cloak, holding a mask and leaning towards the seated lady, a pug dog on her lap and holding a mask in her right hand, a table beside her with a mirror and other objects from the toilette, on a grassy base, *20.7cm high*, shield mark in underglaze-blue, painter's numeral 16 (some flaking and minor restoration)

£2,000 - 3,000
€2,500 - 3,800
US\$2,900 - 4,300

Provenance

Anon. sale, Christie's London, 16 July 1973, lot 83;
Acquired in the above sale

Other examples are illustrated in W. Mrazek/W. Neuwirth, *Wiener Porzellan 1718-1864*, no.517, plate 70, and E. Sturm-Bednarczyk/E. Sladek, *Zeremonien - Feste - Kostüme* (2010), no. 105, p. 98.



73

A RARE LUDWIGSBURG HUNTING GROUP, CIRCA 1770

Probably modelled by J.C. Haselmeyer, an embracing couple seated on rockwork beside two hunting dogs sitting on the ground, a rifle leaning on a tree stump to the right of the man, a dead stag hanging from a tree next to the woman, a sheathed sword on the forest ground in front of them, the base applied with foliage and mushrooms, 26.5cm high, CC monogram in underglaze-blue (minor losses)

£3,000 - 5,000
€3,800 - 6,300
US\$4,300 - 7,200

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
Thence by descent

Another example is illustrated in D. Flach, *Ludwigsburger Porzellan* (1997), no. 67, and another in R. Jansen, *Glanz des Rokoko - Ludwigsburger Porzellan aus der Sammlung Jansen* (2008), no. 28.



74

A LARGE LUDWIGSBURG GROUP OF THE FINDING OF MOSES, CIRCA 1775

Modelled by J.H. Schmidt, with four semi-nude ladies clothed in classical draperies, one kneeling and holding a baby, another lying on the ground and leaning on a pot spilling water emblematic of the Nile, the other two flanking a tree on rockwork at the back, one standing and the other seated, on a grassy and rockwork base, 33.2cm high, incised W(?)5 / AF 1 AM (minor chips)

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London; Thence by descent

Another example is illustrated in D. Flach, *Ludwigsburger Porzellan* (1997), no. 28 (without the tree), and another in L. Balet, *Ludwigsburger Porzellan (Figurenplastik)*, Vol.I (1911), no. 398.

£3,000 - 5,000

€3,800 - 6,300

US\$4,300 - 7,200



75

**75
A LARGE HÖCHST-DAMM GROUP OF 'DER SCHLUMMER DER SCHÄFERIN', CIRCA 1825**

After the 18th century Höchst porcelain model by J.P. Melchior, depicting a sleeping shepherdess attended by a shepherd seated next to her and a small boy with a dog, on a grassy and rockwork base, 23.6cm high, incised 35 (minor restoration and losses)

£1,200 - 1,800
€1,500 - 2,300
US\$1,700 - 2,600

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London;
Thence by descent

The original model is after the engraving '*Les Amours Pastorales*' by Claude Augustin Duflos, after the painting by Boucher in the Wallace Collection, London. See Patricia Stahl, *Höchster Porzellan 1746-1796* (1994), nos.6.3.3. and 6.3.4. for an example and discussion of the porcelain model and the source print.

**76
A GROUP OF FOURTEEN PORCELAIN FLOWERS, 18TH/19TH CENTURY**

Comprising: nine soft-paste and five hard-paste flowers, each of a different shape, size and colour, some set on a short stem, with a pierced hole for mounting, 1.8 - 6cm (some chips, one restuck through middle)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

Ernst Blumka (1889-1969), Vienna (to 1938) and London;
Thence by descent



76



77

A RARE FRANKENTHAL ARBOUR GROUP, CIRCA 1756-59

Modelled by J.W. Lanz, with a cupid in disguise as a pastor seated on a chair holding a book inscribed 'Maitre de l'amour', a bow and quiver beneath the chair, a lady kneeling in front and another standing beside him, both in elegant costume, a pierced arbour at the back, the base and edge of arbour with gilt-edged and blue scrollwork, 20.4cm high, rampant lion mark in underglaze-blue, impressed PH and 2 (some damage)

£6,000 - 8,000

€7,600 - 10,000

US\$8,700 - 12,000

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London; Thence by descent

This early model is after the engraving 'L'Amour précepteur', circa 1730, by François-Bernard Lépicié after a pastel by Charles Coypel. It was published with the inscription 'L'Air grave que je fais paroître/ Belles ne doit point allarmé, Il caractérise le maitre/ Et ne fait pas moins aimer.' [The solemn air I display/ should not alarm the beauties, it characterises the teacher/ and does not make him less loved.].

Another example of the model is in the Pauls-Eisenbeiss Collection, Basel; see E. Pauls-Eisenbeiss, German Porcelain of the 18th Century (1972), vol. II, pp. 104-105. A version without the arbour is in the collection of the Rijksmuseum, Amsterdam, and in the collection of the Stadtmuseum, Ludwigshafen. The seated Cupid in disguise holding the book also exists as a single figure; see B. Beaucamp-Markowsky, Frankenthaler Porzellan - Die Plastik (2008), no.45, pp.143-144.





78

A VIENNA MODEL OF A RECUMBENT HOUND, CIRCA 1770

Decorated with a gilt collar, the edge of the base with a gilt scrollwork border, 20.8cm long, shield mark in blue

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

Provenance

Ernst Blumka (1886-1969), Vienna (to 1938) and London (acquired before 1930);

Thence by descent

A similar example was in the Karl Mayer Collection, sold Glückselig, Vienna, 19 - 21 November 1928, lot 369, plate 111.



79

A MEISSEN MODEL OF AN ELEPHANT, CIRCA 1760

Probably modelled by J.J. Kaendler and P. Reinicke, naturalistically coloured, with a gilt-edged pale blue saddle cloth, 7.5cm high (one tusk restored)

£3,000 - 4,000

€4,400

US\$5,000

An example without the saddle cloth is illustrated in Rainer Rückert, Meissener Porzellan 1710-1810 (1966), no. 1051.

OTHER PROPERTIES





80

**A VERY RARE SILVER-MOUNTED MEISSEN BÖTTGER
STONEWARE TANKARD AND COVER, CIRCA 1710-13**

With a strap handle, covered inside and out in a deep black glaze, the tankard wheel-cut through the glaze with a coat of arms, the cover similarly decorated with a spider in a web, enclosed by a foliate wreath, the silver mounts with marks for Dresden and Paulus Betecke (master 1692), 22cm high (the silver floral thumbpiece a later replacement)

£16,000 - 20,000

€19,000 - 25,000

US\$22,000 - 29,000

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 2



81

A MEISSEN TEABOWL AND SAUCER, CIRCA 1723

Each painted with an unusual early chinoiserie scene depicting, on the saucer, two figures with a haul of fish, the teabowl depicting figures at a table with a bowl of fruit, within a gilt scrollwork cartouche filled with Böttger lustre and edged with foliate scrollwork in shades of iron-red, the teabowl with branches and *indianische Blumen* flanked by a bird and insects on the reverse, and an iron-red landscape vignette in Chinese style within concentric circles in the centre, gilt scroll- and strapwork borders to the rims, *the teabowl: 4.6cm high; the saucer: 12.9cm diam.* incised / inside each footrim (2)

£10,500 - 11,500

€19,000 - 25,000

US\$22,000 - 29,000

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 12



82

82

**A MEISSEN BEAKER AND SAUCER,
CIRCA 1728**

Each finely painted with a *Kauffahrtei* scene of merchants and their wares by a quayside within a gilt quatrelobe cartouche edged with iron-red, purple and yellow scrollwork and swags, the gilt handle of the beaker flanked by *indianische Blumen* and a bird in flight, the reverse of the saucer with iron-red *indianische Blumen*, gilt strap- and scrollwork borders to the rims, *the beaker: 7.5cm high; the saucer: 12.5cm diam.*, crossed swords marks within concentric circles, gilt numeral 1. to both (2)

£4,500 - 5,500

€5,100 - 7,600

US\$5,800 - 8,700

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 87



83

83

**A MEISSEN BEAKER AND SAUCER,
CIRCA 1725**

Decorated with a chinoiserie scene on each side of the beaker and on the saucer, each depicting a single large figure within a quatrelobe gilt scrollwork cartouche embellished with iron-red foliate scrollwork, gilt scroll- and strapwork borders to the rims, three iron-red concentric circles around footrim of saucer, *the beaker; 8cm high; the saucer: 13cm diam.*, gilt numeral 26. to both, incised / inside footrim of saucer (haircrack to beaker) (2)

£2,000 - 3,000

€3,800 - 6,300

US\$4,300 - 7,200

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 29



84



(reverse)

84

A RARE EARLY MEISSEN UNDERGLAZE-BLUE-GROUND SAUCER, CIRCA 1722

Painted with a chinoiserie scene depicting a figure standing by birds perched on a tree, trees and a building in the distance, within a shaped gilt and underglaze-blue quatrelobe cartouche edged with iron-red foliate scrollwork, gilt-edged rim, the reverse of the rim with an underglaze-blue ground, 13cm diam. (rim section restuck)

£1,200 - 1,800
 €1,500 - 2,300
 US\$1,700 - 2,600

Only a handful of comparable examples with underglaze-blue ground are recorded: three beakers and saucers, and a single beaker, from a different service are in the Wark Collection, the Stout Collection, a private collection and the Historisches Museum, Bern (formerly - with its saucer - in the Baron von Born Collection, Budapest, no. 111), respectively (see U. Pietsch, *Early Meissen Porcelain The Wark Collection* (2011), no. 110; C. Nelson/L. Roberts, *A History of Eighteenth-Century Porcelain The Warda Stevens Stout Collection* (2013), cat. no. 19; U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), no. 47).

85

A MEISSEN HEXAGONAL TEA CANISTER, CIRCA 1725

Each panel painted with a chinoiserie scene depicting figures engaged in various pursuits with insects and birds flying above them, the moulded ribs and rims gilt, with a later replacement cover, without cover: 9.8cm high, gilt 93. (some retouching to gilding)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300



85



86

86

A MEISSEN KPF TEAPOT AND COVER, CIRCA 1723

Of squat globular shape, painted on each side with a European scene, probably by Johann Gottfried Mehlhorn, within a gilt scrollwork cartouche edged with iron-red foliate scrolls, depicting horsemen in landscape settings with buildings including, on one side, a windmill, the handle and spout with *indianische Blumen*, the mask terminal gilt, the domed cover with flowering branches and insects between gilt borders, 11.8cm high, K.P.F. in underglaze-blue, gilt numeral 4. to both (2)

£19,000 - 22,000
 €19,000 - 25,000
 US\$22,000 - 29,000

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 99

87

A DOCUMENTARY MEISSEN SILVER-MOUNTED TANKARD, CIRCA 1725-28

Painted with a chinoiserie scene within an elaborate gilt scrollwork cartouche filled with Böttger lustre and flanked by iron-red scroll and strapwork, surmounted by a chinoiserie figure kneeling on drapery flanked by vases and a small table and a dog, the sides of the cartouche with two further chinoiserie vignettes on scrollwork brackets, the scene depicting figures flanking a pedestal supporting an iron-red armorial below the initials 'ICM', the figure on the left holding an oval Böttger lustre shield inscribed in gold 'CarlssIMo/ In DVLgentl/ benlgno plo-/ IVsto patrle/ tats ergo of../ fert fILIVS/ M.I.G.M', the reverse with four birds and insects and *indianische Blumen* to the back and around the top of the handle, gilt scrollwork borders, the gilt interior of the cover inscribed 'Eleon. Frid. Moerlinin./ geb. Thomaein./ 1732.', the cover struck with maker's mark 'LW/P' and indistinct town mark, 18.2cm high,

£26,000 - 30,000
 €32,000 - 44,000
 US\$36,000 - 50,000

Provenance

Anon. sale, Christie's London, 18 December 2006, lot 48; Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 69



87

Since the inscription on the cover refers to 'Eleon[ore] Frid[erike] Moerlinin. geb. Thomaein', the initials above the arms on the tankard may refer to the Moerlin family. The dedication on the shield held by the figure refers to "the son M.I.G.M.", who presented the tankard to his most beloved, generous, kind and pious father in 1726 (MDCLLVV + eleven times 1). The 1732 inscription on the cover of the tankard may refer to the daughter of the sculptor, Benjamin Thomae, who was employed by Böttger and taught Kaendler.

Höroldt executed a number of inscribed and dated tankards and beakers for people he knew, especially for his relatives. The present unrecorded tankard is an important addition to the group as the only armorial example.

A beaker in the Rijksmuseum, Amsterdam was made for Höroldt's mother-in-law, Beate Christina Keil (A. L. den Blaauwen, Meissen Porcelain in the Rijksmuseum (2000), no. 41); he gave his wife a beaker on their wedding day, dated 26 November 1725 (U. Pietsch, Johann Gregorius Höroldt 1696-1775 (1996), no. 117) and a year later he gave a tankard to his father-in-law, dated 1st December 1726 (David Collection, Copenhagen, Pietsch (1996), no. 141). Two tankards - dated 6 and 9 July 1724 - with the name of George Ernst Keil have also survived (British Museum London, Pietsch (1996), no. 113; and Gustav von Gerhardt Collection, sold by Lepke's Berlin, 7-10 November 1911, lot 183). The Hermitage in St. Petersburg also has a tankard with the inscription *G.E. Keil Meissen 1726* (Den Blaauwen (2000), p. 80-81).



88

88

A VERY RARE MEISSEN TEABOWL AND SAUCER, CIRCA 1723

The saucer decorated with an elaborate scene of a gentleman writing a letter by candlelight from his campaign-tent, the teabowl depicting a lady receiving a letter, each scene in a gilt and iron-red scrollwork cartouche, the inside of the teabowl with a iron-red view of a large building by a quay and a Venetian boat within concentric circles, the reverse of the teabowl with a branch of *indianische Blumen*, gilt scrollwork borders to the rims, *the teabowl: 5cm high; the saucer: 12.6cm diam.*, incised / inside footrim of saucer (saucer expertly restored) (2)

£10,500 - 11,500

€13,000 - 19,000

US\$14,000 - 22,000

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 10

A teabowl and saucer decorated with the same scenes but differing in the cartouches is in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain* (2008), no. 70a). Part of a service decorated with scenes illustrating the folly of love and marriage, the print sources for both the scenes on the present lot are in the Meissen Archives (published by Cassidy-Geiger, *op. cit.*, figs. 70.1 and 70.3).



89



90

89

A MEISSEN SILVER-GILT-MOUNTED COFFEE POT AND COVER, CIRCA 1723-25

The pear-shaped body with an s-scroll handle and pinched spout, each side finely painted with an extensive European landscape scene with figures in the foreground, within a gilt quatrelobe scrollwork cartouche edged with iron-red and purple scrollwork, sprays of *indianische Blumen* below the spout and on and below the handle, a band of gilt strap- and scrollwork to the rim and top of the handle, the domed cover with a continuous landscape scene, the silver-gilt mounts marked for Elias Adam, Augsburg, 20.5cm high, gilt 26. to both (minor retouching to enamels)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

90

A RARE MEISSEN MODEL OF A FALCON, CIRCA 1728-30

Probably modelled by George Fritzsche, perched on a rectangular painted rockwork base, the plumage coloured in turquoise, iron-red, blue and yellow, 28cm high, crossed swords mark in underglaze-blue to rear edge of base (some restoration and cracks to base)

£21,000 - 25,000

€23,000 - 32,000

US\$26,000 - 36,000

Provenance

Anon. sale, Christie's London, 18 December 2006, lot 50; Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 135; U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), cat. no. 308

Exhibited

Dresden, Staatliche Kunstsammlungen Dresden, Japanisches Palais, *Triumph der blauen Schwerter: Meissener Porzellan für Adel und Bürgertum 1710-1815*, 8 May to 29 August 2010

Two such models in the Carnegie Museum of Art, Pittsburgh, are marked with the Saxon Royal inventory number 314 and listed in the 1770 inventory; see Rainer Rückert, *Alchemistische Symbolzeichen [...]*, in *Keramos* 151 (1996), pp. 88-90.



91

91
A RARE MEISSEN LARGE BEAKER, CIRCA 1723

Superbly painted with a continuous chinoiserie scene depicting figures engaged in various amusing pursuits, flanked by exotic animals, vases with flowers and coral, fences, trees and flowers, between moulded borders of bellflowers and acanthus leaves embellished in gilding, burnished gilt rims, the footrim with a border of iron-red concentric loops, 11.8cm high (some flaking to gilt rim)

£21,000 - 25,000
 €25,000 - 38,000
 US\$29,000 - 43,000

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Siegfried Ducret, *Keramik und Graphik* (1973), ill. 358

92
A MEISSEN DOUBLE-HANDLED BUTTER DISH AND COVER, CIRCA 1726-28

Painted in the style of J.G. Höroldt, with quatrelobe panels of Chinoiserie scenes with figures engaged in various pursuits, within gilt cartouches filled with Böttger lustre and edged in iron-red and purple scrollwork, flanked by *indianische Blumen*, a border of miniature Chinoiserie panels in puce camaieu and scrollwork to the edge of the cover, on six paw feet, 17cm across handles (feet chipped) (2)

£5,000 - 8,000
 €6,300 - 10,000
 US\$7,200 - 12,000

Literature

U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan* (1997), no. 163

Exhibited

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



92

93
**A MEISSEN HAUSMALER TEABOWL AND SAUCER,
 CIRCA 1720, THE DECORATION CIRCA 1737**

Painted in Augsburg by Sabina Aufenwerth, each with a purple-edged gilt cartouche enclosing iron-red camaieu landscape panels, the reverse of the teabowl with two calendar fragments, dated '1737' and 'Augustus', gilt-edged rims, *the teabowl: 4.2cm high; the saucer: 12.5cm diam. (some flaking to gilt rims) (2)*

£2,000 - 3,000
 €3,800 - 5,100
 US\$4,300 - 5,800

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 59



93



94

94

A MEISSEN TEABOWL AND SAUCER, CIRCA 1724

Each painted with a figure in a European landscape scene within a gilt scrollwork cartouche filled with Böttger lustre and edged with iron-red foliate scrolls, gilt scrollwork borders to the rims, the inside and reverse of the teabowl with *indianische Blumen*, the teabowl: 4.2cm high; the saucer: 12.5cm diam., gilt numeral 46. to both, incised / inside footrims (minor wear) (2)

£4,500 - 5,500
 €5,100 - 7,600
 US\$5,800 - 8,700

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 100



95

95

A MEISSEN FIGURE OF A CHINESE LADY WITH A BABY, CIRCA 1745

Probably modelled by P. Reinicke, wearing a green hat and floral robes over a turquoise underskirt, carrying a baby on her back, the base applied with leaves and flowers, 12.4cm high, crossed swords mark in underglaze-blue to the rear of the base

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900



96

96

A MEISSEN TEABOWL AND SAUCER, CIRCA 1722

Each painted with a chinoiserie scene within a quatrelobe gilt scrollwork cartouche edged with rich iron-red foliate scrolls, depicting figures playing with monkeys or a little dog, as well as a monkey picking nits from a sleeping man, gilt foliate scrollwork borders to the rims, a circular Chinese landscape scene to the interior of the teabowl, *the teabowl: 4.8 cm high; the saucer: 12.5 cm diam.*, gold number 10. to both, incised x inside footrim of saucer and / to teabowl (2)

£7,500 - 8,500
 €10,000 - 15,000
 US\$12,000 - 17,000

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 7

A similarly decorated waste bowl from another service is in the Wark Collection (U. Pietsch, *Early Meissen Porcelain* (2011), no. 116).

97

A MEISSEN FIGURE OF A CHINESE MAN, CIRCA 1745

Modelled by P. Reinicke, his hands in his sleeves, wearing a yellow peaked hat and floral robes with a lilac lining, the base applied with leaves and flowers, *12.5cm high*, crossed swords mark to the rear of the base (restoration to tip of hat)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900



97

Another example is illustrated in L. and Y. Adams, *Meissen Portrait Figures* (1987), p.183.



98

A VERY RARE MEISSEN OCTAGONAL SAUCER, CIRCA 1722-23

Superbly painted with a chinoiserie scene depicting a figure holding a fan offering an object to a figure seated by a table, in a gilt scrollwork cartouche filled with Böttger lustre and edged with iron-red foliate scrollwork, a gilt border of seeded scales and scrollwork around the rim, gilt-edged rim, the reverse with two iron-red flowering branches, 13.5cm across, caduceus mark in underglaze-blue, crossed swords mark in blue enamel, incised / inside footrim

£5,500 - 7,000

€10,000 - 15,000

US\$12,000 - 17,000

Provenance

With E. Pinkus Antiques, New York;
Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 17



99

A MEISSEN TEABOWL AND SAUCER, CIRCA 1723

Each painted with a chinoiserie scene within a gilt quatrelobe cartouche with Böttger lustre and edged with iron-red scrollwork, the teabowl with *indianische Blumen* and a bird on the reverse and an iron-red circular stylized chinoiserie landscape to the interior, gilt scrollwork border to the rims, three iron-red concentric circles to reverse of saucer, *the teabowl: 4.6cm high; the saucer: 12.7 cm diam.*, incised x inside footrim of saucer and / to teabowl (2)

£10,500 - 11,500

€19,000 - 25,000

US\$22,000 - 29,000

Provenance

With Newman & Newman Ltd.;

The Property of the Viscount Boyd of Merton, sold by Christie's London, 6 December 2004, lot 402 (part);

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 13



100

A VERY EARLY MEISSEN PART TEA SERVICE, CIRCA 1723

Painted with Chinoiserie scenes depicting figures engaged in various pursuits, within gilt scrollwork cartouches embellished in iron-red, the teapot cover decorated with a continuous landscape scene, the teapot: 10.8cm high, KPM in underglaze-blue to teapot, two teabowls with traces of lustre marks, four saucers with lustre mark (12)

£50,000 - 60,000

€63,000 - 76,000

US\$72,000 - 87,000

Provenance

Anon. Sale, Christie's London, 18 November 2008, lots 110-111

Most of the figures can be found on plates in the Schulz Codex: both sides of the teapot (plate 18), all scenes on the saucers (plate 20).







101

101

A MEISSEN OCTAGONAL TEAPOT AND COVER, CIRCA 1740

Painted with a continuous *Kauffahrtei* scene in the manner of C.F. Herold depicting merchants and their wares by a quayside, iron-red double line border, gilt scrollwork borders to the rims, the handle embellished in gilding, 10.5cm high, crossed swords mark in blue, gilt letter H. to both, impressed 26 (2)

£6,500 - 7,500

€7,600 - 10,000

US\$8,700 - 12,000

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 94

102

A MEISSEN TEABOWL AND SAUCER, CIRCA 1730

The teabowl painted on each side with a European landscape scene within a gilt scrollwork cartouche filled with Böttger lustre and edged with iron-red and purple scrollwork, the saucer with a similar landscape cartouche, the rims with bands of gilt foliate scrollwork reserved with four purple landscape vignettes, the reverse of the saucer with three sprigs of *indianische Blumen*, the teabowl: 4.5cm high; the saucer: 13.4cm diam., crossed swords marks in underglaze-blue, gilt numeral 4. to both, impressed Drehers' marks ** (saucer) and * (teabowl) (2)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 104



102



103

103

A SMALL MEISSEN TEAPOT AND COVER, CIRCA 1735

The bullet-shaped body painted with a continuous chinoiserie scene, the wishbone handle and faceted spout with *indianische Blumen*, the cover with two similar chinoiserie vignettes, iron-red and gilt borders, the cover attached to the handle by a chain, *8cm high*, crossed swords mark in underglaze-blue (tip of spout restored) (2)

£4,500 - 5,500

€5,100 - 7,600

US\$5,800 - 8,700

Provenance

The Property of the Viscount Boyd of Merton, sold by Christie's London, 6 December 2004, lot 412; Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 48

104

A MEISSEN FIGURE OF HARLEQUIN WITH A BIRD AND A CAT, CIRCA 1745

Modelled by J.F. Eberlein, Harlequin wearing a white tunic and beige trousers embellished with playing cards, holding a bird above his head and seated on rockwork with a cat beside him, the base applied with leaves and flowers, *14cm high*, crossed swords mark in blue (some restoration)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

Eberlein stated in his work records, August 1743, '*Einen Arlequin, so einen Vogel in der Hand, neben sich einen Vogelbauer und eine Katze zu Fuessen hat*' [a Harlequin, a bird in his hand, next to him a birdcage and a cat at his feet].

Another version of the model is illustrated in Reinhard Jansen (ed), *Commedia dell'arte* (2001), p.45, pl.19, and another is illustrated in Meredith Chilton, *Harlequin Unmasked* (2001), p.137, no.224.



104



105

105

A MEISSEN OCTAGONAL PURPLE-GROUND CHOCOLATE CUP AND SAUCER, CIRCA 1735

The saucer painted with a river scene within a gilt quatrelobe cartouche edged with purple foliate scrollwork and trellis panels and surmounted by a seated chinoiserie figure, the cup reserved with a similar, gilt-edged scene on either side, gilt scroll handle, gilt strap and scrollwork borders to the rims, *the cup: 7.9cm high; the saucer: 13.7cm across*, crossed swords marks in underglaze-blue, gilt numeral 6. to both, incised // inside footrims (2)

£3,500 - 5,000

€5,100 - 7,600

US\$5,800 - 8,700

Provenance

Anon. sale, Christie's London, 8 December 2003, lot 125 (part);
Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 97



105

106

A MEISSEN OCTAGONAL PURPLE-GROUND CUP AND SAUCER, CIRCA 1735

The cup reserved with two gilt-edged quatrelobe panels enclosing landscape scenes, the saucer with a similar scene in an elaborate gilt scrollwork cartouche edged with purple scrollwork, trellis, surmounted by a chinoiserie figure, gilt scrollwork borders to the inside rims, the scroll handle gilt, *the cup: 8cm high; saucer: 14.5cm across*, crossed swords mark in underglaze-blue, incised Formers mark // to the inside of the footrim, gold numeral 6. to both items, incised // inside footrims (2)

£3,500 - 5,000

€5,100 - 7,600

US\$5,800 - 8,700

Provenance

Anon. sale, Christie's London, 8 December 2003, lot 125 (part);
Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 98



107

**A MEISSEN GILT-METAL MOUNTED SNUFF BOX,
CIRCA 1735-40**

The cover decorated with an oval panel with a chinoiserie scene within an elaborate gilt scrollwork cartouche filled with Böttger lustre and edged with small iron-red and purple scrolls, surmounted by two more figures and steaming teapots and cups, the sides similarly decorated, the interior gilt, the inside cover reserved with a similar panel surrounded by polychrome foliate scrollwork and flanked by figures, 7cm x 5.5cm (some rubbing to gilding on exterior)

£10,000 - 15,000
€13,000 - 19,000
US\$14,000 - 22,000





108

108

A MEISSEN YELLOW-GROUND CUP AND SAUCER, CIRCA 1735

Painted in puce camaieau, the teabowl reserved with two shaped panels with landscape scenes flanked by flowering branches with a bird, the inside and the saucer with similar puce scenes within two concentric circles, the underside of the saucer with puce flowering branches and a bird, gilt-edged rims, crossed swords marks in underglaze-blue, 8. in iron-red and brown, Dreher's mark ** for Christian Meynert to saucer (2)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance

Anon. Sale, Christie's London, 18 November 1999, lot 135 (part)



109

109

A MEISSEN YELLOW-GROUND CUP AND SAUCER, CIRCA 1735

Painted in puce camaieau, the teabowl reserved with two shaped panels with landscape scenes flanked by flowering branches with a bird, the inside and the saucer with similar puce scenes within two concentric circles, the underside of the saucer with puce flowering branches and a bird, gilt-edged rims, crossed swords marks in underglaze-blue, 8. in iron-red and brown, Dreher's mark ** for Christian Meynert to saucer (2)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance

Anon. Sale, Christie's London, 18 November 1999, lot 135 (part)



110

110

A RARE MEISSEN LAVENDER-GROUND BEAKER AND SAUCER, CIRCA 1735-40

The bell-shaped cup reserved with two shaped brown-edged panels painted with European landscape scenes, the saucer with a similar river scene depicting ships in the distance by a ruined tower, within iron-red concentric circles, gilt-edged rims and handle, *the beaker: 6.8cm high; the saucer: 12.5cm diam.*, crossed swords marks in blue (cup) and underglaze-blue (saucer), painted // inside footrim of saucer (2)

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

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 111



111

111
A MEISSEN TWO-HANDLED ÉCUELLE, COVER AND STAND, CIRCA 1735-40

Superbly painted with *Kauffahrtei* scenes depicting merchants and their wares by a quayside, within a gilt cartouche of trellis panels and tassels embellished with purple trellis panels and foliate scrolls, the écuëlle with a scene on either side and two gilt handles, the stand with a gilt dash border to the rim and three iron-red concentric circles around the gilt footrim, the cover with three scenes surmounted by a gilt branch handle, the stand: 17.2cm diam.; the écuëlle and cover: 15cm high, crossed swords marks in underglaze-blue, impressed 1 inside footrim of écuëlle (3)

£7,500 - 8,500
 €8,900 - 11,000
 US\$10,000 - 13,000

Provenance

Anon. sale, Christie's Paris, 15 May 2003, lot 387;
 Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 92

112
A MEISSEN IRON-RED-GROUND CHOCOLATE POT, CIRCA 1745

Reserved with two quatrelobe panels painted with Watteauesque figures in landscapes, the shoulder with scattered flower sprays, the spout and handle gilt, together with a matched cover, 15.1cm high, gilt numeral 12. (small restuck piece on handle, cover lacking)

£800 - 1,000
 €1,000 - 1,300
 US\$1,200 - 1,400



112

The figure of Pierrot playing a mandolin on one side is after the engraving 'L'Amour au théâtre italien' by Charles-Nicolas Cochin from circa 1734, after the painting by Jean-Antoine Watteau.



113

113

A RARE MEISSEN OVAL BUTTER DISH AND COVER, CIRCA 1740

With pierced lug handles and moulded gilt bindings, painted in Kakiemon style with scattered *indianische Blumen*, the cover with a phoenix in flight and another perched on banded hedges issuing flowers, applied with a gilt-edged elongated scrolling handle, 13.5cm across, traces of crossed swords mark in blue, impressed 46 (small rim section of cover restuck, one lug restored) (2)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 162

A closely similar butter dish is in the David Collection, Copenhagen (Erik Lassen, *Dauids Samling Meissen Porcelæn* (1985), no. 64.



114

114

A MEISSEN TEABOWL AND SAUCER, CIRCA 1730

Painted with flowering branches, the rims with underglaze-blue borders embellished with gilding, crossed swords marks in underglaze-blue, painter's marks in underglaze-blue (small haircrack) (2)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300



115

115

A MEISSEN DOUBLE-HANDLED BEAKER AND SAUCER, CIRCA 1728-30

Decorated in Kakiemon style with peonies and chrysanthemums issuing from blue and green rockwork, the border of the saucer and inside of the rim of the beaker with a wide band of iron-red trellis pattern reserved with four oval cartouches enclosing stylised chrysanthemum blossoms, *the beaker: 8cm high; the saucer: 13.2cm diam.* crossed swords mark in underglaze-blue (small filled chip on the under-rim of saucer) (2)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 168

116

**A MEISSEN LOBED BEAKER AND SAUCER
FROM THE JAPANESE PALACE, CIRCA 1735**

Painted in Kakiemon style with a large flowering branch and a smaller sprig, the barbed rims edged in brown, *the beaker: 7.1cm high; the saucer: 14.7cm diam.*, crossed swords marks in underglaze-blue, incised Japanese Palace inventory numbers N=445/ W to both (2)

£3,200 - 3,800
€3,800 - 6,300
US\$4,300 - 7,200

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 172

A similar lobed beaker and saucer is in the collection of the Hermitage Museum, St. Petersburg, published by Lydia Liackhova, *The Myth of the Orient: Eastern Subjects in Early Meissen Porcelain* [trans.] (2007), no. 60.



116

117

**A MEISSEN LOBED TEABOWL AND SAUCER
FROM THE JAPANESE PALACE, CIRCA 1728-30**

Each painted in Kakiemon style with a seated boy holding a fan facing another figure standing with a flower-vase on his back and two birds overhead, *the beaker: 6.8cm high; the saucer: 15.5cm diam.*, impressed Former's mark to beaker, marks and inventory numbers erased on both (2)

£3,500 - 5,000
€5,100 - 7,600
US\$5,800 - 8,700

Provenance

The Royal Collections of Saxony, Japanese Palace, Dresden;
Anon. sale, Sotheby's London, 10 December 1974, lot 123;
Private Collection, Germany, sold by Sotheby's London, 24 November 1998, lot 26;
Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 160

The shape and decoration of all these Kakiemon type objects, including the present one, are faithfully copied from a Japanese Kakiemon original. (den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, 2000, p. 251).



117

Closely related cups and saucers are in the Rijksmuseum Amsterdam (den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, 2000, nos. 180, 182), Staatliche Kunstsammlungen Dresden, Porzellansammlung (Pietsch, *Meissener Porzellane und seine Ostasiatischen Vorbilder*, 1996, no. 26, Johanneumnummer 362), Hoffmeister Collection Hamburg, until 2009, teabowl, (Hoffmeister Collection Catalogue 1999, vol. I, no. 41).



118

118

A MEISSEN CIRCULAR DISH FROM THE 'RED DRAGON' SERVICE, CIRCA 1740

Painted in iron-red and gilding with two phoenixes in the centre and dragons and auspicious symbols around the rim, 29.6cm diam., crossed swords mark in underglaze-blue, K.H.C. mark in purple (for Dresden Royal Confectionary) and impressed numeral 22 (tiny surface scratches to glaze overall)

£2,500 - 3,000
 €3,200 - 3,800
 US\$3,600 - 4,300

Provenance

Saxon Royal Court Pantry, Dresden

See footnote for following lot.

119

A MEISSEN PLATE FROM THE 'RED DRAGON' SERVICE, CIRCA 1730

Painted in iron-red and gilding with dragons and auspicious symbols around the rim and two phoenixes in the centre, 22.7cm diam., crossed swords mark in blue (typical minor scratches)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance

The Royal collections of Saxony, Japanese Palace, Dresden

See Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. 2 (2013), pp. 246-254, for a detailed discussion of the origins and history of the 'Red Dragon' service. The decoration is based upon a Japanese original (Weber, op. cit., ill. 39; U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), no. 189) and may have been produced as early as Summer 1729, for the Paris merchant, Rudolph Lemaire, who planned to sell the copies of Asian porcelain that he ordered at Meissen in Paris as the more costly originals. After the Lemaire plot was uncovered and the porcelain that he ordered was confiscated to the Japanese Palace, it seems that porcelain with this decoration was initially allowed to be sold to the public (Weber, p. 248). It is probable that Augustus the Strong only reserved the pattern for the sole use of the Court shortly before his death on 1st February 1733. At the beginning of November 1734 his successor, Augustus III, chose the 'Red Dragon' pattern to decorate the first Dresden court service of Meissen porcelain (Weber, p. 249). The first delivery followed in 1735: the first of many throughout the 18th and 19th centuries.



119

120

A MEISSEN PLATE FROM THE 'RED DRAGON' SERVICE, CIRCA 1730

Painted in iron-red and gilding with dragons and auspicious symbols around the rim and two phoenixes in the centre, 23.3cm diam., crossed swords mark in blue (typical minor scratches)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance

The Royal collections of Saxony, Japanese Palace, Dresden

See footnote to previous lot.



120



121

**A MEISSEN YELLOW-GROUND AUGUSTUS REX VASE,
CIRCA 1730-35**

The squat baluster body with a flared neck, reserved with black-edged shaped quatrelobe panels, painted in the manner of Adam Friedrich von Löwenfinck after engravings by Petrus Schenk, depicting chinoiserie figures and animals in landscape settings, gilt-edged rims, 46.3cm high, A.R. monogram in underglaze-blue (restored neck)

£40,000 - 50,000

€51,000 - 63,000

US\$58,000 - 72,000

Provenance

With Otto Büel, Lucerne, by 1954;
Dr. Marcel Nyffeler Collection, Zürich, sold by Christie's London,
9 June 1986, lot 175

Literature

Mitteilungsblatt der Keramikfreunde der Schweiz 27 (1954), pl. IV, ill. 8

The chinoiserie figures on this vase are similar to those on prints by Petrus Schenk Jnr. (before 1698-1775) from his series 'Nieuwe geinventeerde Sineesen...', which comprised two sets of twelve prints and was published by the 1720s (illustrated by A.L. den Blaauwen, *Keramik mit Chinoiserien nach Stichen von Petrus Schenk Jun.*, in *Keramos* 31 (1966), pp.3-18). A pair of closely similar vases - possibly originally part of the same garniture as the present lot - was sold by Paul Graupe, Berlin, 27 May 1935, lot 467; one of the pair was sold in these Rooms, 20 March 2013, lot 30.

Apart from the yellow-ground examples mentioned above, only a handful of further examples of this rare large form are recorded: a pair in the Rijksmuseum with Kakiemon-style decoration; a single example with yellow ground, reserved with panels depicting a scene after Schenk and birds with indianische Blumen; two vases with a purple ground in the Wadsworth Atheneum; and a pair with tomato-red ground (see A.L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000), p. 229).



122

122

A LARGE MEISSEN SAUCER, CIRCA 1730

Painted in Kakiemon style with two quail flanked by flowering prunus and other flowers, with a brown-edged rim, 15cm diam., crossed swords mark in blue, incised Japanese Palace inventory number N=326-7 W

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

Provenance

The Royal Collections of Saxony, Japanese Palace, Dresden;
 The Hoffmeister Collection of Meissen Porcelain Part 1, sold in these rooms, 25 Nov 2009, lot 17

Literature

D. Hoffmeister, Meissener Porzellan des 18. Jahrhunderts: Sammlung Hoffmeister (1999), I, no. 120

Exhibited

Hamburg, Museum für Kunst und Gewerbe, 1999-2009

Under no. 326 the 1770 inventory of the Japanese Palace records 'Ein Dutzendt und 8. Stück runde Chocolaten Becher, mit bunten Blumen und Rebhünern, nebst Sieben dergleichen Unterschaalen ... die Schaalen 1 1/2. Zoll hoch, 6. Zoll in Diam' (A dozen and eight round chocolate beakers, with coloured flowers and partridges, with seven similar saucers ... the saucers 1 1/2 Zoll high, 6 Zoll diam.) (quoted by Claus Boltz, Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769, in Keramos 153 (1996), p. 56).



123

123

A MEISSEN DOUBLE-HANDLED CACHEPOT, CIRCA 1740

Each side painted in Kakiemon style with scattered flower sprays and a phoenix in flight, the handles moulded with lion mask terminals, brown-edged rim, 31.5cm long, impressed numeral (some flaking)

£3,000 - 4,000
 €3,800 - 5,100
 US\$4,300 - 5,800

124

A MEISSEN PART TEA SERVICE, CIRCA 1740

Each piece painted in Kakiemon style with flowering branches issuing from stylised rockwork and insects overhead, brown-edged rims, the animal spout and wishbone handle of the teapot edged in gilding, the sugar bowl cover with a flowering branch finial, comprising:
 a teapot and cover (10cm high);
 a sugar bowl and cover (12.5cm high);
 two cups and saucers (the cups: 6.7cm high; the saucers: 13cm diam.), crossed swords marks in underglaze-blue, impressed numerals (8)

£5,500 - 7,000
 €6,300 - 8,900
 US\$7,200 - 10,000

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, Passion for Meissen (2010), no. 170 (part)



124

125

A MEISSEN ARMORIAL SAUCER FROM THE ALTHANN/DAUN SERVICE, CIRCA 1735

Painted with the arms of Althann and Daun and scattered *indianische Blumen*, the rim with a broad gilt border strap- and foliate scrollwork, the reverse with scattered *indianische Blumen*, 11.9cm diam., crossed swords marks in underglaze-blue, impressed Dreher's mark oo (gilt rim worn)

£1,200 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance

Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, *Passion for Meissen* (2010), no. 70

The only known unification of the two Austrian noble families is the marriage of Gräfin Anna Elizabeth von Daun to Michael Ehrenreich, Count of Althann, which would have resulted in the combination of these two separate arms. Count Althann died in 1715 so it is probably likely that the service, of which this saucer is part, was produced for his widow, Countess Anna Elizabeth von Althann née Daun (1674-1747).

The only other recorded pieces from this service are: an oval sugar bowl and cover, sold from the Hoffmeister Collection in these Rooms, 25 November 2009, lot 79; an oval teapot stand, sold by Christie's London, 7 July 1969, lot 61; a tea canister and cover in the Dr. Ernst Schneider Collection, Schloss Lustheim (published in *Mitteilungsblatt der Keramikfreunde der Schweiz* 50 (1960), ill. 140; and by R.Rückert, *Meissener Porzellan 1710-1810* (1966), no. 457); a two-handled beaker and saucer, sold by Sotheby's London, 29 June 1982, lot 119; a coffee pot and matched cover, sold by Christie's London, 27 June 2005, lot 149; and a teabowl, sold by Dorotheum, Vienna, 13 October 2011, lot 1168.



125



125

126

A MEISSEN CHINOISERIE FAMILY GROUP OF TWO LADIES WITH A CHILD, MID 18TH CENTURY

Modelled by J.J. Kändler, P. Reinicke and F. E. Meyer, a woman standing on a small mound holding a birdcage above a small child standing on a chair below, supported by another woman, all wearing colourful robes, the base applied with leaves and flowers, 16.8cm high, crossed swords mark in blue (restoration to base)

£6,000 - 8,000
€7,600 - 10,000
US\$8,700 - 12,000

Provenance

The Property of the late The Hon. Mrs. Nellie Ionides, Buxted Park (sold by Sotheby's London, 21 April 1964, lot 94)

The model is one from the series of chinoiserie groups modelled by J.J. Kändler and his assistants Reinicke and Meyer, after the prints 'Les Délices de l'Enfance', engraved by Jean-Joseph Balechou and published in Paris around 1748, after designs by François Boucher of around 1744.

127

A RARE MEISSEN ARMORIAL SAUCER FROM THE FOSCARI SERVICE, CIRCA 1740

Painted with the coat-of-arms supported by putti against a scene depicting figures on horseback in a landscape, iron-red double line borders, gilt foliate scrollwork borders to the rims, 13.2cm diam., crossed swords mark in underglaze-blue, three gilt dots and impressed 2 (minor scratches)

£1,600 - 2,000
€2,000 - 2,500
US\$2,300 - 2,900



127

The Foscari family provided the longest-serving Doge in the history of Venice, Francesco Foscari, who was Doge from 1423 until he was forced to abdicate in 1458. This service may have been supplied to a later Francesco Foscari (1704-1790), a historian, lawyer and diplomat, who was envoy to Pope Benedict XIV (also the recipient of a Meissen service), Constantinople, Vienna and St. Petersburg. Francesco Foscari was also the owner of the palace in which Crown Prince Friedrich Christian of Saxony resided during his visit to Venice in late 1739. Although Foscari was not the prince's host, the size of the latter's entourage necessitated the use of his palace, and this service may have been given as a mark of gratitude (M. Cassidy-Geiger, Princes and Porcelain on the Grand Tour of Italy, in *Fragile Diplomacy* (2007), p. 225, n. 128).

A teabowl from the service was recently sold from the Liane Richards Collection, Bonhams Knightsbridge, 13 April 2016, lot 1, and a cup and two saucers was in the Hoffmeister Collection, Bonhams London, 25 November 2009, lot 88.



128

128

A VERY RARE MEISSEN ARMORIAL TEABOWL AND SAUCER, CIRCA 1725

Each painted with an unidentified arms, the teabowl with a gilt quatrelobe cartouche enclosing a Chinoiserie scene on the reverse filled with Böttger lustre and edged with iron-red scrollwork flanked by branches of *indianische Blumen*, the inside with a vignette of flowers, rocks and a fence within iron-red circles, gilt floral scrollwork borders to the rims (minor rubbing to saucer) (2)

£4,000 - 6,000
€5,100 - 7,600
US\$5,800 - 8,700

The arms do not appear to be recorded in the Meissen literature. This teabowl and saucer may have been part of a service made for a Venetian family (possibly Emo) around 1725. Several similar armorial services for Venetian families (for example, Grimani, Pisani, Contarini and da Lezze) were made at Meissen around the same time, though the reason these services were presumably given by the Saxon court remain to be discovered.



129

129

A VERY RARE MEISSEN ARMORIAL TEABOWL AND SAUCER, CIRCA 1725

Each painted with an armorial within an elaborate gilt scrollwork cartouche embellished with Böttger lustre and edged in brown and tied with a blue ribbon, the teabowl with a gilt and Böttger lustre cartouche edged with iron-red scrollwork enclosing a Chinoiserie scene on the reverse, flanked by branches *indianische Blumen*, the inside with a vignette of flowers, rockwork and a fence within iron-red circles, gilt floral scrollwork borders to the rims (minor rubbing to saucer) (2)

£4,000 - 6,000
€5,100 - 7,600
US\$5,800 - 8,700

See footnote to preceding lot.



130

AN UNRECORDED MEISSEN ARMORIAL CHOCOLATE POT FROM THE SERVICE FOR THE ELECTOR CLEMENS AUGUST OF COLOGNE, DATED 1735

Of cylindrical form with a gilt-edged scroll-moulded spout at the front and a similarly moulded handle base at the side, also painted with *indianische Blumen*, the front painted with chinoiserie figures on a gilt and Böttger lustre scrollwork bracket reserved with a quatrefoil harbour scene in puce monochrome, the central figure holding a sword and a shield inscribed 'Clement./ August./ nat. 1700/ d.(?) 16. A.' over crossed swords, the standing figure to the right holding a Bishop's crozier, the the left a monkey and a bird on a column and a standing figure holding birds on lines, the reverse with the Elector's coat of arms, gilt scrollwork borders, fitted with a wooden handle, 15.6cm high, crossed swords mark in blue (lacking cover)

£20,000 - 30,000
€25,000 - 38,000
US\$29,000 - 43,000

Unrecorded since the dispersal of the Elector's possessions in 1764, this chocolate pot represents an important addition to the group of surviving pieces from the renowned armorial tea-, coffee- and chocolate service made at Meissen for Clemens August in 1735. The reappearance of the chocolate pot also helps to clarify the composition of the service: the 1761 inventory of the *Indianisches Haus* in Brühl refers to two coffee pots, which defies the usual composition of such services and has led to some confusion as to what was meant. The 1764 auction list of the Elector's possessions includes mention of a coffee pot as well as a "*Coffée flasch*" [coffee bottle] (referred to in the printed list in French as a "*boëtte à Caffée*"). The second coffee pot is most likely the present chocolate pot.

Clemens August of Bavaria, Elector of Cologne (1700-1761), was born in Brussels, the fourth son of Elector Maximilian II Emanuel of Bavaria and Teresa Kunegunda Sobieska, and the grandson of King Jan III Sobieski of Poland. Following his theological studies, Clemens August became a priest in 1725 and was made a bishop by Pope Benedict XIII in 1727. By virtue of his birth, he had already become Bishop of Münster and Paderborn in 1719, and in 1723, he became Archbishop and Elector of Cologne and was elected Bishop of Hildesheim the following year. In 1728, he was elected Bishop of Osnabrück, and in 1732, he was elected Grand Master of the Teutonic Order. He thus accrued enormous power and wealth in both the religious and secular spheres, and is renowned to this day for his patronage of the arts, his elegant court, and his magnificent castles, such as Augustusburg and Falkenlust in Brühl, and Clemenswerth near Osnabrück.

Provenance

Probably ordered by the Elector Clemens August of Cologne in 1735; Recorded in February, 1761, in the *Indianisches Haus* in Brühl, and moved to Bonn the same year; Purchased at the auction of the late Elector's possessions at the Bonn Residence by Hofrat Vogel in the name of Herr von Derme in March 1764;

Related Literature

T. Iwe, *Das Meissener Schokoladen-, Kaffee- und Teeservice des Kurfürsytens Clemens August von Köln*, in *Keramos 189/190* (2005), pp. 30 and 43;
 M. Unterberg, 'Mit Höchsten Nahmen....' Ein Meißener Kaffee-, Tee- und Schokoladenservice für Kurfürst Clemens August von Köln, in *Keramos 189/190* (2005), p. 61, ill. 12 and 13

This celebrated Meissen tea, coffee and chocolate service has been the subject of detailed studies by Thomas Iwe and Michael Unterberg (see Literature), and has also been considered in the context of diplomacy between the courts in Dresden and Cologne (Köhler 2007), on which the following note is mostly based.

The Saxon ambassador at the electoral Court in Cologne, Heinrich Balduin von Schenk, reported in the late 1720s that Clemens August held Meissen porcelain in high regard, and suggested at least twice that Augustus the Strong should make him a gift of porcelain (Köhler 2007, pp. 200-201). Despite this, it appears that this magnificent service, with its unique and highly personal scheme of chinoiserie figures paying homage to Clemens August, was most likely commissioned by the Elector, rather than a gift from the Dresden Court, with which relations were then strained. The inventory made after the Elector's death in 1761, records that the service was housed in the *Indianisches Haus*, a chinoiserie house in the park of Schloss Augustusburg, the third in Europe after Augustus the Strong's Japanese Palace and Schloss Pillnitz. The informal atmosphere that prevailed there may have been appropriate to the service, the decoration of which may also be read as a caricature of court ceremonial (Köhler, op. cit., p. 202).

A chocolate beaker and saucer from the saucer, formerly in the Hoffmeister Collection, Hamburg, was sold in these Rooms, 25 November 2009, lot 78, and again on 2 December 2015, lot 42.





131

A MEISSEN CHINOISERIE GROUP OF A LADY AND TWO CHILDREN, MID 18TH CENTURY

Modelled by J.J.Kaendler, P. Reinicke and F. E. Meyer, the lady holding a kettle in her right hand and pouring milk from a jug into a teacup held on a tray by a child beside her, another child crouching in front and holding a basket with lemons, all wearing colourful robes, the base applied with leaves and flowers, *15.6cm high*, crossed swords mark in underglaze-blue (some restoration)

£8,000 - 10,000

€10,000 - 13,000

US\$12,000 - 14,000

The model is one of a series of chinoiserie groups modelled by J.J. Kändler and his assistants Reinicke and Meyer, after the prints 'Les Délices de l'Enfance', engraved by Jean-Joseph Balthou and published in Paris around 1748, after designs by François Boucher of around 1744.

Other examples of the model are in the Collection of the Victoria and Albert Museum, London, and the Rijksmuseum, Amsterdam; see A. L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000), no. 332, p. 455. Another is illustrated in E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century Vol. I* (1972), pp. 118-120.



132

A MEISSEN CHINOISERIE GROUP OF A FAMILY WITH A MONKEY, MID 18TH CENTURY

Modelled by J.J. Kändler, P. Reinicke and F. E. Meyer, the father standing on the left wearing a wide-brimmed hat and pink-lined robes, the mother on the right in a floral robe balancing a child that is seated on a table between them, another child playing with a monkey at their feet, the base applied with leaves and flowers, 16.3cm high (some restoration)

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000

The model is one of a series of chinoiserie groups modelled by J.J. Kändler and his assistants Reinicke and Meyer, after the prints '*Les Délices de l'Enfance*', engraved by Jean-Joseph Balthou and published in Paris around 1748, after designs by François Boucher of around 1744.



133

133

A MEISSEN FIGURE OF HARLEQUIN 'ANCIEN' FROM THE DUKE OF WEISSENFELS SERIES, CIRCA 1744

Modelled by Peter Reinicke, his hands tucked into his belt, wearing a hat, a green and purple jacket with playing cards on one sleeve, white trousers and purple shoes, the base applied with leaves and flowers, *14cm high*, crossed swords mark in underglaze-blue to the rear of the base (restoration to hat and sword hilt)

£4,500 - 5,500
€5,700 - 7,000
US\$6,500 - 7,900



134

134

A MEISSEN 'CRYES OF LONDON' FIGURE OF A FEMALE BALLAD SELLER, CIRCA 1755

Modelled by J.J. Kaendler and P. Reinicke, wearing a straw hat, yellow bodice and skirt and a white apron with puce foliate pattern, holding a sheet of music in her left hand, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *12.3cm high*, crossed swords mark in blue

£4,000 - 5,000
€5,100 - 6,300
US\$5,800 - 7,200

The model is after an engraving by Pierce Tempest after Marcellus Laroon the Elder, from the series 'The Cryes of the City of London', which was first published in 1711. The engraving depicts both the female and male ballad sellers (see lot 136). Another example is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 13.



135

135

A MEISSEN FIGURE OF A FEMALE FISH VENDOR, MID 18TH CENTURY

Modelled by J.J. Kaendler and P. Reinicke, carrying four fish in her apron, wearing a headscarf, puce bodice and salmon-pink skirt, the base applied with leaves and flowers, *14cm high*, crossed swords mark in underglaze-blue to rear of base (minor chips)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

136

A MEISSEN 'CRYES OF LONDON' FIGURE OF A MALE BALLAD SELLER, CIRCA 1755

Modelled by J.J. Kaendler and P. Reinicke, wearing a black hat, beige coat and black shoes with purple bows, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *13.1cm high*, crossed swords mark in underglaze-blue to the rear of the base, incised 6 (some restoration)

£4,000 - 6,000

€5,100 - 7,600

US\$5,800 - 8,700

The model is after an engraving by Pierce Tempest after Marcellus Laroon the Elder, from the series 'The Cryes of the City of London', which was first published in 1711. The engraving depicts both the male and female ballad sellers (see lot 136).



136

137

A MEISSEN 'CRYES OF LONDON' FIGURE OF A DANDY, CIRCA 1755

Modelled by J.J. Kaendler and P. Reinicke, wearing a black tricorne, a pale pink coat with gilt details and black breeches, holding a cane in his right hand, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *14.4cm high*, crossed swords mark in underglaze-blue to the rear of the base, incised 9. (some restoration)

£6,000 - 8,000

€7,600 - 10,000

US\$8,700 - 12,000

The model is after an engraving by Pierce Tempest after Marcellus Laroon the Elder, from the series 'The Cryes of the City of London', which was first published in 1711, and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 12.



137

138

A RARE MEISSEN FIGURE OF A TRITON, CIRCA 1740

Modelled by J.J. Kaendler, blowing on a gilt-edged shell, his hair painted grey and his tail painted in shades of brown and iron-red, *15.5cm high*, 48. painted in purple (some restoration)

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

This figure, together with the companion figure of a Nereid, may have been modelled for the dessert table of the Swan Service; see U. Pietsch, *Schwanenservice* (2000), cat. nos. 61-62, for the pair of figures in the Grassi Museum, Leipzig.



138



139

139

A MEISSEN GROUP OF TWO PUTTI PAYING HOMAGE TO THE MEDALLION OF AN EMPEROR, MID 18TH CENTURY

The putto on the right wearing armour, holding a sword and reaching towards the medallion of a Roman emperor hanging from a ribbon held by a winged putto, wearing a floral cloak, leaning on a column and holding a laurel wreath above the head of the first, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 22.6cm high (minor restoration)

£2,500 - 3,500
 €3,200 - 4,400
 US\$3,600 - 5,000



140

140

A MEISSEN GROUP OF THE ALLEGORY OF MARRIAGE, CIRCA 1760

Modelled by J.J. Kaendler, with an elegant lady in the centre, her hand being kissed by a kneeling suitor, a putto dressed as a pastor seated on a stool reaching for her left hand and a girl behind holding up an arrow, the base moulded with gilt-edged rocailles and applied with leaves and flowers, 18.4cm high, crossed swords mark in underglaze-blue (haircrack to base)

£2,500 - 3,500
 €3,200 - 4,400
 US\$3,600 - 5,000

Another example is illustrated in L. and Y. Adams, Meissen Portrait Figures (1987), p. 72.

141

A MEISSEN SNAIL POT AND COVER, CIRCA 1747

Modelled by J.J. Kaendler, the shell and cover painted with scattered flowers and surmounted by a flower finial, the base moulded with leaves and shaded in green, 11.5cm long, crossed swords mark in underglaze-blue (very minor restoration) (2)

£1,200 - 1,500
 €1,900 - 2,500
 US\$2,200 - 2,900

Provenance

Giampaolo Lukacs Collection, Rome, sold by Sotheby's Milan, 18 April 2007, lot 113;
 Said and Roswitha Marouf Collection, La Jolla

Literature

Ulrich Pietsch, Passion for Meissen (2010), no. 143

Kaendler's work records (*Arbeitsberichte*) for April 1747 record: 'Etlliche Schnecken Häußlein Zu Schnecken Töpffgen Poußiret [moulded several snail shells for the snail pots] (Die Arbeitsberichte des Meissener Porzellanmodelleurs Johann Joachim Kaendler 1706-1775 (2002), p. 118).



141



142

142

TWO VERY RARE GERMAN PORCELAIN ALLEGORICAL GROUPS OF MONKEYS, PROBABLY HÖCHST, CIRCA 1750-55

The first, emblematic of Sculpture, depicting a monkey seated on his jacket sculpting a figure of a female monkey, while another, wearing a green-lined red jacket and black breeches holds a similar miniature model in his left hand, a cane with porcelain handle and a pipe at his feet alongside a book inscribed 'METAMOR/ PHOSES/ D'OV/ DE', his tricorn hat at the rear, the base applied with leaves and flowers and mushrooms, the second emblematic of Painting, depicting a monkey wearing a yellow-lined green gown and soft hat seated on a high-backed chair painting a portrait on an easel of a standing monkey wearing a blue-lined red jacket and flower-decorated waistcoat, a tricorn under his left arm and a musical score in his left pocket, several artist's implements on the oval base, *the second incised IH*, 13.5cm and 15.5cm high (minor damage) (2)

£6,000 - 8,000

€7,600 - 10,000

US\$8,700 - 12,000

Probably based on engravings after two paintings, *The Sculptor* and *The Painter*, from a *singerie* series by Christophe Huet (1700-1759) of circa 1739, commissioned by François Jules Duvaucel (1672-1739) for a salon in the Château de La Norville and now in the National Gallery of Art in Washington (inv. nos. 1957.7.5 and 1957/7.6).



143

A WHITE GERMAN PORCELAIN GILT-METAL-MOUNTED SNUFF BOX, THIRD QUARTER 18TH CENTURY

Moulded with sprays of flowers, the inside cover mounted with a miniature, possibly on vellum, behind perspex, depicting an 18th century lady holding a pug and reading a book, *8cm long* (minor glaze wear to underside)

£800 - 1,200

€1,000 - 1,500

US\$1,200 - 1,700



143



144

144

A MEISSEN HUNTING GROUP, CIRCA 1765-70

Modelled by Carl Christoph Punct, with a gentleman in a turquoise coat playing the flute, beside him a seated lady in a puce bodice and floral skirt holding a rifle, a putto in front of her loading the rifle, the base moulded with gilt-edged rocailles and applied with leaves and flowers, 17.7cm high, crossed swords and dot mark in underglaze-blue (some restoration)

£2,500 - 3,500
 €3,200 - 4,400
 US\$3,600 - 5,000



145

145

A MEISSEN FIGURAL CANDLESTICK, CIRCA 1770

Modelled as two boys and two girls holding hands and dancing around a candlestick, painted with flowers and applied with flowering branches, the rockwork base applied with leaves, the candlestick possibly matched and screwed to the base, 22.2cm high crossed swords and dot mark in underglaze-blue (some restoration)

£800 - 1,200
 €1,000 - 1,500
 US\$1,200 - 1,700



146

146

A RARE MEISSEN CANDLESTICK, CIRCA 1765

The knopped shaft rising from a domed foot, moulded with panels of bell-flowers and acanthus leaves below the sconce, painted in underglaze-blue with two vignettes of putti playing alternating with pendant flowers, the shaft with foliate borders and the base with foliate swags, 24cm high, crossed swords mark and dot and L in underglaze-blue

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900

From a service decorated with "Kinder à la Raphael" after engravings by Jacques Stella, *Les Jeux et Plaisirs de l'Enfance*, published in Paris in 1657. The pattern is first mentioned in the Meissen price list of 1765; see Robert L. Burwell, Jr., *Les Jeux et Plaisirs de l'Enfance* von Jacques Stella als Quelle für das Meissen-Service "Kinder à la Raphael", in *Keramos* 88 (1980), pp. 103-108.



147

147

A LARGE MEISSEN DISH, CIRCA 1750

Moulded with the 'Gotzkowsky-Relief' pattern, painted with a large central flower spray and four smaller sprays alternating with the moulded panels on the border, the rim with a gilt crosshatch border, 32.5cm diam., crossed swords mark in underglaze-blue, impressed numeral and incised III to footrim (minor wear)

£800 - 1,200

€1,000 - 1,500

US\$1,200 - 1,700

Provenance

The de Trafford Collection, Christie's London, 3 March 1994, lot 44

A substantial part (131 pieces) of the same service was sold by the USSR at Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 21-22 October 1930, lot 204.

148

A RARE MEISSEN GROUP OF ST. HUBERTUS, CIRCA 1765

Modelled kneeling in front of a stag with a crucifix between its antlers, his rifle and tricorne at his feet, a recumbent hound at the rear, two foxes to the side, and a partridge perched on the oak tree at the rear, 23cm high, crossed swords mark and dot in underglaze-blue (small chips and some restoration)

£6,000 - 8,000

€7,600 - 10,000

US\$8,700 - 12,000



148



149

149

A NYMPHENBURG FIGURE OF A SEATED CHINOISERIE FIGURE, CIRCA 1760-65

Modelled by F.A. Bustelli as a seated man on a yellow cushion, wearing a peaked cap and robes in shades of pale red with a floral and foliate pattern and yellow edgings, on a pedestal base, the hat with small perforations for incense, *10.5cm high*, impressed shield mark to the front of the base (minor restoration to base)

£4,000 - 6,000
€5,100 - 7,600
US\$5,800 - 8,700

Modelled by Bustelli in 1756. See following lot for the model's undecorated counterpart.

Other coloured examples are in the Historisches Museum, Bern, the Metropolitan Museum of Art, New York (Jack and Belle Linsky Collection), and the George R. Gardiner Museum of Ceramic Art, Toronto; for a full list of recorded pieces see Katharina Hantschmann/ Alfred Ziffer, Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko (2004), pp. 459f, no. 115.



150

150

A NYMPHENBURG FIGURE OF A SEATED FEMALE CHINOISERIE FIGURE, CIRCA 1760

Modelled by F.A. Bustelli as a seated lady on a cushion, wearing a cap and robes, her hands hidden in her sleeves, on a pedestal base, the hat with a hole for incense, *9.8cm high*, impressed shield mark to the front of the base (minor restoration to back corners of base)

£3,000 - 5,000
€3,800 - 6,300
US\$4,300 - 7,200

Modelled by Bustelli in 1756 as the counterpart to the model in lots 149 and 152.

Other white examples are in the Porcelain Collection in Dresden and in the Bäuml Collection, Munich. For a full list of recorded pieces, see Katharina Hantschmann/ Alfred Ziffer, Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko (2004), p. 459, no. 114.

THE KAUMHEIMER COLLECTION



151

**A NYMPHENBURG WHITE SEATED CHINOISERIE FIGURE,
CIRCA 1760**

Modelled by F.A. Bustelli as a seated man on a cushion, wearing a peaked cap and robes, on a pedestal base, the hat with small perforations for incense, *10cm high*, impressed shield mark to the front of the base (chip to cap, restoration to nose)

£3,000 - 5,000

€3,800 - 6,300

US\$4,300 - 7,200

Provenance

Julius and Selma Kaumheimer Collection, Merano;
Confiscated by the Italian State in 1939

Literature

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.28

Exhibited

Museo Castello del Buonconsiglio, Trento, inv. no. 503

Modelled by Bustelli in 1756 as the counterpart to the model in lot 150. Other white examples are in the Porcelain Collection in Dresden, the Museum of Applied Arts in Frankfurt and the Bäuml Collection, Munich; for a full list of recorded pieces see Katharina Hantschmann/ Alfred Ziffer, *Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko* (2004), pp. 459f, no. 115.



152

A NYMPHENBURG CANE HANDLE IN THE FORM OF A MAN'S HEAD, CIRCA 1760-70

Modelled by F.A. Bustelli, wearing a black patterned cap, the edge of the base gilt, 6.2cm high, impressed shield mark to the front of the base

£2,000 - 3,000

€2,500 - 3,800

US\$2,900 - 4,300

Provenance

Wilhelm Gumprecht Collection, Berlin (by 1909);
 Dr. Paul von Ostermann Collection, sold Cassirer and Helbing, Berlin, 30 October-2 November 1928, lot 620;
 Baron Erich von Goldschmidt-Rothschild Collection, Berlin, sold Ball und Graupe Berlin, 16-21 March 1931, lot 396;
 Julius and Selma Kaumheimer Collection, Merano;
 Confiscated by the Italian State in 1939

Literature

F.H. Hofmann, *Altes Bayerisches Porzellan*, exhibition catalogue (1909), no. 128;
 F.H. Hofmann, *Geschichte der Porzellan-Manufaktur Nymphenburg*, Vol. I (1921-1923), no. 135;
 A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.28

Exhibited

Munich, Bayerisches Nationalmuseum, *Altes Bayerisches Porzellan*, 25 July-20 September 1909, no. 128;
 Museo Castello del Buonconsiglio, Trento, inv. no. 503

Modelled by Bustelli in 1756. White examples are in the Porcelain Collection in Dresden, the Museum of Applied Arts in Frankfurt and the Bäuml Collection, Munich; for a full list of recorded pieces see Katharina Hantschmann/ Alfred Ziffer, *Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko* (2004), pp. 459f, no. 115.



153
(part lot)

153
EIGHT NYMPHENBURG PLATES AND DISHES, CIRCA 1765-70
Painted with various flower bouquets and sprays, *the largest: 31cm diam.*, impressed shield marks, various incised and impressed numerals, various impressed letters (minor chips to footrims) (8)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance
Julius and Selma Kaumheimer Collection, Merano and San Francisco;
Thence by descent

154
A NYMPHENBURG ALLEGORICAL FIGURE OF 'EUROPE', CIRCA 1765-68
Modelled by D. Auliczek, a figure draped in a red cloak holding a staff and seated on a weathered brickwork pedestal, a horses head and hoof emerging from the modelled scrollwork base, *19.6cm high*, hexagram mark in underglaze-blue, incised H 1 (some damage)

£1,500 - 2,500
€1,900 - 3,200
US\$2,200 - 3,600

Provenance
Rüttgers Collection, Munich, sold Helbing Munich, 25-26 October 1927, lot 97;
Julius and Selma Kaumheimer Collection, Merano;
Confiscated by the Italian State in 1939

Literature
A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.45

Exhibited
Museo Castello del Buonconsiglio, Trento, inv. no. 525

Other examples of the model are in the collections of the Bayerisches Nationalmuseum, Munich, and of the Residenz, Munich.



154



155

**A NYMPHENBURG FIGURE OF A PUTTO WITH MASK,
CIRCA 1767-70**

Modelled by F.A. Bustelli, a putto holding a mask to his face, orange and yellow fabric draped across his leg, the base moulded with gilt-edged scrolls, 10.5cm high, impressed shield mark (minor wear to gilding)

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600

Provenance

Dr. Julius Bischoitz Collection, Auktionshaus für Altertümer Glückselig, Vienna, 11 April 1929, lot 167;
Julius and Selma Kaumheimer Collection, Merano;
Confiscated by the Italian State in 1939

Literature

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.24

Exhibited

Museo Castello del Buonconsiglio, Trento, inv. no. 516

Other examples in white are in the collections of the Museum für Angewandte Kunst, Frankfurt, and the Kunstgewerbemuseum, Cologne; for a full list see Katharina Hantschmann/ Alfred Ziffer, Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko (2004), pp. 426-427, no. 49.



156

156

A NYMPHENBURG BOAR HUNT GROUP, CIRCA 1760-65

Modelled by F.A. Bustelli, a boar being hunted by a dog, both naturalistically coloured on a base moulded with C-scrolls, 9cm high, impressed shield mark and incised Z or N to front of base (restored)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance

Julius and Selma Kaumheimer Collection, Merano;
Confiscated by the Italian State in 1939

Literature

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.31

Exhibited

Museo Castello del Buonconsiglio, Trento, inv. no. 529

157

A NYMPHENBURG TEAPOT AND COVER, CIRCA 1760

Possibly painted by J. Lerch, with vignettes of various birds in landscapes, including a colourful peacock perching on a tree, the cover with scattered insects, the spout and handle highlighted in gilding, 10.2cm high, impressed shield mark inside footrim, impressed PL, f and † (2)

£800 - 1,200

€1,000 - 1,500

US\$1,200 - 1,700

Provenance

Julius and Selma Kaumheimer Collection, Merano and San Francisco;
Thence by descent

A teapot with exactly the same landscape scene (side with peacock) can be found in the Bäuml Collection, illustrated in Alfred Ziffer, *Nymphenburger Porzellan*, Sammlung Bäuml (1997), no. 475.



157



158

**158
A NYMPHENBURG CUP AND SAUCER,
DATED 1774**

Painted with flower sprays and a butterfly, the underside of the saucer inscribed 'Amberg 1774', impressed shield marks, incised letters to saucer and impressed numeral to cup (minor flaking) (2)

**£300 - 500
€380 - 630
US\$430 - 720**

Provenance

Julius and Selma Kaumheimer Collection, Merano and San Francisco; Thence by descent



159

**159
A PAIR OF NYMPHENBURG TEABOWLS
AND SAUCERS, CIRCA 1765**

One saucer with a phoenix emerging from flames in a landscape vignette, the teabowl with a flying phoenix and flowering plants, the other saucer with a flying dragon above a tower in a landscape, the teabowl similarly decorated, gilt borders to the rims, impressed shield marks, impressed numerals (small to chip to one saucer) (4)

**£500 - 800
€630 - 1,000
US\$720 - 1,200**

Provenance

Julius and Selma Kaumheimer Collection, Merano and San Francisco; Thence by descent



160

**A NYMPHENBURG FIGURE OF
CHRONOS, CIRCA 1765-70**

Modelled by D. Auliczek, as a winged Chronos holding a scythe aloft in his right hand, seated on grassy rockwork, on a large three-sided rococo pedestal base, each side moulded with trophies within scrollwork cartouches, embellished in pale pink and gilding, 46.6cm high (including scythe), impressed shield mark flanked by incised letters L:B: and D: to the top of the pedestal base, another impressed shield mark to left bottom of pedestal base, (wings and scythe replaced, right arm restored)

**£6,000 - 8,000
€7,600 - 10,000
US\$8,700 - 12,000**

Provenance

Dr. Paul von Ostermann Collection, Darmstadt (by 1921); Rüttgers Collection, Munich, sold Helbing Munich, 28-29 October 1928, lot 99; Julius and Selma Kaumheimer Collection, Merano; Confiscated by the Italian State in 1939

Literature

F.H. Hofmann, Geschichte der Porzellanmanufaktur Nymphenburg (1921-23), I, ill. 171, III, p.472-473; A. Ziffer, Le Porcellane, Museo Provinciale d'Arte, Trento (1991), no.46

Exhibited

Museo Castello del Buonconsiglio, Trento, inv. no. 533

Auliczek seems to have been inspired by the Meissen figure of Chronos, modelled by J.J. Kaendler, circa 1745. The model is listed in the price list of 1767 as "Saturnus auf dreieckigem Postament" (Hofmann, *op. cit.*, III, p. 472). A different version of the model is in the Bäuml Collection, Munich; see A. Ziffer, Nymphenburger Porzellan, Sammlung Bäuml (1997), no. 168.



160



161

161
A LUDWIGSBURG PART SERVICE, CIRCA 1770

Decorated in *Schwarzlot* or black monochrome with landscape vignettes and scattered flower sprigs, comprising: a teapot and cover, six cups and saucers and a shaped oval dish, *the teapot: 12.4cm high*, crowned CC monograms in underglaze-blue, one or two dots and numerals in underglaze-blue, various incised letters and numerals (restored finial on teapot cover) (15)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Provenance

Julius and Selma Kaumheimer Collection, Merano and San Francisco; Thence by descent

162
SIX LUDWIGSBURG PLATES, CIRCA 1770

Three painted with flower sprays, three painted with landscape vignettes, edged with polychrome scrollwork and foliate garlands along the bottom edge, the rims moulded with basketwork, *23.8-24.4cm diam.*, CC and crowned CC monograms in underglaze-blue, various impressed marks (minor chips)

£300 - 500
 €380 - 630
 US\$430 - 720

Provenance

Julius and Selma Kaumheimer Collection, Merano and San Francisco; Thence by descent

163
A LUDWIGSBURG GROUP OF 'THE THREE GRACES', CIRCA 1766-70

Modelled by J.C.W. Beyer, the three nude Graces standing with their arms around each other on a marbled ground, holding flower garlands, on a gilt-edged rectangular base, *23.2cm high*, crowned CC monogram in underglaze-blue, incised M 3W No 4 (some chips)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

Provenance

Julius and Selma Kaumheimer Collection, Merano; Confiscated by the Italian State in 1939

Literature

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.63

Exhibited

Museo Castello del Buonconsiglio, Trento, inv. no. 537

A similar piece is in the collection of the Württembergisches Landesmuseum, Stuttgart. Another example is illustrated in D. Flach, *Ludwigsburger Porzellan* (1997), no. 39.



162
 (part lot)



163



164

164

A NYMPHENBURG SILVER-GILT-MOUNTED PIPE BOWL, CIRCA 1765

Moulded with rocailles and a gilt-edged scrollwork cartouche to the front painted with a peasant scene, surrounded by scattered flower sprays, *the porcelain: 7cm high*

£800 - 1,200

€1,000 - 1,500

US\$1,200 - 1,700

Provenance

Julius and Selma Kaumheimer Collection, Merano and San Francisco; Thence by descent



165

165

A GILT-METAL-MOUNTED GERMAN PORCELAIN FLASK, CIRCA 1775

Each side painted with flower sprays, moulded gadrooning above the foot embellished in gilding, *7cm high* (minor wear)

£300 - 500

€380 - 630

US\$430 - 720

Provenance

Julius and Selma Kaumheimer Collection, Merano; Confiscated by the Italian State in 1939

Literature

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.54

Exhibited

Museo Castello del Buonconsiglio, Trento, inv. no. 486



166

166

A LUDWIGSBURG GILT-METAL-MOUNTED ETUI, CIRCA 1770

Painted with various birds perching on branches and scattered insects, *10.6cm long*

£400 - 600

€510 - 760

US\$580 - 870

Provenance

Julius and Selma Kaumheimer Collection, Merano and San Francisco; Thence by descent

167

A WALLENDORF GILT-METAL-MOUNTED ETUI OF A 'WICKELKIND', CIRCA 1775

The child wearing a red bonnet with a yellow band and blue bow, the swaddling clothes in yellow stripes edged in red alternating with red and blue flowers, tied with a red ribbon, 9.2cm long, 8 in purple to interior (minor wear)

£500 - 700

€630 - 890

US\$720 - 1,000

Provenance

Julius and Selma Kaumheimer Collection, Merano;
Confiscated by the Italian State in 1939

Literature

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.64

Exhibited

Museo Castello del Buonconsiglio, Trento, inv. no. 553

For a detailed discussion of the iconography of swaddled children and these types of etuis, see M. Meyer-Heilemann, *Das Wickelkind*, in *Keramos* 80 (1978), pp.3-46, where another example of this model is illustrated (p.40, no.71).



167

168

A GILT-METAL-MOUNTED GERMAN PORCELAIN ETUI, PROBABLY MEISSEN, CIRCA 1765

The purple scale ground reserved with moulded scrollwork cartouches, enclosing figures in landscapes, 10cm long (haircracks)

£600 - 800

€760 - 1,000

US\$870 - 1,200

Provenance

Julius and Selma Kaumheimer Collection, Merano;
Confiscated by the Italian State in 1939

Literature

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.12

Exhibited

Museo Castello del Buonconsiglio, Trento, inv. no. 552



168

169

A NYMPHENBURG PIPE BOWL IN THE FORM OF TURK'S HEAD, CIRCA 1763

Modelled by F.A. Bustelli, as a man's face emerging from puce-edged rocailles, the left side of the face that of a younger man, the right side that of an older man with moustache, naturalistically coloured, 7cm high, G Z m l a 3 in underglaze-blue along the interior (haircrack)

£2,500 - 3,500

€3,200 - 4,400

US\$3,600 - 5,000

Provenance

Collection of Maximilianmuseum, Augsburg;
Julius and Selma Kaumheimer Collection, Merano;
Confiscated by the Italian State in 1939

Literature

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.40

Exhibited

Museo Castello del Buonconsiglio, Trento, inv. no. 494



169

VARIOUS OWNERS



170

170

A STRASBOURG PORCELAIN MODEL OF A WILD BOAR, CIRCA 1751-54

Modelled by Johann Wilhelm Lanz, naturalistically coloured in shades of grey, modelled in the midst of a leap, with a curving branch support, *10.7cm high*

£3,000 - 5,000

€3,800 - 6,300

US\$4,300 - 7,200

The model also exists in faience in various sizes; see Regina Hanemann (ed.), *Goldchinesen und indianische Blumen. Die Sammlung Ludwig in Bamberg* (2010), no. 206.



171

171

A SAINT-CLOUD WHITE BASIN, CIRCA 1730

Applied with flowering prunus branches after the Chinese Blanc de Chine example, *16.8cm diam.*

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

172

A TOURNAI GROUP, CIRCA 1770

In the white, with a putto and a dog flanking a large vase with pierced shoulder on a high rockwork base with a leafy tree to one side, 24cm high (some chips)

£1,500 - 2,000

€1,900 - 2,500

US\$2,200 - 2,900



172



173

173

A RARE ORLÉANS BACCHANALIAN GROUP, CIRCA 1765

After the Meissen model, in the round with Bacchus seated on a barrel, raising a goblet of wine, three putti surrounding him drinking wine, a nymph seated behind him, all on a pierced rockwork base applied with fruiting vines, 29.8cm high (some chips)

£3,000 - 5,000

€3,800 - 6,300

US\$4,300 - 7,200

In the archive of the Loiret department, the model is listed as: 'Groupe Bacchique pyramidal, a toute face, composée de quatre figures sur socles, a jour ornement et rocaille' [Pyramidal Bacchic group,..., composed of four figures on bases, ...]; published by Cyrille Froissart, The Orléans Porcelain Manufactory: its production of soft paste groups and figures, in The French Porcelain Society Journal, II (2005), p.88 (a variation of the group with only one putto is illustrated on p. 68, no. 14).



174

174

A VINCENNES BLEU CÉLESTE-GROUND DISH, CIRCA 1755

Probably *plateau de déjeuner en porte-huillier*, painted with a pink camaïeu landscape surrounded by gilt scrollwork and trellis patterns, gilt dentil border to rim, together with a Sèvres-style plate, 24cm long, interlaced LL monogram enclosing the date letter B, painter's mark for Mutel in blue (repaired) (2)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

175

FIVE SÈVRES BLEU-CELESTE-GROUND ICE CUPS, CIRCA 1776

Each painted with a flower spray within a kidney-shaped reserve with gilt foliate and floral border, the scroll handles embellished in gilding, 6.5cm high (approx.), interlaced LL monograms enclosing (on four) date letter y, painter's marks cp for Antoine-Joseph Chappuis on four, one with painter's mark for Raux l'ainé (minor losses to gilding, one cup with two hairline cracks) (5)

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

The pattern of bleu céleste ground and reserves of polychrome flowers and fruit was made for stock and seems to have been produced from 1776 onwards. Several services, notably the gift in 1783 from Louis XVI to the Duchess of Manchester, were drawn from this pattern (see D. Peters, *Sèvres Plates and Services of the 18th Century*, vol. III (2005), p. 623).

Two ice cups of the same date and with the mark of Antoine-Joseph Chappuis (*l'ainé*) were sold from the Zieseniss Collection at Christie's Paris, 6 December 2001, lot 178.



175



176

176

A SÈVRES RECTANGULAR TRAY, CIRCA 1758

PLATEAU 'À TIROIR À PIEDS', painted in blue camaieu with trailing flowers entwined with blue bands embellished with gilt dashes, 24.2cm long, interlaced LL monogram enclosing date letter E in blue and painter's mark for J.-C. Sioux (tiny restored chip to one corner)

£1,500 - 2,000

€1,900 - 2,500

US\$2,200 - 2,900

Provenance

Anon. sale, Christie's London, 24 February 2003, lot 56;
Anon. sale, Christie's New York, 21 October 2004, lot 946

For a further example of the shape, see A. Fäy-Hallé/T. Préaud, exhibition catalogue, *Porcelaines de Vincennes - Les Origines de Sèvres* (1977), p. 67.

177

A VINCENNES BLEU-LAPIS GROUND SUGAR BOWL AND COVER, CIRCA 1755

POT À SUCRE 'CALABRE', reserved with landscape vignettes within gilt floral scrollwork cartouches, the cover with similar reserves depicting gardening tools, the rims with gilt dentil borders, 6.4cm high, interlaced LL monogram, painter's mark Y possibly for P.-F. Yvernel (small rim chip with short associated haircrack) (2)

£800 - 1,200

€1,000 - 1,500

US\$1,200 - 1,700

178

A VINCENNES BLEU-LAPIS GROUND SUGAR BOWL AND COVER, CIRCA 1753

POT À SUCRE 'BOURET' of the second size, reserved with vignettes of birds in landscapes within gilt floral scrollwork and trellis cartouches, the cover with similar reserves of birds in flight withing gilt floral scrollwork, the rims with gilt dentil borders, interlaced LL monogram (2)

£1,500 - 2,000

€1,900 - 2,500

US\$2,200 - 2,900

Paper label to inside of cover inscribed:

'On Loan from Lieutenant-Colonel Grant, 27 March 1865'



177



178



179

179

A SÈVRES DOUBLE-HANDLED TRAY, CIRCA 1763

PLATEAU HÉBERT À ANSES, the centre decorated with three birds in a landscape, surrounded by foliate swags, the rim richly decorated with a border of alternating shells and blue and gilt flowers between palm leaves on a dotted ground, gilt dentil border to rim, 33cm across handles, interlaced LL monogram enclosing date letter K and painter's mark for François-Joseph Aloncle in blue

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,200 - 3,600



180

180

A SHAPED SÈVRES TRAY, CIRCA 1763

PLATEAU DE TASSES À GLACE À ORNEMENTS, the centre painted with a floral wreath surrounded by blue-ground panels with a gilt trellis pattern alternating with floral wreaths hung from gilt moulded scrolls, the rim with moulded puce feathering and gilt scrolls, 21.5cm diam., interlaced LL monogram enclosing the date letter K, painter's mark for Pierre-Antoine Méreaud in blue (some wear)

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900



181

181

A SÈVRES TRAY, CIRCA 1765-1775

PLATEAU 'DU ROI' of the second size, painted with scrolling blue-ground bands embellished with gilt foliate scrollwork, surrounded by flower sprays, another scrolling blue-ground band around the gilt dentil rim, 24.9cm long, . . . in underglaze-blue to inside of footrim (minor wear to gilding)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

A bourdalou with similar scrolling bands is in the collection of the Musée national de Céramique; illustrated in M. Brunet/T. Préaud, *Sèvres - des origines à nos jours* (1978), no 158.

182

A SÈVRES CUP AND SAUCER, CIRCA 1781

GOBELET 'LITRON' ET SOUCOUBE, of the second size, painted by C.-C. Gérard (l'aîné), with a gilt-edged reserve of peasants drinking at a table, the saucer with a landscape scene of a butter churn and egg basket left unattended, gilt foliate and floral scrollwork borders to the rims, interlaced LL monogram enclosing date letter dd and painter's mark in blue, gilder's mark for M.-B. Chauvaux (père), incised marks (small restored chip to rim edge of cup) (2)



182

£2,200 - 2,800

€2,800 - 3,500

US\$3,200 - 4,000

The painter Claude-Charles Gérard (fils or l'aîné) was recorded at the factory as a painter of figures and was active between 1771 and 1825; see D. Peters (2005), I, p. 44.

183

A SÈVRES MAROON-GROUND CUP AND MATCHED SAUCER, CIRCA 1785 AND 1800

GOBELET 'BOUILLARD', of the first size, painted by Jean-Jacques Pierre (*le jeune*) with flower baskets below gilt swags alternating with flower swags issuing from tall vases, all between gilt-edged maroon-ground bands, the lower with orange-ground oval gilt medallions and gilt floral swags, interlaced LL monogram enclosing date letters hh and painter's mark P7 in blue (the cup), 'Sèvres.' and painter's mark P7 in blue and gilder's mark 2000 for Henry-François Vincent (2)



183

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



183A

A RARE SÈVRES BISCUIT GROUP OF 'LE JALOUX' OR 'GROUPE VANDREVOLLE', CIRCA 1760

Modelled by Van der Voort after Boucher, depicting a kneeling young man attempting to embrace a young woman seated on a tree-trunk in front of a pedestal, with a standing older man observing from behind the pedestal, a basket of fruit and recumbent hound to the right side and putto seated on one of two sheep to the left, 25cm high, incised F to rockwork on rear of base (some repairs and minor damage)

£6,000 - 8,000

€7,600 - 10,000

US\$8,700 - 12,000

Provenance

Anon. sale, Sotheby's London, 9 March 1965, lot 72;

Acquired in the above sale;

Thence by descent

The terracotta model of 1752 and a biscuit porcelain example in the musée des Arts décoratifs, Paris, were included in the recent exhibition of figures and groups at Sèvres and are published in the catalogue: T. Préaud/G. Scherf, *La Manufacture des Lumières: La sculpture à Sèvres de Louis XV à la Révolution* (2015), nos. 162 and 163. Another example of this rare group is in the David Collection, Copenhagen; see S. Eriksen, *French Porcelain The David Collection* (1980), no. 63, who notes that the subject is based on *La Vallée de Montmorency* by Charles-Siméon Favart, which enjoyed great success in the Paris theatre in the 1750s.



183B

A RARE SÈVRES BISCUIT GROUP OF THE DRUNKEN SILENUS, CIRCA 1760

Modelled by Étienne-Maurice Falconet or Claude-Michel Clodion, after François Boucher, seated on a rocky mound wearing a wreath of fruiting vines, surrounded by three nymphs and with two putti playing with grapes to the side and scattered grapes, a cup, a basket and two upturned ewers, 21cm high (minor damage and restoration)

£8,000 - 12,000

€10,600 - 15,200

US\$12,000 - 24,000

Provenance

Anon. sale, Sotheby's London, 23 June 1964, lot 137;

Acquired in the above sale;

Thence by descent

See A. Fay-Hallé et al., *Falconet à Sèvres* (2001), no. 78, for the terracotta model and a discussion of the modeller, and no. 29 for the source engraving. Louis XV purchased the first biscuit porcelain example of this group in 1759 for three hundred livres. Another example of this group, dated 1759, was formerly in the collections of Wilfred J. Sainsbury (sold, Sotheby's London, 5th May 1970, lot 39), Elizabeth Parkes Firestone (sold by Christie's New York, 21st March 1991, lot 135) and Mr. and Mrs. Saul P. Steinberg (sold by Sotheby's New York, 26th May 2000, lot 24). A third was sold by Sotheby's London, 21 November 2006, lot 24.



(part lot)

184

A GROUP OF SÈVRES 'FEUILLES DE CHOUX' DINNER WARES, 18TH CENTURY

Painted with scattered flower sprays, comprising: four bowls (26.5cm diam.), five deep dishes (21.2-22cm diam.) and twenty-four plates (24-25cm diam.), interlaced LL monograms in blue enclosing various date letters, various painters' marks (two bowls with a haircrack, some wear) (33)

£5,000 - 7,000

€6,300 - 8,900

US\$7,200 - 10,000

Provenance

Anon. Sale, Christie's Paris, 7 November 2006, lots 50, 54 and 60





185

A SET OF TWELVE SÈVRES PLATES, CIRCA 1823

Each rim decorated with a flower garland between simple gilt band, the edge of the well with a gilt band of acanthus leaves and a beaded band, the centre with a gilt rosette, 24cm diam., interlaced LL monograms enclosing faint fleur-de-lys, and 'Sèvres/ 23' stencilled in blue, various iron-red and incised marks, various gilders' marks (some wear to gilding) (12)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

185
(part lot)

186

A SÈVRES PLATE FROM THE 'SERVICE MARLI ROUGE', CIRCA 1809

Decorated with a butterfly placed centrally on a pale grey ground surrounded by a gold band with a floral wreath, the rim with a red-ground band and gilt formal foliate border, 'M.Imp.le/ de Sevres/ 1809' stencilled in iron-red, gilt mark Gy(?), incised marks LD (restored starcrack, two small restored chips to rim)

£2,000 - 3,500

€2,500 - 4,400

US\$2,900 - 5,000

The service made for Napoléon I was delivered to Fontainebleau Castle in October 1809, shortly before the emperor arrived for a one-month stay. For a full discussion of the service, which included 180 plates, see Perrin Khelissa 2007, cat. no. 64. Other examples are illustrated by Samuel Wittwer, *Refinement and Elegance: Early Nineteenth-Century Royal Porcelain from the Twinight Collection*, New York (2007), pp. 254ff., and Nouvel-Kammerer 2008, p. 262, cat. no. 165.

Two other plates from the service were sold in these Rooms, 3 December 2008, lots 371 and 372, the first of which was acquired by the Chateau de Fontainebleau. Another plate was sold in these rooms 25 May 2011, lot 363, and two more on 12 December 2012, lots 238 and 240.



186



187



188



189

187
A BERLIN PLAQUE OF 'A READING FROM HOMER', LATE 19TH CENTURY

Painted by L. Knoeller, signed I.I. 'L. Knoeller', the reverse inscribed '*Eine Vorlesung./ nach Alma Tadema.*', in a giltwood frame, the plaque: 25.5cm by 31.7cm; the frame: 34.5cm by 46.7cm, impressed sceptre mark and KPM, incised 12.9%, shield mark inscribed on reverse below inscription

£2,500 - 3,500
 €3,200 - 4,400
 US\$3,600 - 5,000

After the painting "A Reading from Homer", by Sir Lawrence Alma-Tadema (1836–1912) of 1885, now in the Philadelphia Museum of Art, inv. no. E1924-4-1. Knoeller, a porcelain painter of plaques and plates depicting scenes from well-known paintings, won first place in the Dresden Exhibition of 1891 (W. Neuwirth, *Porzellanmaler-Lexikon 1840-1914* (1977), vol. II, p. 16).

188
A BERLIN PORCELAIN PLAQUE OF "LAURA", LATE 19TH CENTURY

Finely painted after Conrad Kiesel, depicted in a white satin dress with lace cuffs and veil, in a giltwood frame, 40.5cm by 25.8cm (excluding frame) impressed sceptre mark and KPM and H, incised '15'12-10'

£2,000 - 3,000
 €2,500 - 3,800
 US\$2,900 - 4,300

After the painting by Conrad Kiesel of 1888. The reverse of the plaque applied with paper labels inscribed in ink '121' and '121/ Laura/ after Kiesel/ 25 Gns'.

189
A LARGE MEISSEN FIGURE OF A CHILD AND A DOG, CIRCA 1885

Modelled by Johann Christian Hirt, the child in a white nightgown being greeted by a dog standing on his hind legs on a tree stump and trying to lick the child's face, on a gilt-edged circular base, 40.5cm high, crossed swords mark in underglaze-blue, incised model number M.166, impressed numeral

£1,500 - 2,000
 €1,900 - 2,500
 US\$2,200 - 2,900



190

190

A VIENNA DOUBLE-HANDLED CUP, COVER AND STAND, CIRCA 1809

Decorated by Anton Kothgasser, each with a maroon ground reserved with a band of pale yellow shield motifs alternating with gilt foliate motifs, gilt borders to rims, the cup with a rectangular panel depicting a landscape scene, on three feet, the base titled *Vue du château ruiné de Rauchenstein près de Baaden* in black, 15.2cm high, shield mark in underglaze-blue, impressed date mark (1)809 and 50, painter's mark 96 in enamel, saucer with x in underglaze-blue and incised 3(?) (minor wear to centre of saucer) (3)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

191

A MEISSEN VASE, CIRCA 1820-30

Of Krater form, the biscuit porcelain neck moulded in low relief in imitation of Wedgwood after the Portland vase with a continuous frieze of classical figures below a band of vine leaves, all on a green ground, the inside rim with a formal gilt foliate border, the burnished gilt body and handles with a relief border of acanthus leaves, above a biscuit porcelain collar with a relief border of leaves on a green ground, all on a fluted, burnished gilt foot, 35.3cm high, crossed swords mark and I in underglaze-blue, impressed 35 (one handle restuck, minor damage)

£5,000 - 8,000
 €6,300 - 10,000
 US\$7,200 - 12,000



191

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

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

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

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

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

8. VAT

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

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

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

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

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

9. PAYMENT

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. 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, UK 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 UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd 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.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

*, †, ‡, Ⓞ, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability 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, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of *Contracts (Rights of Third Parties) Act 1999*, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the *Purchase Price* for the Lot;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	7.3.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	7.4	to terminate this agreement immediately for your breach of contract;	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	to retain possession of the <i>Lot</i> ;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	8.1	to remove, and/or store the <i>Lot</i> at your expense;	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	8.1.1	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	8.1.2	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	8.1.3	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	8.1.4	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	10 OUR LIABILITY	10.1
7.1.8	8.2	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	8.2.1	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	8.2.2	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	9 FORGERIES	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
7.2	9.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2	Paragraph 9 applies only if:
	9.2.1		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
	9.2.2		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
	9.2.3		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

Data protection – use of your information

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

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself
Please contact me with a shipping quote (if applicable)

Sale title: Fine European Ceramics		Sale date: Wednesday 15 June 2016													
Sale no. 23558		Sale venue: New Bond Street, London													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
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Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□□ - □□□□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond I will collect from Park Royal or bonded warehouse Please include delivery charges (minimum charge of £20 + VAT)

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

Your signature: _____ Date: _____

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

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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