

FINE EUROPEAN CERAMICS

including The Brigitte Britzke Collection, Part I

Wednesday 14 December 2016



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FINE EUROPEAN CERAMICS

including The Brigitte Britzke Collection, Part I

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1

1
**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)

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



2

2
**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)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

3
**A LARGE DERUTA MAIOLICA PLAQUE OF
 THE MADONNA AND CHILD, 17TH CENTURY**

Moulded in relief, depicting the Madonna and Child decorated in shades of blue, ochre, manganese and green within a moulded frame, 65.5cm by 48cm (some chips)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,700

Devotional plaques in this style date back to the Renaissance and are probably based on a Florentine marble relief of the late 15th century, either by Antonio Rossellino or Bebedetto da Maiano, that was one of the most widely reproduced images of the Virgin and Child during the Renaissance. A similarly composed Tuscan maiolica plaque of around 1510 is in the Victoria & Albert Museum (inv. no. 74-1891).



3

4

**A RARE FRENCH PALISSY-STYLE LEAD-GLAZED
EARTHENWARE FIGURE OF 'LA NOURRICE', PROBABLY
FONTAINEBLEAU, ATELIER OF CLAUDE BERTHÉLEMY,
OR AVON, FIRST HALF 17TH CENTURY**

After a model by Guillaume Dupré, as a nurse wearing a brown bodice, blue skirt and green apron and seated on a green stool on a stepped ochre and blue base, suckling a swaddled child, 22.8cm high (head restuck, corner of base restored)

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,700

A similar figure is in the Metropolitan Museum, New York, Schaefer Collection, inv. no. 1974.356.303, where it is noted that Henri IV's son, the dauphin Louis de Bourbon (and future Louis XIII), frequented Claude Berthélemy's studio between 1604 and 1608. These visits are recorded in the journal of the court physician, Jean Héroard, who mentions that the dauphin presented a pottery figure of a nurse to the daughter of Madame de Montpensier in April 1608. Another example of this model, formerly in the Mentmore Collection, was sold by Sotheby's London, 16 July 1991, lot 35.



4



5

5
A GARNITURE OF THREE DUTCH DELFT VASES AND A COVER, CIRCA 1740

Decorated with chinoiserie scroll panels and shaped floral reserves against dense scrolling foliage and floral and trellis panels on a black ground, below bands of panels of flowering branches against a green seeded ground reserved with flowers, the bases reserved with scrolling foliage and scrollwork, the domed cover similarly decorated, with a blue and gilt finial, 26.3cm and 35cm high (typical very minor glaze losses) (4)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,500



6

6
A LARGE MILAN FAIENCE CIRCULAR DISH, CLERICI'S FACTORY, CIRCA 1765-85

Painted with vignettes of horsemen, peasants and various animals and insects, shaped, brown-edged rim, 40cm diam., inscribed 'Milano' in red on the reverse (repaired)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,500

Provenance:

Giovanni and Gabriella Barilla Collection, Geneva (sold by Sotheby's London, 14 March 2012, lot 261)

Similarly decorated plates and dishes are published by S. Levy, *Maioliche Settecentesche: Lombarde e Venete* (1962), pls. 61-63; and in the Museo Poldi Pezzoli, published in *Maioliche di Lodi, Milano e Pavia* (1964), nos. 278-289.



7

7
A HÖCHST FAIENCE MODEL OF A SEATED PUG DOG, CIRCA 1750-60

Seated on a green base with its left paw upraised, naturalistically coloured, 9.5cm high (some restoration)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,700

Similar models - one of three different pug dogs made in faience at Höchst - are in the Museum für Kunst und Gewerbe, Hamburg, and the Mittelrheinisches Landesmuseum, Mainz; see Horst Reber, *Die Kurmainzische Porzellan-Manufaktur Höchst: Fayencen* (1986), ills. 62 and 63.





8

8

A RARE MEISSEN BÖTTGER STONEWARE GILT-METAL-MOUNTED POLISHED TANKARD AND COVER, CIRCA 1710-13

Of cylindrical form with a strap handle and contoured rims, the cover turned with a raised circular boss in the centre, the gilt-metal mount with scrollwork and shell-shaped thumbpiece, 21cm high (the tankard restuck)

£10,000 - 15,000

€11,000 - 17,000

US\$12,000 - 19,000

An inventory of the Meissen factory of 3 August 1711 lists numerous tankards, including '54 hohe glatte Bier Krüge (gebrannt)' [54 tall smooth beer tankards (fired)]; quoted by Claus Boltz, Formen des Böttgersteinzeuges im Jahre 1711, in *Mitteilungsblatt der Keramikfreunde der Schweiz* 96 (1982), p. 35.

Similar examples of polished stoneware tankards with their covers are in the Kunstgewerbemuseum Berlin (S. Bursche, *Meissen Steinzeug und Porzellan des 18. Jahrhunderts* (1980), no. 4); the Victoria & Albert Museum, London (inv. no. C.22-2006, formerly in the collection of Dr. Arthur (d. 1933) and Hilde Weiner, Chemnitz); the Hans Syz Collection at the Smithsonian Institution (H. Syz *et al.*, *Catalogue of the Hans Syz Collection* (1979), no. 7); the Germanisches Landesmuseum, Nürnberg (formerly Gustav von Gerhardt Collection, Budapest); Friedenstein Castle, Gotha (M. Eberle, *Das Rote Gold* (n.d.), no. 128; another was in the collection of Geheimrat W., Dresden (sold by R. Lepke, Berlin, 24-26 February 1937, lot 860).



9



10

9

A BAYREUTH PLATE, CIRCA 1740

Decorated with elaborate chinoiserie scenes in gold consisting of a central cartouche surrounded by four moulded cartouches with similar decoration alternated by formal foliage and flower heads, the border with similar dense floral baroque scrollwork, 22.3cm, (minimal wear)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,500

10

A FINE MEISSEN TWO-HANDLED ECUELLE, COVER AND STAND, CIRCA 1726-28

Each painted with Chinoiserie scenes within shaped gilt cartouches edged with iron-red and purple scrollwork and, on the ecuelle, hung with flower swags, the cover with masks between the cartouches, the centre of the stand painted with four floral trellis patterns enclosing four flower-heads against chrysanthemum flowers against a trellis ground, the rim with a gilt scrollwork border and the reverse with three branches of *indianische Blumen*, the inside of the ecuelle and cover with a burnished gilt ground, the finial and handles gilt, *the stand*: 15.4cm diam., crossed swords marks in underglaze-blue, incised / inside footrims (small area of flaking to gilding inside ecuelle) (3)

£10,000 - 15,000
 €11,000 - 17,000
 US\$12,000 - 19,000



11

11

A MEISSEN YELLOW-GROUND BOURDALOU, CIRCA 1728

Each side reserved with a Chinoiserie scene within a gilt-edged quatrelobe panel, depicting on one side an amorous couple in a tent with a landscape in the background, the reverse with ladies bathing accompanied by other figures and children, the interior decorated with a similar scene within a gilt scrollwork cartouche edged in puce and iron-red scrollwork, gilt strapwork border to the inside rim, the handle with sprays of *indianische Blumen*, 20.5cm long, crossed swords mark in underglaze-blue (restored)

£6,000 - 8,000

€6,800 - 9,100

US\$7,400 - 9,900

12

A MEISSEN TEABOWL AND SAUCER, CIRCA 1723

Each painted with a chinoiserie scene within a gilt quatrelobe scrollwork cartouche embellished with Böttger lustre and edged with iron-red scrollwork, gilt foliate scrollwork borders to the rims, the reverse of the teabowl with *indianische Blumen* issuing from the rim and surrounded by insects, gilt numeral 29. to both (minor wear to gilding) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,700



12



(reverse)

13

A MEISSEN SLOP BOWL, CIRCA 1723-25

Each side painted with a European scene depicting figures and buildings in a partially wooded landscape, within a gilt quatrelobe cartouche embellished with Böttger lustre and iron-red scrollwork, the sides painted with *indianische Blumen* and insects, the inside with a similar landscape cartouche below a gilt floral and scrollwork border around the rim, 8.1 cm high; 17.6 cm diam., gilt numeral 64.

£7,000 - 9,000

€8,000 - 10,000

US\$8,700 - 11,000



Sale catalogue of the Darmstädter Collection, Rudolph Lepke's Kunst-Auktions-Haus, Berlin, 24-26 March 1925, including the current lot

14

A MEISSEN CIRCULAR STAND, CIRCA 1725-30

Superbly painted with an iron-red circular medallion of dense foliage reserved with coloured chrysanthemum heads, enclosed by a broad gilt and Böttger lustre band of diamond-shaped trellis panels enclosed by foliate strapwork, the rim with four chinoiserie scenes, each within a gilt and Böttger lustre cartouche edged with iron-red and purple foliate scrollwork, alternating with an oval floral medallion flanked by foliate scrollwork, the reverse with three trailing branches of *indianische Blumen*, 21.7cm diam, crossed swords mark in underglaze-blue

£20,000 - 30,000

€23,000 - 34,000

US\$25,000 - 37,000

Provenance:

Ludwig Darmstädter Collection, Berlin, sold by Rudolph Lepke's, Berlin, 24-26 March 1925, lot 132;
Sold by Hugo Ruef, Munich, June 1981;
Hoffmeister Collection, Hamburg (acquired in 1985)

Literature:

D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts Sammlung Hoffmeister* (1999), vol. I, no. 54

Exhibited:

Hamburg, Museum für Kunst und Gewerbe, *Sammlung Hoffmeister*, 1999-2009

Six similar circular stands, formerly in the collection of Franz and Margarete Oppenheimer, Berlin - which was acquired in the late 1930s by the Amsterdam-based collector, Fritz Mannheimer - were sold in 1977 from the Maurice de Rothschild Collection (Christie's London, 28 March 1977, lots 22 and 23; 17 October 1977, lots 8 and 9).

Professor Dr. Ludwig Darmstädter (1846-1927) was one of the earliest and most discerning collectors of 18th century German porcelain. His collection was considered one of the finest and most important of the pre-War period.



(reverse)



15

15

**A MEISSEN SILVER-MOUNTED TANKARD,
THE PORCELAIN CIRCA 1725-30,
THE DECORATION SLIGHTLY LATER**

Moulded with three flowering branches, embellished in polychrome enamels, 17cm high (with thumbpiece) (restored)

£4,000 - 5,000

€4,600 - 5,700

US\$5,000 - 6,200

16

**A DUTCH-DECORATED MEISSEN MILK JUG
AND COVER, THE PORCELAIN CIRCA 1720,
THE DECORATION CIRCA 1730**

Decorated after a Chinese original with a dense ground of prunus flowerheads and three shaped cartouches edged in blue enclosing chinoiserie landscapes and a chinoiserie figure respectively, the cover with similar decoration and two cartouches, 13cm high, paper collector's label to the base (rubbing to the gilding, 2 minute flat chips to spout) (2)

£800 - 1,200

€910 - 1,400

US\$990 - 1,500



16

Similar Dutch-decorated milk jugs are in the Stout Collection (C.H. Nelson/L. Roberts, *A History of Eighteenth-Century German Porcelain* (2013), no. 16) and in the Wark Collection (U. Pietsch, *Early Meissen Porcelain: The Wark Collection* (2011), no. 647, where the decoration is attributed to Gerrit van der Kade, who decorated Meissen and East Asian porcelain in Chinese style in Amsterdam). The Wark Collection includes a teapot and cover decorated in the same style (Pietsch, no. 646).

17

**A DUTCH-DECORATED MEISSEN MILK JUG
AND COVER, THE PORCELAIN CIRCA 1720,
THE DECORATION CIRCA 1730**

En suite with the previous lot, decorated in Chinese style with a dense ground of prunus flowerheads and three shaped cartouches edged in blue enclosing chinoiserie landscapes and a chinoiserie figure respectively, the cover with similar decoration and two cartouches, 13cm high, remains of a paper label to inside cover and jug (small flat chip to edge of spout, rubbing to gilding and some wear to enamel colours) (2)

£800 - 1,200

€910 - 1,400

US\$990 - 1,500



17

See footnote to preceding lot.



18

A MEISSEN TEAPOT AND COVER, CIRCA 1725

With a scroll handle and eagle spout, painted with large sprays of *indianische Blumen* between underglaze-blue line borders to the rims, the domed cover with similar flowers, the rim with a band of gilt scrollwork on an underglaze-blue ground, the finial embellished in gilding on a purple ground, 12cm high, crossed swords marks in underglaze-blue (minor chips) (2)

£5,000 - 7,000
€5,700 - 8,000
US\$6,200 - 8,700

The surviving work records of 1722 to 1728 show numerous examples of this form of teapot were produced in 1722, 1724, 1725 and 1727 (C. Boltz, Die wöchentlichen Berichte über die Tätigkeit der Meissner Dreher und Former vom 6. Juni 1722 bis 31. Dezember 1728, in *Keramos* 178 (2002), p. 110. The use of underglaze-blue only on the present lot suggests a date before 1726, when a new overglaze blue enamel was introduced.



19

**A RARE MEISSEN DODECAGONAL KAKIEMON DISH,
CIRCA 1729-31**

Painted in Kakiemon style with the "Shiba Onko" ("Hob in the Well") pattern, the brown-edged rim with flowers and trailing leaves, 26cm across, erased blue enamel crossed swords mark, impressed with unidentified Dreher's mark of a + in a circle three times (very minor wear)

£30,000 - 40,000

€34,000 - 46,000

US\$37,000 - 50,000

Provenance:

Private Collection, Switzerland (sold by Christie's London, 21 February 2005, lot 50)

Part of large quantity of Meissen copies of Japanese and Chinese porcelain ordered by the French merchant, Rudolph Lemaire, most of which were subsequently seized and incorporated in the Saxon royal collection in the Japanese Palace; see C. Boltz, Hoym, Lemaire und Meissen, in *Keramos* 88 (1980), pp. 3-101, and J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. I, pp. 33ff., for an account of the Lemaire affair.

See J. Weber, *op.cit.*, vol. II, pp. 136ff. for a discussion of the Meissen octagonal and dodecagonal dishes (see cat. no. 115 for the example in the Schneider Collection, Munich) painted after the Japanese 'Shiba Onko' pattern. Two such dodecagonal dishes were sold from the estate of Vicomte de Fonspertuis in 1747 by the Paris dealer, Edme François Gersaint: in the sale catalogue, the latter notes the difficulty of distinguishing the Meissen copies from the Japanese original. Even though the dishes were correctly identified in the sale catalogue as Meissen, another Paris dealer paid an astonishingly high price for them (Weber, p. 137).

The impressed Dreher's mark is not recorded by Rainer Rückert, *Alchemistische Symbolzeichen als Meissener Masse-, Former-, Bossierer-, und Drehermarken im vierten Jahrzehnt des 18. Jahrhunderts*, in *Keramos* 151 (1996), pp. 57-108, though it may be a partial impression of the (unidentified) mark ill. 9:7. A similar dodecagonal dish, formerly in the Saxon royal collection, is in the Victoria & Albert Museum, inv. no. 30-1908.







(reverse)



(base)

20

A RARE LOUIS XV ORMOLU-MOUNTED MEISSEN MODEL OF A PEACOCK, CIRCA 1729-31

Standing with its head turned to the rear, painted with blue feathers and vividly coloured and patterned plumage, the base with tree-stump support at the rear (pierced for mounting) shaded in turquoise and violet, the pierced ormolu scrollwork base stamped with crowned C tax mark for 1745-49, *21cm high including mount; 17cm high excluding mount* caduceus mark in blue (flat chips to edge of base, tiny losses to enamels)

£30,000 - 50,000

€34,000 - 57,000

US\$37,000 - 62,000

The modeller of this early Meissen peacock model is not recorded, though it seems likely to have been based upon a Chinese model, possibly supplied to the Meissen manufactory by the Paris dealer, Rudolphe Lemaire. The hollow tree-stump at the rear suggests that these models were intended to be mounted and were created for the Paris market.

Five elaborately-mounted Meissen models of peacocks - closely similar in decoration to the present lot and also marked with the caduceus - have survived in the Residenz in Munich (they are listed in an inventory of 1769 that mostly repeats a 1737 inventory). They were supplied by Paris dealers to furnish some of the most richly decorated rooms in the Residence following a major fire (the peacocks were displayed in the mirror cabinet at the end of the enfilade). The lavish furnishings and decorations of these rooms were intended to underpin the Bavarian Elector Karl Albrecht's ambition to become Holy Roman Emperor, which he duly achieved in 1742; see J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, I (2013), p. 55.

The order of Meissen porcelain for the King of Sweden, delivered between 1732 and 1734, also included models of peacocks (R. Rückert, *Alchemistische Symbolzeichen als Meissener Masse-, Former-, Bossirer- und Drehermarken im vierten Jahrzehnt des 18. Jahrhunderts*, in *Keramos* 151 (1996), pp. 86-87). A similar model, also marked with a caduceus, is in the Boston Museum of Fine Arts, Rita and Frits Markus Collection, inv. no. 1993.945.





21

21

A MEISSEN TEAPOT AND COVER IN THE FORM OF A HEN, CIRCA 1735

Modelled by J.J. Kaendler, as a hen with nine chicks emerging from its feathers, including one forming the finial of the cover, the plumage naturalistically painted in shades of brown and purple, 11.3cm high; 17cm long (minor restoration and damage) (2)

£4,000 - 6,000

€4,600 - 6,800

US\$5,000 - 7,400

Provenance:

Baron von Born Collection, Budapest (sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 4 December 1929, lot 127)

The model is mentioned by Kaendler in May 1734: '1 Thee Pot in Gestalt einer alten Henne, aber von mittelmäßiger Größe, welche 9 Junge bei sich hat und solche behütet. Oben auf dem Huhn sitzt ein Junges, welches den Deckel zum Mundloch bedeutet, Zum Schnabel der Henne läuft der Thee raus.' [1 teapot in the form of an old hen, but of middling size, which has 9 chicks with it that it shelters. A chick is seated on top of the hen, which forms the cover to the opening, the tea pours from the hen's beak], and again in December 1734; see R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 1131, for the example in the Dr. Ernst Schneider Collection. Three similar teapots are in the historic collection in Schloss Friedenstein, Gotha (U. Däberitz/M. Eberle, *Das weisse Gold* (2011), nos. 63-65).



22

22

A MEISSEN TWO-HANDLED VASE, CIRCA 1730

Painted in Kakiemon style with flowering branches issuing from rockwork and a phoenix in flight on the reverse, surrounded by scattered flower sprigs, the handles embellished in iron-red, 17.2cm high, crossed swords mark in purple (foot and one handle restuck)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,700

Two smaller vases of related shape are in the Dr. Ernst Schneider collection in Schloss Lustheim, Munich, illustrated in Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), vol. II, no. 137.



23

**A MEISSEN AUGUSTUS REX VASE,
CIRCA 1730**

Of flared beaker shape on a bulbous base with stepped footrim, painted with flowering branches of *indianische Blumen* and a butterfly on the reverse, the base with flower sprigs between gilt line borders, brown-edged rim, 29.2cm high, AR monogram in underglaze-blue, incised x (restored rim chips)

£25,000 - 35,000

€28,000 - 40,000

US\$31,000 - 43,000



24

A RARE MEISSEN CIRCULAR BOWL, COVER AND STAND, CIRCA 1740

Painted in underglaze-blue, iron-red and gilding, the stand and cover with a vase surrounded by elaborate flowering branches, all with borders of blue and gilt leaves alternating with red flowers against a thinner red band, and a border of scrolling foliage to the gilt-edged rims, the pine-cone finial edged in iron-red, the stand with two branches with berries on the reverse, *the stand: 22.2cm diam.; the bowl: 17.6cm diam.*, crossed swords marks and K in underglaze-blue, impressed 24 to bowl (3)

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

Provenance:

The Princes von Thurn und Taxis, Schloss St. Emmeram, Regensburg (Inv. no. StE. 5140/I) to 1993

A similarly decorated circular stand in the Hermitage Museum, St. Petersburg, formerly in the A.S. Dolgorukov collection (until 1918); see L. Liackhova, *The Myth of the Orient: Eastern Subjects in Early Meissen Porcelain* (2007), no. 59 (hitherto unpublished).



25

A VERY RARE MEISSEN OLIO POT AND COVER, CIRCA 1735

Applied with two dragon handles and a dragon finial and raised on three animal feet, painted in 'famille verte' style with vignettes of flowering bushes and two butterflies, the cover with a border of iron-red foliage interspersed with blue flowers, the dragons embellished in shades of purple, puce and iron-red, brown-edged rims, 15cm high; 19.4cm across handles, crossed swords marks in underglaze-blue (minor chips) (2)

£4,000 - 6,000

€4,600 - 6,800

US\$5,000 - 7,400

This rare form with its unusual dragon handles is listed in Kaendler's work records for November 1733: 'Noch eine andere Art von Henckeln sind auch an die Reinel gefertigt worden, Nämlich an jeder Seite einen Drachen anstatt der Henkel, oben auf der Decke befindet sich auch eine Drache, dabey man die Decke kann abheben' [yet another type of handles are also attached to the Reinel (small tureen), namely on each side a dragon instead of the handle, above on the cover there is also a dragon with which the cover can be raised].

The rare form and decoration of this olio pot is a significant addition to only a handful of recorded examples of this rare pattern; see J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), II, nos. 327 and 328, for a circular dish (possibly the a stand for the present lot) and a covered circular tureen. The author records (p. 342) a large dish, a condiment stand with sugar caster and oil and vinegar jugs, and an olio pot with stand.



26



26

A PAIR OF MEISSEN FIGURES OF ORIENTALS MOUNTED ON ORMOLU BASES, MID 18TH CENTURY

The man wearing floral robes, his hands in his sleeves, the woman holding a fan and wearing white robes embellished with puce foliate motifs, mounted on ormolu scrollwork bases, applied at the rear with two leafy branches applied with porcelain flowers, 18.8cm high (restoration to extremities) (2)

£8,000 - 10,000

€9,100 - 11,000

US\$9,900 - 12,000

27

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

Modelled by J.J. Kaendler, writing a letter, flanked by a watch, scissors and an ink pot and caster, the desk embellished in gilding and a blue panel at the front, the cavalier wearing a gilt-edged iron-red jacket, the base applied with leaves and flowers, 13.2cm high (minor restoration and damage)

£6,000 - 8,000

€6,800 - 9,100

US\$7,400 - 9,900



27

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



28

**A MEISSEN OCTAGONAL PLATE FROM THE
"CHRISTIE-MILLER SERVICE", CIRCA 1740**

Painted in the centre with a scene of figures and horsemen flanking a statue by a river with a palace on the opposite bank, within a gilt trellis border reserved with four quatrelobe panels with puce landscape vignettes, the rim with a border of gilt foliate scrollwork reserved with four polychrome quatrelobe landscape panels, 22.7cm across, crossed swords mark in underglaze-blue, impressed 22 (very minor wear)

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 25,000

Provenance:

The Property of The Trustees of the late S.R. Christie-Miller, sold by Sotheby & Co. London, 7 July 1970, lot 9 (part); Anon. sale, Christie's Geneva, 9 May 1988, lot 54

Sixty-one pieces of this service, said to have been purchased by Samuel Christie-Miller in 1840 from a member of the Orleans family, were sold by his descendants in 1970. Two other octagonal plates of the service are in the Dr. Ernst Schneider Collection in the Lustheim Palace (A. Schommers/ M. Grigat-Hunger, *Meißener Porzellan des 18. Jahrhunderts* (2004), nos. 103-104); another plate is in the Carabelli Collection (U. Pietsch, *Frühes Meißener Porzellan Sammlung Carabelli* (2000), no. 118); an octagonal bowl and an oval dish, the latter a gift of Horst Hoffmeister, are in the Museum for Decorative Arts in Hamburg (J. Lessmann, *Porzellan. Glanzstücke der Sammlung des Museums für Kunst und Gewerbe Hamburg* (2006), p. 38). A plate from the Hoffmeister Collection was sold in these Rooms, 24 November 2010, lot 52.



29

29

**A MEISSEN FIGURE OF JODELET FROM THE
COMEDIA DELL'ARTE, MID 18TH CENTURY**

Modelled by J.J. Kaendler, wearing a black hat, yellow tunic, pink pantaloons and a long white cloak, holding a beige pouch in his left hand, his right hand raised, on a white base, 15.5cm high, faint crossed swords mark in underglaze-blue to the rear of the base (base restored)

£5,000 - 7,000
€5,700 - 8,000
US\$6,200 - 8,700



30

The model is based on the engraving 'Jodelet' by Le Blond, depicting the comic actor Julien Bedeau from the Théâtre du Marais, Paris. However, the figure was described as 'Beltrame' in the factory records and is also often known as 'Mezzetin'. It is likely it was modelled by Kaendler as part of a small group of figures in 1748; see Meredith Chilton, *Harlequin Unmasked* (2001), p.314. Another example is in the collection of the Gardiner Museum and illustrated in Chilton (2001), p.200, no.321, together with the source print.

30

A MEISSEN FIGURE OF A TURKISH WOMAN, CIRCA 1745-50

Modelled by P. Reinicke, wearing a white headdress, white gilt-edged tunic, green pantaloons and a red sash, on a white base, 16cm high, traces of crossed swords mark in blue (restoration to extremities)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,200

Another example is illustrated in L. and Y. Adams, *Meissen Portrait Figures* (1987), p.174.



31

31

**A MEISSEN FIGURE OF AN JAPANESE LADY WITH PARASOL,
MID 18TH CENTURY**

Modelled by P. Reinicke and J.J. Kaendler, wearing robes decorated with *indianische Blumen* and holding a large parasol, a money pouch hanging from her belt, the base moulded with gilt-edged rocailles, 19cm high, traces of crossed swords mark in underglaze-blue to the base, (restored)

£2,500 - 3,500
€2,800 - 4,000
US\$3,100 - 4,300

The model is illustrated in Y. Adams, *Meissen Portrait Figures* (1987), p. 179, and in Karl Berling, *Meissen China* (1910), fig. 122.



32

32

A MEISSEN HAUSMALER TEABOWL AND SAUCER, THE PORCELAIN CIRCA 1720, THE DECORATION CIRCA 1730-40

The teabowl painted with rectangular panels depicting a classical landscape scene with Cupid and other figures on one side, and a landscape with buildings on the other side, both surrounded by a cartouche of yellow bands enclosing a blue diamond pattern and intertwining at the corners with red bands, the saucer with a similar panel depicting Venus and Cupid in a landscape, gilt-edged rims (retouching to gilt rims) (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

33

A MEISSEN HAUSMALER COFFEE POT AND COVER, THE PORCELAIN CIRCA 1720, THE DECORATION CIRCA 1730-40

Decorated with a landscape vignette depicting ruins on each side, a landscape scene in iron-red below the spout with polychrome figures in the foreground, a border of yellow and iron-red scroll and strapwork embellished with blue dots above the foot and below the rim on each side, the cover decorated with a similar border, 20.4cm high (handle replaced) (2)

£3,500 - 4,500
 €4,000 - 5,100
 US\$4,300 - 5,600

This rare style of Hausmaler decoration has traditionally been attributed to the Metzsch workshop in Bayreuth, though an earlier Viennese or Bohemian Hausmaler is also a possibility.



33



34

34
A LARGE MEISSEN FIGURE OF A WOMAN PLAYING THE HURDY-GURDY, CIRCA 1755

Wearing a white bonnet, purple bodice, salmon pink skirt and yellow apron and playing the hurdy-gurdy, the high base moulded with gilt-edged scrollwork and applied with leaves and flowers, 34cm high, crossed swords mark in underglaze-blue to the rear of the base (restoration to extremities)

£6,000 - 8,000
 €6,800 - 9,100
 US\$7,400 - 9,900

Another example is illustrated in R. Rückert, *Meissener Porzellan 1710-1810* (1966), no.997.



35

35
A LARGE MEISSEN FIGURE OF A MALABAR WOMAN, MID 18TH CENTURY

Modelled by F. E. Eberlein, wearing a peaked straw hat, yellow fur-lined tunic, white fur-lined cloak and pale pink skirt, holding a basket with fruit in her right hand and a covered basket with a handle in her left, the base applied with leaves and flowers, 37cm high, crossed swords mark in underglaze-blue to the rear of the base (some restoration)

£5,500 - 6,500
 €6,300 - 7,400
 US\$6,800 - 8,100

Eberlein's work records for August 1746 state: '1 Figur, ein Indianisch Weibel 3/4 Elle gross mit 2 Körben vorstellend, für Sr.H.R.Gr.etc.v.Brühl zu boussiren angefangen' [1 figure, an Indian woman 3/4 of an 'Elle' high with 2 baskets, started modelling for His Excellency the Count von Brühl], and again in September 1746: 'Die im vorigen Monat für Sr.etc.v.Brühl angefangene Figur, ein Indianisch Weibel vorstellend, fertig' [The figure started last month for His Excellency etc. v. Brühl, an Indian woman, completed] (both quoted in R. Rückert, *Meissener Porzellan 1710-1810* (1966), p.182, no.985.



36

**TWO RARE MEISSEN FIGURE OF THE APOSTLES
PHILIP AND THOMAS, CIRCA 1740-45**

Modelled by J.J. Kaendler, in the white, on square plinths, 35cm and 36.7cm high, crossed swords marks in underglaze-blue to rear of bases (damaged) (2)

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,700

The set of twelve large figures of the Apostles was commissioned in 1737 for the Empress Amalie (1673-1742), the mother-in-law of Augustus III, as part of an elaborate and important gift of Meissen porcelain (see Johanna Lessmann, *Meissen Porcelain for the Imperial House in Vienna*, in M. Cassidy-Geiger (ed.), *Fragile Diplomacy* (2007), pp. 111ff.). The figures were based upon engravings of the monumental statues made by various sculptors for the Nave of the Basilica of St. John Lateran in Rome. The figures of Philip and Thomas are after statues by Giuseppe Mazzuoli and Pierre Le Gros the Younger, respectively (1705-11).

The figure of Thomas is first referred to in Kaendler's work records of January 1740 - though the description refers to a spear in the right hand, which is the attribute of St. Jude Thaddeus - with several further corrections in the following months. The Apostle Philip is first mentioned in March 1740, and again the following month.

The figures destined for the Empress were mounted on pedestals decorated with the imperial arms and intended to form part of an altar garniture, of which several may have been produced. The simple square bases on the present figures correspond to two figures of the Apostles Peter and Simon in the Kunstgewerbemuseum Berlin (S. Bursche, *Meissen Steinzeug und Porzellan des 18. Jahrhunderts* Kunstgewerbemuseum Berlin (1980), nos. 299 and 300), as well as a figure of St. Matthew in the Dresden porcelain collection (O. Walcha, *Meißner Porzellan* (1973), no. 103), and suggest that another set of figures with simplified bases was produced in addition to the imperial gift.



37

37

A MEISSEN LARGE 'CRIS DE PARIS' FIGURE OF A HURDY-GURDY PLAYER, CIRCA 1745

Probably modelled by P. Reinicke, wearing a black hat, buff-lined white jacket, a brownish-purple tunic and lavender breeches, the base applied with leaves and a flower, *20.5cm high*, crossed swords mark in underglaze-blue to rear of base, (some restoration)

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

Provenance:

Private Collection, Switzerland (sold by Galerie Jürg Stuker, Bern, 16 November 1978, lot 243)

From the first large series of figures from the Cris de Paris, probably modelled by Peter Reinicke between 1744 and 1747 and based on drawings by Edmé Bouchardon engraved by the Comte Caylus; see Günter Reinheckel, *Die erste Folge der Pariser Ausrufer in Meissner Porzellan*, in *Keramos* 50 (1970), pp. 115-121.



38

38

A MEISSEN 'CRIS DE PARIS' FIGURE OF AN OYSTER SELLER, CIRCA 1765-70

Modelled by Peter Reinicke, holding a basket with oysters on his left arm and carrying another basket on his back, an single oyster in his left hand, wearing a purple doublet, puce breeches and a green apron, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *14.7cm high*, crossed swords and dot mark in underglaze-blue to the rear of the base, impressed numeral (right arm restored)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,500

Provenance:

English Private Collection

The model is after a drawing by Christophe Huet from 1753 and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 51.



39

39

A MEISSEN 'CRIS DE PARIS' FIGURE OF A POULTRY CHEF, CIRCA 1755

Modelled by Peter Reinicke, wearing a white cap, shirt and apron over pink breeches and plucking a chicken, a basket with feathers beside him, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *13.3cm high*, crossed swords mark in underglaze-blue to the rear of the base, impressed numeral (small chips)

£2,500 - 3,500
 €2,800 - 4,000
 US\$3,100 - 4,300

Provenance:

English Private Collection

The model is after a drawing by Christophe Huet from 1753 and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 30. Another example was sold in these rooms, 6 July 2010, lot 178.

40

A MEISSEN 'CRIS DE ST. PETERSBURG' FIGURE OF A LEMON SELLER, MID 18TH CENTURY

Modelled by Peter Reinicke, wearing a fur-lined yellow hat, green tunic with orange breeches and black shoes, a basket with lemons on his left arm, the base applied with leaves and flowers, 15cm high, crossed swords mark in underglaze-blue (minor restoration)

£6,000 - 8,000

€6,800 - 9,100

US\$7,400 - 9,900



40

The 'Cris de St.Petersburg' characters are adapted from engravings of drawings by Jean-Baptiste Le Prince, a student of Boucher's, who travelled to Russia to study and record the life and customs of the Russian people. Inventories of the stock of the Paris dealer Edme Choudard-Desforages, made in 1759 and 1761 include 'figures russiennes avec des caractères désignant les cris de Paris' (quoted by J. Weber, Von Moskau bus Lissabon, von Dublin bis Konstantinopel. Der Handel mit Meißener Porzellan im 18. Jahrhundert (1719-1773). See M.Kunze-Köllensperger, Collection Franz E. Burda, pp.140f., and no.64 for a similar figure. Another example was sold in these rooms, 3 December 2008, lot 239.

41

A MEISSEN 'CRIS DE ST. PETERSBURG' FIGURE OF A FEMALE WATER CARRIER, MID 18TH CENTURY

Modelled by Peter Reinicke, wearing a salmon pink coat over a green underskirt and holding a brown jug in each hand, the base applied with leaves and flowers, 13.2cm high, crossed swords mark in underglaze-blue to the rear of the base (minor chips)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,700



41

The 'Cris de St.Petersburg' characters are adapted from engravings of drawings by Jean-Baptiste Le Prince, a student of Boucher's, who travelled to Russia to study and record the life and customs of the Russian people; a similar figure is illustrated in Adams 1987, p. 139, and another was sold in these Rooms, 6th July 2010, lot 177.

42

A MEISSEN FIGURE OF A COOK, CIRCA 1745

Standing holding a large dish filled with mushrooms in his right hand and the cover in the right, wearing a white tunic and apron with a knife at his waist and blue breeches, a brickwork support at the rear, 15cm high, crossed swords mark in underglaze-blue to rear of base, painter's mark in purple (some restoration)

£2,500 - 3,500

€2,800 - 4,000

US\$3,100 - 4,300



42

A similar figure is in the Art Institute of Chicago, inv. no. 1994.427.



43

43

A MEISSEN 'CRYES OF LONDON' FIGURE OF THE QUACK DOCTOR, MID 18TH CENTURY

Modelled by Peter Reinicke, wearing a black hat, puce tunic and breeches and a purple cloak, holding a flask in his left hand, a monkey on his left, tethered to his waist and seated on the edge of an open medicine chest next to a book and several flasks, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *15.4cm high*, crossed swords mark in underglaze-blue (some restoration)

£7,000 - 9,000
 €8,000 - 10,000
 US\$8,700 - 11,000

The model is based on the engraving, 'Mouna Banck - Le Charlatan - Il Charlatano', by Pierce Tempest, after Marcellus Laroon the Elder, from the series 'The Cryes of the City of London', which was first published in 1711; see H. Syz et al., Catalogue of the Hans Syz Collection (1979), no. 294, for other examples of the model. Another example sold in these rooms, 2 December 2015, lot 88.



44

44

A MEISSEN 'CRYES OF LONDON' FIGURE OF THE LONDON QUAKER, MID 18TH CENTURY

Modelled by P.Reinicke and J.J. Kändler, wearing a black hat, coat and cloak, his arms folded, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *10.8cm high*, crossed swords mark in underglaze-blue, impressed numeral 2 (some restoration)

£3,500 - 4,500
 €4,000 - 5,100
 US\$4,300 - 5,600

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. Another example together with the source print is illustrated by Y. Adams, Meissen Portrait Figures (1987), p. 130.



45 (part lot)

45

A MEISSEN TEA AND COFFEE SERVICE, CIRCA 1760

Painted with military scenes and wide puce borders with a geometric pattern edged with *rocailles*, comprising:
 a coffee pot and cover;
 a teapot and cover;
 a milk jug and cover;
 a waste bowl;
 a sugar bowl and cover;
 a shaped oval dish;
 twelve cups and saucers, *the coffee pot and cover: 23.3cm high*,
 crossed swords marks in underglaze-blue, various impressed numerals (small chips) (34)

£8,000 - 10,000

€9,100 - 11,000

US\$9,900 - 12,000

46

A MEISSEN GROUP OF CHERRY-PICKERS, CIRCA 1770

Modelled by J.J. Kaendler with a seated cavalier and a lady gathering the fruit in an apron, a full basket of fruit between them, a child seated on a branch of the fruit tree beside them and another child seated on the ground behind the tree, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *27.5cm high*, crossed swords mark in underglaze-blue (restored)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,700



46

Another example is illustrated in L. and Y. Adams, *Meissen Portrait Figures* (1987), plate XXI, and a further one is in the collection of the Victoria and Albert Museum, London.



47

47
**A LARGE MEISSEN FIGURE OF A CAVALIER WITH BASKET,
 MID 18TH CENTURY**

Modelled as a gentleman seated on the ground wearing a yellow floral coat and green pantaloons, holding an oval basket with branch handles and applied with blue flowers, painted with flowers on the inside, the base moulded with gilt-edged scrollwork, 28.5cm long, crossed swords mark in underglaze-blue (some restoration)

£4,500 - 5,500
 €5,100 - 6,300
 US\$5,600 - 6,800



48

48
**A MEISSEN GROUP OF PUTTI AND A DOG,
 MID 18TH CENTURY**

A boy and a girl with their arms around each other wearing draped cloaks, a Cupid walking towards them, a quiver of arrows strapped to his back, a dog lying between them, the base applied with leaves and flowers, 15cm high (some restoration)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900



49

49
**A SMALL MEISSEN HAUSMALER SHAPED FOOTED DISH,
 CIRCA 1760**

Painted in the workshop of F.F. Meyer, Pressnitz, with a scene of a seated lady holding a bouquet of flowers, a classical winged bust and peacock by her side, a sheep hiding in the bushes, possibly an allusion to vanity, surrounded by an elaborate gilt scrollwork cartouche, 18cm wide, crossed swords mark in underglaze-blue, impressed numerals 33 (small rim chip)

£800 - 1,200
 €910 - 1,400
 US\$990 - 1,500

Provenance:

Louise Catherine Antoinette, Baroness van Zuylen van Nyevelt,
 Hyde Park, Doorn, The Netherlands;
 Thence by descent to the present owner



50

50

A RARE MEISSEN PART TEA SERVICE, CIRCA 1763-74

Decorated in tooled gilding with children after Watteau, the teapot with a boy and a girl making tea, he holding a large kettle, she stirring up the fire, a table with mocca pot and cup and saucer on a side table, the other depictions showing similar scenes of a boy and a girl in various pursuits, the edges with a detailed double wavy border with flowerheads and dentil rims, comprising: one teapot and cover, two saucers, two teacups and one coffee cup, *teapot: 11cm high*, crossed swords mark and dot in underglaze-blue, various impressed numerals (one cup with chip to footrim, spout and flower-finial with small chip to edge, rubbing to the gilding on the saucers (7)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

Provenance:

By repute owned by Horatio Nelson and gifted to the family of the present owner by his daughter, Lady Constance Jane Nelson Pleydell Bouverie.

51

A MEISSEN ROCOCO CLOCK CASE, CIRCA 1745

Raised on four gilt scroll feet, the front moulded with gilt scrollwork with reeds and gilt shells flanking the clock above a landscape panel with applied flower swag depicting elegant figures, against a gilt trellis ground, the top scroll surmounted by a figure of Flora attended by a cupid, the sides with recessed panels finely painted with similar scenes of elegant figures and buildings in landscapes, the top further embellished with gilt foliate scrollwork, the back with a pierced metal door, the mechanism signed 'LUIS KNAUS/ à DARMSTAD', *40cm high*, crossed swords mark in blue, impressed numeral (some restoration)

£4,000 - 6,000
 €4,600 - 6,800
 US\$5,000 - 7,400

Johann Louis Knauss was active between circa 1730 and 1770: it is recorded that he made a "magnificent musical automata clock with silver mounts, known as the Maria Theresa clock in 1745."



51



52

52
**A PAIR OF MEISSEN FIGURAL CANDELABRA,
 MID 18TH CENTURY**

Each modelled with a seated figure, one with Minerva and one with Mars, both wearing armour and flanked by a flower shaped stand on each side, Minerva with matching ink pot and caster, behind them large sprouting intertwining branches ending in five foliate sconces and applied with various flowers, the middle branch moulded with gilt-edged rocailles, the base moulded with gilt-edged scrollwork and applied with leaves, 31.5cm high (some losses and damage) (4)

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

Provenance:

Louise Catherine Antoinette, Baroness van Zuylen van Nyevelt, Hyde Park, Doorn, The Netherlands;
 Thence by descent to the present owner

53
**A MEISSEN GROUP OF THE ABDUCTION OF PROSERPINE,
 MID 18TH CENTURY**

Modelled by J.J. Kaendler, Pluto wearing a crown and a billowing yellow cloak embellished with purple foliate motifs, carrying a struggling Proserpine wearing a flower garland and floral draperies, a tree stump behind them, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 27cm high, crossed swords mark in underglaze-blue (some restoration)

£3,500 - 4,500
 €4,000 - 5,100
 US\$4,300 - 5,600

This group is listed in the inventories of the stock of the Paris dealer Edme Choudard-Desforges, made in 1759 and 1761: '*groupe représentant l'enlèvement de Proserpine de la p.re sorte*' (quoted by J. Weber, Von Moskau bus Lissabon, von Dublin bis Konstantinopel. Der Handel mit Meißener Porzellan im 18. Jahrhundert (1719-1773), p. 20).

54
**A SMALL MEISSEN FIGURAL BASKET TABLE CENTREPIECE,
 MID 18TH CENTURY**

Two putti embracing and peering around the central column edged in lilac at the top, surmounted by a shaped and pierced oval basket embellished in purple and gilding, the inside painted with a flowering branch and scattered insects, the base applied with leafy and floral branches, 26cm high, very faint traces of crossed swords mark in blue (the basket restored)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900



53



54



55

A LARGE AND RARE MEISSEN FIGURE OF A RIVER GOD FROM THE BRÜHL TABLE FOUNTAIN, THIRD QUARTER 18TH CENTURY

Modelled by J.J. Kaendler, emblematic of the River Tiber, as a bearded man wearing a laurel wreath leaning on a large urn, scantily clad in a puce cloak with black and gilt flowers, the base applied with leaves and shells, the urn embellished in gilding, on a later gilt-metal mount, 45cm across; 28.5cm high (restored)

£20,000 - 30,000

€23,000 - 34,000

US\$25,000 - 37,000

The massive porcelain table fountain made for Count Brühl is modelled after the fountain in the grounds of Brühl's palace in the Dresden Neustadt by the architect Zacharias Longuelune and the sculptor Lorenzo Mattielli.

The Brühl table fountain is mentioned in Kaendler's work records for November 1745: "Auf Ihre Hoch-Reichsgräfl. des Herrn Cabinets-Ministri von Brühl Excellenz Hohen Mündlichen Befehl, etliche Tage in Dresten an dem Modell der großen Cascade, welche in dero Garten in Ostra befindlich, pouhsiret und solches in gehörige Ordnung gebracht. Woran nachstehende Figuren sich befinden. Neptunus, Amphidrite, ein Triton, eine Nimphe, ein Triton-Kindel, 2 alte Manns Bilder, durch welche die beiden Flüsse die Tyber und der Nilus vorgestellt worden. Desgleichen annoch 2 See Pferde, unterschiedliche Muscheln und

Felsen, woran sehr vieles nachzuputzen und zu passen gewesen. Welches so vollends hier in Meißen zur Perfection gekommen. [At the verbal instruction of [...] the Cabinet Minister von Brühl, several days in Dresden [working on] the model of the large fountain, which is in his garden in Ostra. On which the following figures can be found: Neptune, Amphritite, a triton, a nymph, a triton-child, 2 figures of old men representing the two rivers the Tiber and the Nile. Also two sea horses, various shells and rocks, on which there was much to be cleaned-up and adjusted. Which was completely perfected here in Meissen].

The components of Brühl's porcelain fountain, together with some later replacements, were acquired by the Victoria & Albert Museum in 1870. They have been the subject of a major study and restoration project by Reino Liefkes of the Victoria & Albert Museum and the newly restored fountain has recently gone on view for the very first time in the museum's new European Galleries.

For a comprehensive discussion of the fountain, see the forthcoming publication by Reino Liefkes, 'The Triumph of Amphitrite: The Resurrection of Count Brühl's Lost Table Fountain at the Victoria and Albert Museum', in: PREMIERMINISTER UND MÄZEN – HEINRICH GRAF VON BRÜHL (1700–1763), Kongressakten zum 250. Todesjahr – Dresden (13.–14. März 2014) – Rom (20.–21 März 2014), published by Ute C. Koch (Staatliche Kunstsammlungen Dresden) and Cristina Ruggero (Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rom) Sandstein Verlag Dresden (March 2017).



56 (part lot)



57

56

A SET OF NINETEEN MEISSEN PLATES AND FOURTEEN SOUP PLATES, MID 18TH CENTURY

Painted with flower sprays, moulded *neu-Ozier* borders to the gilt-edged wavy rims, 24cm diam., crossed swords marks in underglaze-blue, impressed numerals (two plates with old repairs, some rim chips) (33)

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,100

57

A MEISSEN FIGURAL SALT, CIRCA 1755

Modelled as a gentleman seated on the ground wearing a yellow floral coat and pale purple pantaloons, holding a shaped double-handled bowl painted with scattered flower sprays, the base moulded with puce-edged scrollwork, 18cm long, crossed swords mark in underglaze-blue (restoration to extremities)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

58

A LARGE MEISSEN TWO-HANDLED POT-POURRI VASE AND COVER, CIRCA 1760

Painted with a large flower spray and applied with floral and fruiting branches, the twisting handles flanked by a boy and girl holding flowers, the foot painted with scattered flower sprays and moulded with shell- and scrollwork embellished in gilding and pink, yellow, green and purple enamels, the pierced cover similarly decorated and applied with a flower finial, 42cm high, crossed swords mark in underglaze-blue (right handle restuck, some restoration) (2)

£3,000 - 5,000

€3,400 - 5,700

US\$3,700 - 6,200

Provenance:

Louise Catherine Antoinette, Baroness van Zuylen van Nyevelt, Hyde Park, Doorn, The Netherlands;
Thence by descent to the present owner

A variation of the model with a moulded mask above the foot is part of a garniture in the Neue Palais, Potsdam, modelled for Frederick the Great, 1761-62, see Samuel Wittwer, Friedrich der Große und das Meißener Porzellan, in *Keramos* 208 (2010), p.41.



58



59

**A RARE MEISSEN ROCOCO CLOCK CASE AND STAND,
CIRCA 1770**

The shell-moulded case edged in blue and gilding and modelled with gilt-edged scrollwork, surmounted by applied, trailing flowers, the sides with pierced, gilt-edged latticework panels, on four scroll feet flanked by applied reeds and flowers, the base similarly decorated on four scroll feet with a moulded cartouche painted with flowers at the front and gilt-edged flower panels to the sides and rear, the top moulded with an elaborate gilt-edged foliate scroll, the enamel dial with Arabic numerals in black and Roman numerals in blue, 45cm high, crossed swords mark and dot in underglaze-blue and painter's numeral 17. in purple to both (some restoration) (2)

£5,000 - 8,000
€5,700 - 9,100
US\$6,200 - 9,900

The model is listed by Kaendler in his work records for July 1766 as an order for the Chevalier de Saxe, in which he notes that it was modelled with great difficulty after a gilt-bronze example: *'1 Uhrgehäuse, welche für Ihro Excellenz Chevalier de Saxe bestellt, nach einem von Metall gegossenen und im Feuer vergoldeten Modelle aufs mühsamste modelliret. Es ruht solches auf 4 sehr zierlichen Füßen und ist von allen Seiten mit sehr mühsamen französischen Ornamenten versehen, wie auch oben auf dem Gehäuse schöne Schirkel und Laubwerk angebracht, nebst schönen natürlichen Blumen Ranken, und auf der Vorder- und Hinterseite müssen geschliffene Glastüren einpassen und an beiden Seiten ist solches mit schöner durchbrochener Arbeit versehen, damit man von allen Seiten die Uhr darin kann gehen sehen, welches viele Zeit erfordert hat'*.

Johann Georg, Chevalier de Saxe (1704-74), was an illegitimate son of Augustus the Strong and Fürstin Lubomirska.

Another example of this rare clock case model and stand was in the Hermann Ernden collection, Hamburg, sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 3-7 November 1908, lot 600.



60

60

A MEISSEN OVAL TRAY, CIRCA 1780

Painted with a landscape vignette depicting two ladies in classically draped gowns hanging flower garlands on an obelisk with a medallion that is inscribed '*Erigé par la plus vive Reconnaissance*', the rim with two interlocking wreaths of roses and two flower sprays between gilt formal borders, 36.5cm across, crossed swords mark and asterisk in underglaze-blue, x and .. in underglaze-blue, impressed numerals and gilt S. to inside of footrim (minor wear to gilding)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,500



61

61

A MEISSEN ROCOCO FIGURAL CLOCK CASE AND STAND, CIRCA 1770

The shell-moulded case edged in puce and gilding and modelled with gilt-edged scrollwork, surmounted by applied, trailing flowers, the panel below the opening for the dial painted with a landscape scene with Watteauesque figures, on four scroll feet, the stand with similar gilt-edged scrollwork and applied with the classical figure of a lady wearing a crown and two putti holding a flower, the clock case on stand: 31.2cm high, crossed swords marks and dot in underglaze-blue (some restoration) (2)

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

MEISSEN PORCELAIN FROM THE COLLECTION OF BRIGITTE BRITZKE



Brigitte Britzke (1926-2015) was one of the most passionate and dedicated collectors of 18th-century Meissen porcelain, as well as one of the most generous, actively seeking to promote interest in the field. She ignored the fashion for concentrating only on Meissen of the first half of the 18th century, and sought instead to show the importance of French taste at Meissen and the astonishing variety of the manufactory's response to the Rococo. Mrs Britzke developed a particular interest in the orders of porcelain made by Frederick the Great at Meissen when he occupied Saxony during the Seven Years War. The Prussian king's passion for porcelain was considerable, and he took full advantage of the opportunities afforded by war to place huge orders for table services for himself and his friends. His Francophile tastes are evident in the pieces from these services in the Britzke Collection (lots 122-132), some of which were produced to his own designs. Recent scholarly publications on Frederick's taste for porcelain, and the important influence of French dealers on Meissen porcelain from the mid-18th century, confirm Mrs Britzke's prescient collecting interests. A more personal pleasure were provided by the figures of putti in disguise, of which she assembled a large collection (lots 113-121); their whimsical nature was a source of particular joy.

Mrs Britzke was an active member of the Gesellschaft der Keramikfreunde and met regularly with a group of like-minded collectors in northern Germany. She also travelled abroad and for years was a regular visitor to London in June for the Ceramics Fair. These visits were not without trepidation, and in later years her health proved increasingly burdensome, but her spirit and curiosity remained undiminished: *"I don't speak much English, but fortunately all the people here speak the language of porcelain!"*

Sharing her knowledge and fascination on the subject was one of Mrs Britzke's lasting legacies. She lent to several exhibitions in Germany and abroad and organised two of her own: in the princely palace of the elegant and historic spa town Bad Pyrmont, and in Spain at the Fundación Caja Segovia. For both these exhibitions she also produced and wrote extensive catalogues. Brigitte Britzke's enthusiasm for her subject was indefatigable and infectious: it was her wish that her collection be offered for sale at auction so that others could share her passion and discover the pleasure and interest of collecting Meissen porcelain.



(detail lot 125)

62

A MEISSEN TEABOWL AND SAUCER, CIRCA 1715

Each applied with three moulded leafy branches applied with roses and flower buds, *the saucer: 12.6cm diam.* (small flat chip to rim of saucer)

£1,000 - 1,500
€1,100 - 1,700
US\$1,200 - 1,900

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 11;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 28

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

63

AN EARLY MEISSEN TEABOWL AND SAUCER WITH GOLD PAILLON DECORATION, CIRCA 1720-30

Decorated in Saxony with die-stamped gold appliqué depicting animals surrounded by scrolling foliage on each side of the teabowl, the inside rim with three vignettes of a tree flanked by two hares, the saucer with a bird in the centre and four floral and foliate swags to the rim, *the saucer: 12.3cm diam.* (scattered losses) (2)

£1,500 - 2,500
€1,700 - 2,800
US\$1,900 - 3,100

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 13;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p.31

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

64

A MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1730

Decorated in Augsburg in the Seuter workshop, the saucer with a gilt scene of a rider on horseback surrounded by eight scrollwork corners under a solid gilt rim, the cup with a solid gold interior, the reverse of both fluted and with alternating decorative panels in gold, the cup with additional c-scroll edging, crossed swords mark in underglaze-blue, impressed ** on the inside of the footrim of the cup, incised / on the inside of the footrim of the saucer (some rubbing) (2)

£800 - 1,200
€910 - 1,400
US\$990 - 1,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 19;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 33

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

65

A MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1725

Decorated in the Seuter workshop in Augsburg in tooled gilding, with chinoiserie figures engaged at various pursuits, on scrolling strapwork pediments, gilt foliate and C-scroll border around the rim (restored crack to teabowl) (2)

£800 - 1,200
€910 - 1,400
US\$990 - 1,500

Provenance:

Otto Höffer Collection (sold by Christie's London, 5 July 2004, lot 32);

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 37

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



62



63



64



65



66

66
TWO MEISSEN CIRCULAR DISHES IN CHINESE STYLE WITH UNDERGLAZE-BLUE DECORATION, CIRCA 1730-35

The largest plate painted in the centre in underglaze-blue with flowering branches, enclosed by a polychrome and gilt band of leaves and flower-heads on a seeded green ground reserved with four crayfish panels, the gilt-edged rim with an underglaze-blue trellis border, the smaller plate with the same underglaze-blue decoration but lacking polychrome colours, *larger: 25cm diam, smaller: 22.3cm diam*, larger: crossed swords mark in underglaze-blue, incised / to the inside of the footrim, smaller: crossed swords mark in underglaze-blue and /// incised to the inside of the footrim (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

The decoration for these plates is taken after a Chinese example. Another plate without the enamel decoration is in the collection of the Kunstgewerbemuseum in Berlin (published by Sabine Baumgärtner, *Neuerwerbungen des Kunstgewerbemuseum. Forschungen und Berichte*, Bd. 3 (1961), pl. 1). A similar dish of a smaller size was in the Hoffmeister Collection, sold in these Rooms, 25 November 2009 lot 31, and another was sold in these rooms, 23 May 2012, lot 34.

67
A RARE MEISSEN 'KAPUZINERBRAUN'-GROUND SPOUTED CUP AND TWO-HANDED SAUCER, CIRCA 1735

Painted in underglaze-blue in Chinese style with circular medallions depicting a seated fisherman in a stylised landscape with buildings, enclosed by concentric circles, flowering branches and a trellis band, the saucer handles with flower sprigs, *19.2cm across handles*, crossed swords marks in underglaze-blue, tiny unrecognisable mark in underglaze-blue inside footrims (old restoration to handles) (2)

£800 - 1,200
 €910 - 1,400
 US\$990 - 1,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 96;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 172

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

A very similar example was sold in these rooms as part of the Hoffmeister Collection Part I, 25 November 2009, lot 106. Two more are in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 96), and another is in the Wark Collection (U. Pietsch, *Early Meissen Porcelain The Wark Collection* (2011), no.82).



67



69



68

68

A MEISSEN TEABOWL AND SAUCER, CIRCA 1735

Decorated in the manner of J.E. Stadler, a chinoiserie figure standing in a rocky landscape holding a parasol, parts of the rockwork in underglaze-blue and picked out in gilding, flanked by polychrome banded hedges, the rims with abstracted prunus blossoms in iron red and yellow alternated by demi-flowers in red and purple, crossed swords mark and four dots inside the footrim in underglaze-blue, impressed star to footrim of the saucer (small chip to footrim on teabowl) (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 188

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

69

A MEISSEN TEABOWL AND SAUCER, CIRCA 1740

Each painted in Kakiemon style with three sprigs of flowering branches, the saucer with a butterfly in the centre, with brown-edged rims, crossed swords marks in underglaze-blue, impressed 2 inside footrim of saucer (tiny scattered losses) (2)

£600 - 800
 €680 - 910
 US\$750 - 990

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 66;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 122

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



70

70

TWO MEISSEN CANDLESTICKS, CIRCA 1730

Each with a domed foot rising to a waisted base moulded with panels of bellflowers, a knopped shaft below an acanthus-leaf border and scone, painted in Kakiemon style with polychrome flowers picked out in gilding issuing from stylised rockwork in underglaze-blue, scattered *indianische Blumen* one with added gilding to the moulded edges, 24.5cm high, crossed swords mark in underglaze-blue, impressed Dreher's mark of four crosses within circles (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,700

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 104f.;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 184

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Two similar candlesticks are published by A. den Blaauwen, Meissen porcelain in the Rijksmuseum (2001), no. 26, where the author notes the shape of these candlesticks was also used for the Sulkowski and von Henricke services. A set of four candlesticks of the same shape from the Busca collection was sold in these rooms, 8 October 2014, lot 19.



71



72

71

A MEISSEN DISH DECORATED IN FAMILLE VERTE STYLE, CIRCA 1732-35

Twelve-sided or lobed, painted in famille verte style with two birds perched on leafy branches with chrysanthemums, scattered flowers around the rim, 22.6cm diam, crossed swords mark in underglaze-blue

£600 - 800
€680 - 910
US\$750 - 990

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 83;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 139

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

Another dish from the same service sold in these rooms was in the Hoffmeister Collection, Part I, 25 November 2009, lot 43. Maureen Cassidy-Geiger has suggested the source for these birds may have been Chinese woodblock prints which made their way into the factory's print sources.

72

A MEISSEN TEAPOT AND COVER, CIRCA 1735

The form after a Japanese original, painted in the manner of J.E. Stadler with a chinoiserie scene on each side depicting a figure flanked by fences and *indianische Blumen*, the spout and cover with flower sprigs, the finial with a gilt flower, the handle with green scrollwork with an iron-red chrysanthemum and moulded gilt floral terminals, the rim with an iron-red trellis band reserved with flower-heads, 16.2cm high, crossed swords in underglaze-blue, incised x for Johann Daniel Rehschuh (handle restuck, tip of spout restored) (2)

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,700

Literature:

R. Seyffarth, Johann Ehrenfried Stadler, der Meister der Fächerchinesen, in *Keramos* 10 (1960), p. 158, ills. 6 and 7;
Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 22f;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 54

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009



73

73

A MEISSEN DEEP PLATE, CIRCA 1735

Painted in 'famille verte' style with two birds perched on flowering prunus and peony branches and another bird in flight overhead, the Sulkowski-Ozier-moulded rim with four sprigs of *indianische Blumen*, 23cm diam., crossed swords mark in underglaze-blue, impressed Dreher's mark for J.C. Pietzsch (scattered stacking wear, tiny rim chip)

£600 - 800
 €680 - 910
 US\$750 - 990

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 115

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Another example of this rare pattern on a circular plate was in the Rudolf Just Collection, Prague, sold Sotheby's Olympia, 11 December 2001, lot 19. Two other examples were sold in these rooms, 14 May 2008, lot 59, and another was in the Hoffmeister Collection Part II, 26 May 2010, lot 34. Three other plates are in the Dr. Ernst Schneider collection in Schloss Lustheim, Munich, illustrated in Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), vol. II, nos.355-357.

74

A MEISSEN TWO-HANDLED ECUELLE, COVER AND MATCHED STAND, CIRCA 1735-40

The ecuelle painted with a continuous iron-red *Kauffahrtei* scene, the ear-shaped handles embellished in gilding, the cover painted with two similar scenes and applied with a monkey finial, the gilt-edged rim decorated with a gilt scrollwork border, the centre of the stand painted with a branch of *indianische Blumen*, surrounded by three iron-red Chinoiserie scenes, the gilt-edged rim decorated with a gilt scrollwork border, in a fitted leather case, *the écuelle: 15.8cm across handles*, crossed swords marks in underglaze-blue, gilt numeral (one handle restuck) (4)

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

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 36f; La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 66f

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003; Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



74

75

A MEISSEN BEAKER AND TREMBLEUSE SAUCER, CIRCA 1735

Decorated in Imari style in underglaze-blue, enamels and gilding, the beaker with sprays of *indianische Blumen* and a border of alternating lambrequins and flower panels around the underglaze-blue-edged rim on the inside, the saucer with a similar border, the trembleuse gallery heightened in iron-red and the reverse with underglaze-blue branches with iron-red flowers, crossed swords marks in underglaze-blue and 9. in iron-red (2)

£800 - 1,200

€910 - 1,400

US\$990 - 1,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 107;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 180

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

A very similar example is in the Wark Collection, see U. Pietsch, *Early Meissen Porcelain The Wark Collection* (2011), no.352. It seems likely that the cup and saucer from the Wark Collection and the present lot were mixed up at the factory. The beaker in this lot matches the Wark saucer perfectly and the saucer in this lot seems to be the counterpart for the Wark beaker. However, as the numerals match up in the current pairing and the Wark piece was also described as such in the Margarethe Oppenheim catalogue from 1936, it seems probable to have occurred at the factory itself, when the iron-red numerals were added to the objects.



75



76

76
**A MEISSEN FIGURE OF A JAPANESE LADY,
 MID 18TH CENTURY**

Modelled by P. Reinicke and J.J. Kaendler, wearing robes decorated with *indianische Blumen* and holding a feathered fan, a money pouch hanging from her belt, the base moulded with gilt-edged rocailles, 15.5cm faint crossed swords mark in underglaze-blue (left arm restuck and fan restored)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,700

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 191;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 340

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

The model is illustrated in Y. Adams, *Meissen Portrait Figures* (1987), p. 179, and in Karl Berling, *Meissen China* (1910), fig. 121.



77

77
**A MEISSEN FIGURE OF A JAPANESE MAN,
 MID 18TH CENTURY**

Modelled by P. Reinicke and J.J. Kaendler, wearing robes decorated with *indianische Blumen* and holding a yellow conical hat in his right hand, a wooden staff held behind his back, the base moulded with gilt-edged rocailles and applied with leaves and flowers, 15.2cm high, 15.2cm high (restored)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 191;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 340

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

The model is illustrated in Y. Adams, *Meissen Portrait Figures* (1987), p. 179, and in Karl Berling, *Meissen China* (1910), fig. 121.



78

78
**A RARE MEISSEN UNDERGLAZE-BLUE-GROUND
 TEABOWL AND SAUCER, CIRCA 1735**

The saucer painted with a vignette of two cockerels and a hen by *indianische Blumen* issuing from stylised rockwork, the teabowl with a similar scene within a quatrelobe reserve, and a flowering branch on the reverse, brown-edged rims, crossed swords marks in underglaze-blue, impressed Dreher's marks for Gottfried Bergmann and Johann Christoph Schumann, incised / inside footrim of teabowl (slight wear) (2)

£1,500 - 2,500
 €1,700 - 2,800
 US\$1,900 - 3,100

Provenance:

Dr. Wolfgang Buckendahl Collection, Hannover;
 Anon. sale, Sotheby's London, 24 November 1998, lot 82;

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 68;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 106

Exhibited:

Musée National de Céramique à Sèvres, *Chefs-d'oeuvre de ceramique de collections privées allemandes*, 30 June to 20 July 1996, M2;
 Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

The slop bowl from the same service is in the Wark Collection (U. Pietsch, *Early Meissen Porcelain: The Wark Collection* (2011), no. 317).



79

79
**A MEISSEN TEABOWL AND SAUCER WITH PUCE GROUND,
 CIRCA 1735**

Decorated in Kakiemon style with a yellow bird in flight, sprays of peonies and chrysanthemum, the cup with a single chrysanthemum spray, both cup and saucer with sprays of *indianische Blumen* and finely detailed border pattern reserved against the puce ground, both rims with gilt edges, crossed swords mark in underglaze-blue, impressed ** for the modeller Chr. Meynert to the inside of the teabowl, * for the modeller Gottfried Bergmann to the inside of the rim of the saucer (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 62;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 104f.

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



80

80

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

Modelled by P. Reinicke, the seated mother wearing floral robes over a purple skirt, a child holding a parasol seated on her left knee, a second child with a parasol on her right, the base applied with leaves and flowers, 14.5cm high, crossed swords mark in underglaze-blue (one parasol restuck)

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

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 191;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 341

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Based on the engraving by J.J. Balechou, after Boucher's 'Les Délices de l'Enfance'; see Pauls-Eisenbeiss, *German Porcelain of the Eighteenth Century*, vol. I (1972), p.112, for another example in the Pauls Collection. Another example sold in these rooms, 3 December 2008, lot 173.

81

A MEISSEN YELLOW-GROUND PART TEA SERVICE, CIRCA 1735

Painted in purple camaieu with *Kauffahrtei* scenes of merchants and their wares by a quayside, as well as estuary and river scenes. on the saucers within iron-red concentric circles and on the remaining pieces in quatrelobe reserves, further decorated with purple *indianische Blumen* insects and birds reserved on the yellow ground, comprising: a teapot and cover, a lobed quadrangular tea canister and cover, two teabowls and saucers and a lobed teapot stand, *the tea canister: 12cm high*, crossed swords marks in blue and underglaze-blue, impressed Dreher's marks for Johann Gottlieb Kühnel, Gottfried Bergmann and Johann Christoph Pietzsch and another unidentified (spout of teapot slightly reduced) (9)

£5,000 - 7,000
 €5,700 - 8,000
 US\$6,200 - 8,700

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 56;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 78

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



81

82

A MEISSEN TEABOWL AND SAUCER, CIRCA 1725

Each painted with a chinoiserie scene with figures engaged in various pursuits within a gilt quatrelobe scrollwork cartouche filled with Böttger lustre and edged with purple and brown scrollwork, gilt foliate scrollwork borders to the rims, gilt 39. to both (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,700

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 28;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 58

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



82



83

83

A MEISSEN FIGURE OF A CHINESE MAN, CIRCA 1745

Dressed in a white coat with purple sprays and gilt dots with blue lining, a large hat with fluted rim picked out in gilding, carrying a tray with a tall chocolate cup, the ground with applied leaves and flowers, 16cm high, (restored)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,500 - 2,200

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 192;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 342

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

From a series of five Chinoiserie figures modelled by P. Reinicke in 1743 for the *Hofkonditorei* of Graf Brühl.



84

84

A MEISSEN FIGURE OF A CHINESE LADY AND CHILD, CIRCA 1745

the decoration probably late 18th century
 Modelled by J.J. Kaendler, P. Reinicke and F.E. Meyer as a chinoiserie lady dressed in a puce striped tunic, a young child seated on her back 12.5cm high (base ground down, minor flaking, discoloured restoration to hat)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 192;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 343

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

This group is part of a series of Chinoiserie figures based on prints by Jean-Joseph Ballechou after 'Les Délices de l'Enfance' by François Boucher.



85

**A MEISSEN COFFEE POT AND A REPLACEMENT COVER,
CIRCA 1726-30**

The pear-shaped body finely painted on each side with a chinoiserie scene including, on one side, a dragon, and on the reverse, a figure seated in a sedan chair carried by two others, within elaborate gilt scrollwork cartouches with Böttger lustre and iron-red and purple scrollwork and miniature chinoiserie figures at the top corners, further painted with *indianische Blumen* below a gilt scrollwork border, the contemporary associated cover painted with flowers and a scrollwork border, 18.5cm high, crossed swords mark in underglaze-blue, gilt numeral 59. (the replacement cover regilt) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,700

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 34;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 46f

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

The chinoiserie scenes can be found on plats 2 and 72 of the Schulz Codex.





86

86

A MEISSEN FIGURE OF KING MIDAS, CIRCA 1755

Modelled with donkey ears, wearing a gold crown, elaborate armour and a purple cloak embellished with a gilt foliate motifs, holding a golden apple in one hand and a golden pear in the other, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 16.9cm high, faint crossed swords mark in underglaze-blue to the rear of the base (very minor restoration)

£3,000 - 5,000

€3,400 - 5,700

US\$3,700 - 6,200

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 185; La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 372

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003; Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

87

A MEISSEN FIGURE OF CYRUS EMBLEMATIC OF PERSIA, CIRCA 1755

Modelled by J.J. Kaendler, wearing a turban, a yellow cloak, puce coat with a patterned sash and green tunic, holding a baton in his right hand and with a bear at his feet, the base modelled with gilt-edged scrollwork and applied with leaves and flowers, 20cm high, crossed swords mark in underglaze-blue to the rear of the base (right lower arm and baton restuck)

£4,000 - 6,000

€4,600 - 6,800

US\$5,000 - 7,400



87

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 184; La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 371

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003; Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Kaendler modelled the set of four figures representing the Four Monarchies of the ancient world, Assyria, Persia, Greece and Rome, around 1750. They were based on a section in the Book of Daniel in the Old Testament, when Daniel interprets the dream of the Babylonian King Nebchadnezzar showing the four worldly monarchies that will rise and fall before the Kingdom of Heaven comes to pass. The models are loosely based on etchings by Johann Georg Hertel, which can still be found in the archives of the Meissen factory; see Wilko Beckmann, *In fürstlichen Diensten - Die Sammlung Prof. Dr. Klaus J. Thiemann* (2016), pp. 50-53, for a full discussion of the models and another example of Cyrus in the collection of the Hetjens Museum, Düsseldorf.

Two other figures from the series depicting Alexander the Great and Julius Caesar, were sold in these Rooms, 18 June 2014, lots 121 and 122.



88

88

A RARE PAIR OF MEISSEN RED-GROUND TEACUPS AND SAUCERS, CIRCA 1740

Painted with European river scenes within iron-red concentric circles on the saucers and inside the cups, the cup exteriors with similar scenes reserved against the red ground within gilt scrollwork borders, the handles embellished in gilding, crossed swords marks in underglaze-blue, impressed numerals (very minor wear) (4)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,700

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 90f

Exhibited:

Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

The tea canister and three teacups and saucers from the same service are in the Wark Collection, Cummer Museum of Art & Gardens, Jacksonville (U. Pietsch, *Early Meissen Porcelain: The Wark Collection* (2011), nos. 393-396.



89

89

A RARE MEISSEN UNDERGLAZE-BLUE-GROUND TEABOWL AND SAUCER, CIRCA 1735

The teabowl painted with a scene of huntsmen with their hounds in a landscape with a distant castle, within an elaborate quatrefoil gilt trellis and scrollwork cartouche edged with purple and iron-red scrollwork, the teabowl reserved with two scenes within similar gilt cartouches, fine gilt scrollwork border to the rims, the teabowl with a small circular landscape vignette within a similar gilt border to the inside, the reverse of the saucer with gilt scrollwork and line borders on the underglaze-blue ground, crossed swords marks in underglaze-blue, impressed (unidentified) Dreher's marks of a star and + (small flat restored chip to edge of teabowl) (2)

£1,500 - 2,500
 €1,700 - 2,800
 US\$1,900 - 3,100

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 48; La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 96

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003; Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Another teabowl and saucer from the same service is in the Wark Collection (U. Pietsch, *Early Meissen Porcelain: The Wark Collection* (2011), no. 410).



90

**A MEISSEN ARMORIAL PLATE FROM THE
'MÜNNICH' SERVICE, CIRCA 1738**

Painted with the arms within the Collar and Badge of the Russian Order of St. Andrew above the motto *Obsequio et candore*, flanked by oval cartouches and martial trophies all hung with swags and scattered *indianische Blumen*, the rim moulded with 'Sulkowski-Ozier' basketwork, 23cm diam., crossed swords mark in underglaze-blue, impressed E inside footrim (rim chip)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,200 - 1,900

Provenance:

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

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 142

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

General Field Marshall Burchard Christoph Graf von Münnich (1683-1767) entered the service of Augustus the Strong in 1716 and quickly became General Inspector of Polish troops and Commander of the Royal Guard. In 1721, he entered the service of Czar Peter the Great, and under Peter II, became General of the Infantry and was ennobled as Count (Graf) in 1728. Under Czarina Anna Ivanovna, he was appointed Privy Councillor, Minister of War and, in 1732, Field Marshall. He was awarded the Order of St. Andrew in 1734. He was exiled to Siberia by Czarina Elizabeth following the palace coup of 1741, and was rehabilitated only 20 years later by Peter III. He resumed high office and died in 1767 during the reign of Catherine the Great, who commented at his death: 'Even if he wasn't a Son of Russia, he was one of its Fathers.'

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

Other examples from this service are illustrated by Pietsch (ed.) 2004, pp. 50-55. Other pieces from this rare service offered at auction include a plate at Sotheby's London, 2 December 2003, lot 29; a plate at Stockholms Auktionsverket, 5 October 2007, lot 2821; a plate at Sotheby's London, 12 June 2008, lot 722; and another plate at Christie's London, 12 May 2010, lot 86.

91

**A MEISSEN GREEN-GROUND QUATRELOBE
CUP AND SAUCER, CIRCA 1740**

The cup reserved with a gilt-edged quatrelobe landscape scene on either side, a similar scene within two concentric iron-red circles on the interior of the cup, the saucer painted with a landscape scene within a gilt scrollwork cartouche, gilt scrollwork borders to the rims, crossed swords marks in underglaze-blue, gilt numeral 3. to both (very minor wear) (2)

£800 - 1,200

€910 - 1,400

US\$990 - 1,500

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 92

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



(reverse)





92

92

A MEISSEN DEEP PLATE FROM THE MÜNCHHAUSEN SERVICE, CIRCA 1745

Painted in purple monochrome heightened in gilding, a vignette with a *Fabeltier*, or mythical animal, flanked by flowers and insects in the centre, the rim surmounted by the coat of arms, against a scrolling foliate border within a gilt line and flower sprigs, 23.6cm diam., crossed swords mark in underglaze-blue, impressed numeral (ground chip)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,900

Provenance:

Gift of Augustus III, King of Poland and Elector of Saxony, to Gerlach Adolf Freiherr von Münchhausen in 1745;

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 86;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 137

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Gerlach Adolf Freiherr von Münchhausen (1688-1770) was born into an aristocratic family from Lower Saxony. In 1715, he entered the service of the Elector of Hannover, King George II of England, who appointed von Münchhausen Acting Privy Councillor in 1727, and High Steward of the Prefecture of Celle in 1732. Münchhausen played an increasingly important political role in the years following the death of the Emperor Charles VI, and was particularly trusted by both George II and his successor, George III. The latter appointed him Prime Minister of Braunschweig and the Electorate of Hannover in 1765.

Claus Boltz has discovered correspondence in the Dresden State Archives that reveal that von Münchhausen played a leading role during negotiations in 1745 for a loan of 3.5 million Reichstalers by Braunschweig to Saxony. The correspondence between Münchhausen and the Saxon minister, Johann Christian von Hennicke, reveals that Hennicke - who was responsible under Count Brühl for the Meissen manufactory - requested a copy of Münchhausen's arms on 4th January 1745. Münchhausen, in turn, sent a letter of thanks for the "magnifique Königl. Porcellain present" (magnificent Royal gift of porcelain) on 17th April 1745 (quoted by D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts* (1999), II, p. 602).



93

Marcus Köhler has noted (Porcelain and Diplomacy at the Courts of Hannover and Cologne, in M. Cassidy-Geiger (ed.), *Fragile Diplomacy* (2007), pp. 197f.) that in 1745 Münchhausen represented the Elector of Hannover (George II) at the coronation of Stephen of Lorraine as Holy Roman Emperor in Frankfurt. As such, he would have had to attend the coronation and other state banquets, but he also had to host two dinners himself in his capacity as the Elector of Hannover's representative. Köhler also describes (p. 198) the political delicacy involved in this gift: Münchhausen was a servant of the Elector of Hannover, but his estates lay partly in Saxony making him in a sense a subject of the Elector of Saxony. In his letter of thanks, Münchhausen wrote as a "royal subject and vassal of His Royal Majesty in Poland", rather than as a minister of the Elector of Hannover.

A further plate from this service sold in these rooms as part of the Hoffmeister Collection, Part II, 26 May 2010, lot 87. Another three plates are in the Arnhold Collection (illustrated in M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), nos. 204a-c).

93

A MEISSEN DEEP PLATE, CIRCA 1740

Painted in purple monochrome heightened in gilding with a *Fabeltier*, or mythical animal, in the manner of A.F. von Löwenfinck in a landscape vignette flanked by Oriental flowers, the gilt-edged, wavy rim with a border of purple scrolling foliage and three flower sprigs within a gilt line, 21.5cm diam., crossed swords mark in underglaze-blue, impressed 16 (minor wear)

£600 - 800

€680 - 910

US\$750 - 990

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 138

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



94

94
TWO MEISSEN MUGS FROM THE 'GREEN WATTEAU' SERVICE FOR THE SAXON COURT, CIRCA 1763-74

Each moulded with 'Gotzkowsky-Relief' flower panels and painted with two vignettes in copper-green, black and flesh tones depicting elegant figures in wooded landscapes and polychrome flower-sprigs, gilt-edged rims and handles, 7.3cm high, crossed swords mark and dot in blue, C.H.C. marks in purple [for Churfürstliche Hof-Conditorei] (2)

£800 - 1,200
 €910 - 1,400
 US\$990 - 1,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 131;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 220

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

95
A PAIR OF MEISSEN TEACUPS AND SAUCERS, MID 18TH CENTURY

Painted in puce camaieu with vignettes depicting Watteauesque figures in landscapes, scattered flower sprays flanking the handles and to the reverse of the saucers, gilt-edged rims, crossed swords marks in underglaze-blue, impressed numerals (fine haircrack to rim on one cup) (4)

£600 - 800
 €680 - 910
 US\$750 - 990

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 147 (one);
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 249

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003 (one);
 Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009



95

96

A MEISSEN PLATE FROM THE 'GREEN WATTEAU' SERVICE, CIRCA 1750

Moulded with the 'Gotzkowsky-Relief' pattern, modelled by J.F. Eberlein, painted in the centre in copper-green, black and flesh tones with a landscape vignette depicting an elegant couple, the gilt-edged rim painted with four flower sprigs, 14.6cm diam., crossed swords mark in underglaze-blue, impressed 22. (minor wear to gilt rim)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,900

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 221

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

According to the inventories of the Dresden Hofsilberkammer, the service was delivered from 1749. Two deliveries of forty-four and eighty-one plates delivered by Rost and Helbig were entered in the inventory on 31 December 1749, thirteen were entered on 31 December 1755, and 271 were delivered between 1774 and 1788 [Inventarium über das bey der Königl. Pohln. und Churfl. Sächssl. Silber-Cammer befindl. Gold, Silber, Porcellain, Zien, Blech (...). Errichtet im Jahre 1741, vol. III (SächHStA, OHMA, T., Nr. 31)].



96



97



98

97

A MEISSEN PLATE, CIRCA 1740

Painted with 'Holzschnittblumen' and scattered insects, 22.5cm diam., crossed swords mark in underglaze-blue (some wear)

£800 - 1,200

€910 - 1,400

US\$990 - 1,500

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 211

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

98

A MEISSEN PLATE, CIRCA 1740

Painted with 'Holzschnittblumen' and scattered insects, brown-edged rim, 21.3cm diam., crossed swords mark in underglaze-blue, incised L inside footrim (some losses)

£800 - 1,200

€910 - 1,400

US\$990 - 1,500

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 210

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



99



100

99

A MEISSEN TURQUOISE-GROUND CUP AND SAUCER, CIRCA 1735-39

The teabowl reserved with a gilt-edged panel on each side depicting a *Kauffahrtei* and a landscape scene, the interior gilt, the saucer gilt and reserved with a similar scene, crossed swords marks in underglaze-blue, gilt 20. to both, Dreher's mark for Christian Meynert to saucer, Dreher's mark for J.C. Fleischer to teabowl (small restored rim chip to teabowl) (2)

£800 - 1,200

€910 - 1,400

US\$990 - 1,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 51;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 87

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

100

A MEISSEN ARMORIAL TEACUP AND SAUCER, CIRCA 1760

Each painted with the arms of the families Hartoff and Bytone surmounted by the head of a putto and a crown, a floral spray on each side, the rim with a yellow-ground border edged with puce *rocailles*, crossed swords marks in underglaze-blue, impressed numerals (minuscule chip and fine haircrack to rim of saucer) (2)

£600 - 800

€680 - 910

US\$750 - 990

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 120;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 204

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Another cup and saucer was in the Hoffmeister Collection, Hamburg.



101

**A MEISSEN BOWL AND COVER FROM THE TOILETTE SERVICE
IN SCHLOSS GLÜCKSBURG, CIRCA 1740-45**

of lobed oval form, finely painted with panels depicting figures in European landscape, harbour and palace settings, alternating with gilt ground panels reserved with flowers flanked by scrollwork, the cover with a flowering branch finial, 9cm high; 11cm wide, crossed swords mark in underglaze-blue (some wear to gilding) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,700

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 71

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

From an extensive and lavishly decorated toilette service, now in Schloss Glücksburg, whose original owner is unknown, though it may have been in the possession of the Kings of Denmark or the Dukes of Schleswig-Holstein-Sonderburg-Glücksburg; see H. Jedding, *Eine Meißener Toilette-Garnitur in Schloss Glücksburg*, in *Keramos* 130 (1990), pp. 3-16.

102

A MEISSEN GROUP OF LOVERS, MID 18TH CENTURY

She dressed in a white camisole and yellow stole with *indianische Blumen* seated on a rocky base with applied leaves and flowers, he seated beside her leaning towards her, wearing a purple jacket and black breeches, 51cm high, traces of crossed swords mark in underglaze-blue to the base, (restored)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,900

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 168;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 325

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

103

A MEISSEN SMALL COFFEE POT AND COVER, CIRCA 1760

Each side painted with a landscape scene panel depicting Watteau-esque figures alternating with puce scale-ground panels heightened in gilding, divided by formal gilt borders, the cover similarly decorated and applied with a flower finial, the cover attached to the handle by a chain, 18cm high, crossed swords mark in underglaze-blue, traces of gilt numeral to pot, gilt 14. to cover (tip of scroll on handle broken off, restoration to finial) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,900

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 251

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



102



103



104



105

104

A MEISSEN ARMORIAL TEACUP AND SAUCER, CIRCA 1763-74

Each painted with an unidentified arms within a floral swag and scattered flowers, gilt scrollwork borders inside rims, the entwined gilt handle edged in gilding, crossed swords mark and dot in underglaze-blue, impressed numerals (2)

£500 - 700

€570 - 800

US\$620 - 870

105

A MEISSEN ARMORIAL TEACUP AND SAUCER, CIRCA 1750-55

Each painted with an unidentified arms and those of Da Ponte and scattered flowers, gilt scrollwork borders to the rims, the handle embellished in gilding, crossed swords marks in underglaze-blue, impressed numerals, gilt 49. to both (tiny restored chip to cup) (2)

£800 - 1,200

€910 - 1,400

US\$990 - 1,500

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 207

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Rainer Rückert (*Führer durch die Schausammlungen des Bayerischen Nationalmuseum München, Zweigmuseum Lustheim*, 1985) indicated that part of the armorial on this service belonged to the widow of the House of Da Ponte. It has not been clearly established that the armorial is in fact that of the Da Ponte family, although it shows great resemblance to the armorial of the above mentioned, only the bridge, here in white, is in fact gold in Custozza (*Il Libro d'Arme di Venezia*, Verona, 1979).

The most famous member of the Da Ponte family was Nicolò da Ponte (1491–1585), who was the 87th doge of the Venetian republic. He ruled in a relatively tranquil period, and to the high age of 94.

A chocolate cup and saucer from this service was in the Hoffmeister Collection, illustrated in Dieter Hoffmeister, *Meissner Porzellan des 18. Jahrhunderts - Katalog der Sammlung Hoffmeister* (1999), vol. II, no.338.



106

A MEISSEN FIGURE OF THE MERCHANT'S WIFE, CIRCA 1755

Modelled by J.J. Kaendler, seated at a table doing accounts, wearing a bonnet, a jacket with *indianische Blumen* and a purple fichu with elaborate puce border and a pink skirt, an inkstand and ledger on the table, a second ledger on her lap and parcels and a basket with bottles at her feet, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 16.5cm high, crossed swords mark in underglaze-blue (restored)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,700

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 174;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 330

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

The model is based on the etching 'L'oeconome' by Jacques-Philippe Le Bas (1707-1783), after the painting of the same name by Jean Siméon Chardin (1699-1779) from 1746/47, now in the National Museum, Stockholm. See Patricia Brattig, *Meissen - Barockes Porzellan* (2010), fig. 53.

107

**A MEISSEN ARMORIAL DISH FROM THE
'PODEWILS' SERVICE, CIRCA 1741-42**

Of hexafoil shape, decorated with scattered Kakiemon flowers and a central coat of arms with an escutcheon surrounded by the Order of the Black Eagle, surmounted by a gilt coronet and flanked by two black eagle supports each with crowned FR monogram, standing on gilt and red scrolling supports, the double gilt line around the moulded rim interspersed with five gilt moulded shells at the corners, 30cm across, crossed swords mark in underglaze-blue, impressed numeral, gilt P. inside footrim (restored rim chip)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

Provenance:

Given by Augustus III of Poland and Saxony to the Prussian envoy, Heinrich Graf von Podewils, probably in 1742

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 84;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 141

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Heinrich von Podewils (1695-1760) entered Prussian service in 1720 and, together with his two brothers, was raised to the rank of Graf (Count) in 1741. He was Prussian envoy in Copenhagen and Stockholm in 1728-29, and subsequently was Prussian negotiator following the Silesian wars, signing the peace treaties of Breslau (1742) and Dresden (1745). It was probably in connection with the First Silesian War that Podewils was sent by the newly crowned King of Prussia, Frederick the Great, on a mission to Dresden, where he arrived on 15 November 1741. Podewils himself recorded in a memoir, "as of the end of 1741, I was posted by His Royal Majesty to the court of Dresden where, after having successfully accomplished my commission, the King in Poland most graciously made me a gift of a portrait of himself, lavishly set with diamonds, and a costly porcelain table service" (quoted in S. Wittwer, *Liasons Fragiles...*, in M. Cassidy-Geiger (ed.), *Fragile Diplomacy* (2007), p. 101).

The shapes for the service had been developed around the same time for the Elector Clemens August of Cologne, and a handful of slightly later examples with simple flower painting have also survived. Dr. Wittwer speculates (op. cit., p. 102) that the Podewils service decoration of indianische Blumen may originally have been intended for the Elector, who preferred more European flowers. The design may then have been adapted for Podewils, perhaps because the service was urgently required. Additions to the service appear to have been ordered at Meissen, and at the Berlin manufactory after Podewils' death. In a letter to Karl-Wilhelm Finck von Finckenstein, Frederick the Great wrote of Podewils after his death: "I regret very much poor Podewils. He was a man of honour and a good citizen. The loss of such a worthy and faithful servant will always remain a sorrowful memory" (quoted in D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts* (1999), II, p. 608). One hundred and sixty-three pieces from this service (including some Berlin replacements) were in the collection of Ole Olsen, which was sold in Copenhagen between 1943 and 1953. Another dish is in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 203), and another example was sold at Christie's London, 20 May 2015, lot 14.





108

108

A MEISSEN CUP AND SAUCER, CIRCA 1760

Painted in the style of Bonaventura Häuer with landscape vignettes depicting mining subjects and scattered flowers, gilt-edged rims, the cup's handle heightened in gilding, crossed swords marks in underglaze-blue, impressed 52 to saucer, gilt N. to both (minor rubbing) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,200 - 1,900

Provenance:

With M. & G. Ségal, Basel;

Literature:

R. Slotta/G. Lehmann/U. Pietsch, *Ein fein bergmannig Porcelan* (1999), p.173f, no. 202;

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 149;

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 279

Exhibited:

Dresden, Staatliche Kunstsammlungen Dresden, *Ein fein bergmannig Porcelan - Abbilder vom Bergbau in "weißem Gold"*, 28 February 1999 to 24 May 1999;

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



109

109

A MEISSEN PALE BLUE-GROUND TEACUP AND SAUCER, CIRCA 1745

Painted in puce camaïeu, the cup reserved with a shaped puce-edged panel depicting figures in landscapes on each side flanked by flowering branches, the saucer painted with a landscape vignette with two Watteauesque figures of a lady and Pierrot, flowering branches and insects to the reverse, the rims gilt, crossed swords marks in underglaze-blue (minor wear to saucer) (2)

£800 - 1,200

€910 - 1,400

US\$990 - 1,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 146;

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 250

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



110

110

TWO MEISSEN FIGURES OF SAINTS, POSSIBLY MARIA AND JOHN THE BAPTIST, MID 18TH CENTURY

Both standing barefoot on a square base, she dressed in a long tunic decorated with gold stars and headdress with scattered sprays of gilt flowers, he holding a book under his left arm, his right hand clutching his turquoise-edged robes decorated with floral sprays in puce and gilding, 16cm high, faint crossed swords mark in blue, she with impressed 37 (minor restoration) (2)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,500 - 2,200

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 190 (Maria); La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 418

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003 (Maria); Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Peter Reinicke's work notes record that in February 1745 he sculpted figures of Maria and John the Baptist, 6 Zoll high, in clay after drawings.



111

111

A PAIR OF MEISSEN FIGURES OF PILGRIMS, CIRCA 1755

The man dressed in a yellow jacket and green breeches, an elaborate black collar and hat adorned with pilgrim's shells, holding a money-box in one hand and his pilgrim's staff and attached flask in the other, she with a turquoise skirt and puce jacket with similar large collar adorned with scallop shells, the shells continuing on the edge of her jacket, holding a money box and a wooden cross with attached flask, both on a gilt *rocaille* base with applied leaves and flowers, 16cm high (restored) (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,700

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 419

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

These pilgrims wear scallop shells, which have long been the symbol of the *Camino de Santiago*, perhaps the most famous pilgrim destination in Europe. The scallop shell acts as a metaphor in several ways. The grooves in the shell, which meet at a single point, represent the various routes pilgrims travelled, eventually arriving at a single destination: the tomb of James in Santiago de Compostela. The shell can also be seen as a symbol of God's omnipresence for the pilgrim: As the waves of the ocean wash scallop shells up onto the shores of Galicia, God's hand guides the pilgrims to Santiago.



112

A RARE MEISSEN ARMORIAL PLATE, CIRCA 1750

Decorated with a quarterlobe design of alternating moulded relief of flowers or *Gotzkowski Blumen*, the lobed rim with four flat areas of decoration, three with floral compositions and one with a coat of arms, the rim with a gilt seeded trellis border, 25cm diam, crossed swords mark in underglaze-blue, impressed numeral 22

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 209

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Another plate from this very rare armorial service was sold in these rooms as part of the Hoffmeister Collection Part II, 26 May 2010, lot 90. The attribution to Carbonnier was first suggested by Dieter Hoffmeister (*Meissener Porzellan des 18. Jahrhunderts* (1999), II, no.365) and repeated by Mrs Britzke (see literature above), but the attribution remains tentative.



113

113
**FOUR MEISSEN FIGURES OF PUTTI IN DISGUISE,
 MID 18TH CENTURY**

Depicting a bagpipe player operating a marionette with his foot, a lawyer holding bags of money, a Rabbi and a rabbit seller, each on a gilt-edged scrollwork base, 9.7cm-10.8cm high, crossed swords marks in underglaze-blue, two with impressed G (some restoration) (4)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,500

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), pp. 411-415

Exhibited:

Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

114
**A SET OF TWELVE PORCELAIN CUTLERY HANDLES MOUNTED
 WITH SIX KNIVES AND FORKS AND WITH SIX SPOONS,
 18TH CENTURY**

Fitted in a leather travel case, the porcelain cutlery handles decorated in underglaze-blue and gilding, the case: 26.9cm high (19)

£800 - 1,200
 €910 - 1,400
 US\$990 - 1,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 206;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 318

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



114



115

115

**SIX MEISSEN FIGURES OF PUTTI AND CHILDREN,
THIRD QUARTER 18TH CENTURY AND 19TH CENTURY**

Depicting putti in disguise as Scaramouche from the Italian Comedy, a hurdy-gurdy player, a wig maker, and a one holding an armorial shield and flower swag (19th century), together with a figure of a tambourine player, a wig maker, and a girl with a snuff box and fan (19th century), the bases applied with leaves and flowers or with gilt-edged scrollwork, 8.5cm-9.8cm high, crossed swords marks in blue and underglaze-blue (Scaramouche including a dot), some impressed numerals (some restoration) (6)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 154 (Scaramouche and tambourine player);
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 410-414

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003 (Scaramouche and tambourine player);
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009



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116

**A MEISSEN GROUP OF A PEASANT FAMILY,
MID 18TH CENTURY**

After Teniers, mother seated with a child on her lap, a boy standing by her side, father seated to their left, a jug at his feet, the table in front of them holding a spoon and a bowl of porridge, all on a gilt-edged rococo base with applied leaves and flowers, 10.5cm high, crossed swords mark in underglaze-blue to the rear, impressed numerals 104 to the base

£1,000 - 1,500
€1,100 - 1,700
US\$1,200 - 1,900

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 169;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 348

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

117

**FIVE MEISSEN FIGURES OF PUTTI IN DISGUISE,
MID 18TH CENTURY**

Depicting a miner, a lady drinking tea, a coiffeuse, a sculptor and a Pole, the bases applied with leaves and flowers, 8.6cm-8.8cm high (some restoration) (5)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 155 (the Pole);
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), pp. 410-415

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003 (the Pole);
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

118

A MEISSEN FIGURE OF A DUTCHMAN SMOKING A PIPE, CIRCA 1745

Modelled seated holding a pipe in one hand, wearing brown wide breeches, tobacco on his knee, an ashtray at his feet, the base applied with leaves and flowers, 13.5cm high, faint crossed swords mark in blue to the base, (minor restoration)

£1,000 - 1,500
€1,100 - 1,700
US\$1,200 - 1,900

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 182;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 350

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

A similar figure is illustrated in Paul Cassirer und Hugo Helbing, *Glas und Keramik, Sammlung J.E. Berlin, und Berliner Privatbesitz*, Berlin, 5-6 December 1926, lot 89, plate IV.



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119

FIVE MEISSEN FIGURES OF PUTTI IN DISGUISE, MID 18TH CENTURY

Depicting a pilgrim, a doctor, a messenger, a ballet dancer holding a fan, and a violinist, the first three with gilt-edged scrollwork bases, the latter two with mound bases applied with leaves and flowers, 9cm-10cm high, the first three with crossed swords marks in underglaze-blue to rear of bases (some restoration) (5)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,500

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), pp. 411-415

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



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120

A MEISSEN GROUP OF A SHEPHERD WITH HIS FLOCK, CIRCA 1755

The shepherd wearing a puce feathered hat, brown fur-lined coat and green pantaloons, playing a recorder and leaning on a tree, a dog seated on his right, a flock of sheep and a goat beside and in front of him, the base applied with leaves and flowers, 19cm high, crossed swords mark in underglaze-blue (minor losses and restoration to extremities)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,200

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 358

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



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121

FIVE MEISSEN FIGURES OF PUTTI IN DISGUISE, MID 18TH CENTURY

Depicting an invalid, a general holding a staff, a cavalier, a female fish seller, and a shepherd, the bases applied with leaves and flowers or modelled with purple or gilt scrollwork, 8.5cm-10cm high, crossed swords marks in underglaze-blue to rear of base (of four) (some restoration) (5)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 155 (the shepherd); La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), pp. 412-415

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003 (the shepherd); Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009



121

122

A MEISSEN PLATE FROM THE 'MÖLLENDORFF SERVICE', CIRCA 1761

Of 'preußisch-musikalischen' design, moulded with alternating panels of musical, floral and military trophies within gilt-edged rocailles, reserved with an iron-red scale-ground and gilt dentil border to the rim, an iron-red Oriental flower spray in the centre, 16.8cm diam., crossed swords mark in underglaze-blue, impressed numeral (minor rubbing)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p.125 ;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 256

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009



123

123

A MEISSEN SALT FROM THE 'MÖLLENDORFF SERVICE', CIRCA 1761-62

Modelled as a gilt-edged shell on three scroll feet, moulded with alternating panels of musical, floral and military trophies within gilt-edged rocailles, reserved with an iron-red scale-ground border to the rim, an iron-red Oriental flower spray in the centre, 9.8cm across, crossed swords mark in underglaze-blue (minor wear to gilding)

£500 - 700

€580 - 810

US\$630 - 880

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 124;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 258

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

Another salt from the service was sold in these rooms as part of the E.A. Titgemeyer Collection, 7 December 2011, lot 185.

124

A MEISSEN DESSERT PLATE FROM THE 'MÖLLENDORFF SERVICE', CIRCA 1761

Modelled with a pierced rim of flowers painted in iron-red and gilding, alternating with foliate and trellis panels picked out in gilding, the centre painted in iron-red and gilding with an Oriental flower, gilt dentil rim, 25cm diam., crossed swords mark in underglaze-blue, impressed 22 and H

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p.125;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 257

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009



122



124

On 12th December 1761, Frederick the Great ordered a service with scale-ground borders, similar to one already ordered (see lot 126), but with a red ground, instead of the green of the earlier service: 'und zwar von der Couleur, welche des Königs von Pohlen Majt. vorzüglich lieben, mit Gold untermischet (...of the colour that His Majesty the King of Poland loves above all, mixed with gold).'

The service subsequently became known as the 'Möllendorff service', as it was probably given as a gift by Frederick the Great to General Joachim Wichard Heinrich von Möllendorff (1724-1816). As a youth Möllendorff served as a page at the Prussian court, and he went on to have a distinguished military career, reaching the rank of General in 1762 and appointed Governor of Berlin in 1783. He was promoted to Field Marshall in 1793, and subsequently fought against the French, by whom he was wounded and captured. Napoleon honoured his distinguished captive, awarding him the cross of the Legion of Honour. The date of the gift is not certain, though it may be the service referred to in an entry in the King's account books on 7th November 1783, for hay to pack a porcelain service given by the King to General von Möllendorff. This entry is confirmed by a cabinet order to Möllendorff of 8th November 1783, and it is tempting to speculate whether Möllendorff received the gift to mark his appointment as Governor of Berlin. The entire service was sold by the Möllendorff family around 1925 to the dealer Hermann Ball.

Parts of the service are in the Dr. Ernst Schneider Collection, Schloß Lustheim; and a tureen and cover is in the Grassi Museum, Leipzig (D. Gielke, *Meissener Porzellan* (2003), no. 287).

The pierced dessert plates of the Möllendorff service were modelled by Friedrich Elias Meyer together with Peter Reinicke after a design said to have been drawn by Frederick himself. The design is based upon the shapes developed for an earlier service made for the Saxon Prime Minister, Count Brühl, whom Frederick particularly despised. He may have seen Brühl's service (known as Brühlsches Allerlei, for which see J. Lessmann, *Das "Brühlsche Allerlei"*, in U. Pietsch (ed.), *Schwanenservice* (2000), pp. 106ff.) when he occupied Brühl's palace in Dresden. Frederick thus appropriated two design elements particularly associated with his enemies, Count Brühl and Augustus III, to which he added his own emblems of war and music; the design became known as Preussisch-musikalisches Dessin, and is evidence not only of the taste of the Prussian court, but also of Frederick the Great's personal taste and his interest in porcelain. It is interesting to note that this was the first porcelain table service for the Prussian court, which included both a dinner and dessert service. Another example was sold in these rooms as part of the Hoffmeister Collection, Part 1, 25 November 2009, lot 101.



125



126

125

A MEISSEN PLATE FROM THE "PHILOSOPHISCHE SERVICE" FOR THE MARQUIS D'ARGENS, CIRCA 1760

Painted with four trophies within floral borders emblematic of music, architecture, measurement and wise government, and a hand holding scales in the centre emblematic of Justice, brown-edged wavy rim, 23.3cm diam., crosses swords mark in underglaze-blue, impressed 54 (narrow rim chip)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Provenance:

Anon. sale, Sotheby's London, 21 March 2000, lot 34 (part);

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 259

Exhibited:

Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

This service was famously ordered to his own design by Frederick the Great of Prussia for his friend and advisor, Jean-Baptiste de Boyer, Marquis d'Argens. The opportunity arose during the Prussian occupation of Saxony in the Seven Years War when, in Spring 1760, he was headquartered near Meissen. The king offered a gift of porcelain to his friend, who gratefully accepted and countered with an invitation to dine from the service at a "philosophical" feast. This inspired Frederick to design the service himself, with the phrase "Dubium initium sapientiae [est]" after Aristotle inscribed on the finial of the tureen and on a dish. The relatively modest scale of the service - a total of 48 plates for twelve diners and no soup or dessert plates - underscores that it was intended as an intimate gift for the private sphere. The service was delivered to the Marquis d'Argens by 22 June 1760, when he wrote an effusive letter of thanks to the king. A large portion of the service was acquired in 2000 by the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg and is now displayed in the appartement of the Marquis d'Argens in the Neues Palais in Potsdam.

See Dag Nabrđalik, DUBIUM INITIUM SAPIENTIA - Das philosophische Tafelservice Friedrichs des Großen aus der Meißenner Porzellanmanufaktur für Jean-Baptiste de Boyer, Marquis d'Argens, in *Keramos* 201 (2008), pp. 41-54, for a thorough discussion of the service and associated correspondence, and Samuel Wittwer, "hat der König von Preußen die schleunige Verfertigung verschiedener Bestellungen ernstlich begehret" - Friedrich der Große und das Meißenner Porzellan, in *Keramos* 208 (2010), pp. 17-80, for the Prussian king's interest in Meissen porcelain.



127

126

A MEISSEN PLATE FROM THE 'ZIETHEN' SERVICE, CIRCA 1761

Of 'preußisch-musikalischen' design, moulded with alternating panels of musical, floral and military trophies within gilt-edged rocaille cartouches, reserved with a green scale-ground and gilt dentil border to the rim, a flower spray in the centre, 16.2cm diam., crossed swords mark in underglaze-blue, impressed numeral (minor wear)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p.126;
 La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 254

Exhibited:

Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, 28 November 2002 to 26 January 2003;
 Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

This service is said to have been given by Frederick to one of his most renowned and favourite Prussian generals Hans Joachim von Ziethen (1699-1786). Until recently, only a handful of pieces were recorded in the literature, including eighteen formerly in the collection of Erich von Goldschmidt-Rothschild (sold by Ball & Graupe, Berlin, 25 March 1931, lot 625). In 2006, over 150 pieces from the service were sold with the contents of Shrubland Park, Suffolk, where they had been since at least 1860 (Sotheby's, Shrubland Park, Suffolk, 19-21 September 2006, lot 821), and were acquired for the Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Wittwer 2006). A plate from the same service from the Hoffmeister Collection was sold in these Rooms, 25 November 2009, lot 99, and another on 26 November 2014, lot 180.

127

A MEISSEN CLOCHE (WÄRMEGLOCKE) FROM THE 'ZIETHEN' SERVICE, CIRCA 1760-63

Of 'preußisch-musikalischen' design, moulded with alternating panels of musical, floral and military trophies within gilt-edged rocaille cartouches underneath three large flower sprays alternating with insects, reserved with a green scale-ground and gilt dentil border to the rim, a sliced lemon as the finial, 29cm diam., crossed swords mark in underglaze-blue to inside

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

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 255

Exhibited:

Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

See footnote to preceding lot.



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129

128

A MEISSEN PLATE FROM THE 'SPEISESERVICE MIT VÖGELN' ORDERED BY FREDERICK THE GREAT, CIRCA 1760-62

With moulded *Neubrandenstein* border under gilt-edged rim, the flat centre decorated with three birds perched on a naturalistic branch, the border with scattered insects, 24.2cm diam, faint crossed swords mark in underglaze-blue, impressed 0 or 6 (minimal wear)

£500 - 700

€580 - 810

US\$630 - 880

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 270

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Other examples from this service are kept in Schloss Köpenick in Berlin.

129

A LARGE MEISSEN DOUBLE-HANDLED OVAL DISH FROM A SERVICE MADE FOR FREDERICK THE GREAT, CIRCA 1760

Decorated with moulded *Durlong* pattern and a centre of fruit and flowers, the border with four cartouches filled with gooseberry, radishes, plums and cherries, a small ant and flower sprigs scattered around the central scene, the lobed rim with two scroll handles edged in gold, all under a gilt scrollwork border, 42.5cm diam, crossed swords mark in underglaze-blue

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 263

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

This service has most recently been discussed by Samuel Wittwer (*Keramos* 208, 2010, p.49f.). Here the author notes that this service was ordered at the beginning of 1760. The service and another similar one were ordered at the same time as the service for the Marquis d'Argens (of which a plate is offered in this sale): '*Taffel-Service mit Dul. Zierrathen [=Dulong] mit natürl. Früchten, Goldene Spitzen Rand gemahlt*' [A dinner service with Dulong relief/decorarion with natural fruits, painted gold lace borders]. Wittwer also illustrates a large part of the service purchased recently for the *Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg*.



130

A LARGE MEISSEN DISH, CIRCA 1765

Painted with landscape vignette depicting a duck surrounded by trellis, flowers and foliage, the shaped gilt-edged rim moulded with alternating panels of a shaded puce ground above a flower sprig and a blue-scale ground border edged in puce scrollwork with hanging flower garlands, 38cm diam., crossed swords mark and dot in underglaze-blue, incised IIII inside footrim (some wear to gilding)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 288

Exhibited:

Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Two further examples are in the Hans Syz Collection, see Hans Syz et al., *Catalogue of the Hans Syz Collection* (1979), no. 275.



131

**A MEISSEN DESSERT PLATE FROM THE
'SCHWERIN' SERVICE, CIRCA 1755**

Moulded with a basketwork ground radiating from a central gilt-edged cartouche painted with fruit and flowers, the rim with four pierced panels of flowers enclosed by gilt-edged rocailles against pierced trelliswork with moulded puce flower-heads, the edge of the rim pierced within a formal gilt border, 24cm diam, crossed swords mark in underglaze-blue (gilt edge slightly worn)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Provenance:

According to family tradition, presented to General Field Marshall Kurt Christoph Graf von Schwerin (1684-1757) by Frederick the Great;

Literature:

Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz, exhibition catalogue (2002), p. 127;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 260

Exhibited:

Museum im Schloss, Bad Pyrmont, *Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmont Privatbesitz*, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, *La Porcelana de Meissen en la Colección Britzke 1709-1765*, 16 July to 18 November 2009

Kurt Christoph Graf von Schwerin (1684-1757) began his military career in the army of the Netherlands States-General. He also served in Mecklenburg and Imperial service, and, from 1720, in Prussian service as a Major-General. Frederick the Great promoted him in 1740 to General Field Marshall and raised him to the rank of Graf (Count). He was appointed commander of the 3rd army corps in 1756, and fell outside Prague on 6th May 1757, holding a regimental banner in his hand in an heroic attempt to rally his troops. In 1759, Frederick the Great commissioned a marble statue of Schwerin, which is now in the Bode Museum, Berlin (Giersberg et al. 1994, p. 46). See Samuel Wittwer, *Friedrich der Große und das Meißener Porzellan*, in *Keramos* 208 (2010), p. 62, for a short discussion of the service.

Another dessert plate from the service was sold in these rooms as part of the Hoffmeister Collection Part 1, 25 November 2009, lot 100.



132

**A MEISSEN PLATE FROM A SERVICE MADE FOR
FREDERICK THE GREAT, CIRCA 1762**

Moulded with the *'Gotzkowsky-Relief'* pattern, painted with a large central flower spray and four smaller sprays in moulded cartouches alternating with the moulded flowers on the border, with a dentil gilt-edged rim, *24cm diam.*, crossed swords mark in underglaze-blue, impressed 22 (minor wear)

£600 - 800

€700 - 930

US\$750 - 1,000

Literature:

La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p. 271

Exhibited:

Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

See Samuel Wittwer, *Friedrich der Große und das Meißener Porzellan*, in *Keramos* 208 (2010), pp. 17-80, for a detailed discussion of the porcelain ordered at the Meissen manufactory by Frederick the Great of Prussia.



133

OTHER PROPERTIES

133

A DU PAQUIER TEABOWL AND SAUCER, CIRCA 1725-30

Each moulded in low relief on the underside with a band of flowers flanked by leaves, edged in puce, painted with gilt and iron-red-edged medallions depicting figures or birds, connected by gilt lines with floral motifs, the centre of each with a chrysanthemum, gilt-edged rims, faint incised Z to both (some wear) (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

134

A RARE HÖCHST FIGURE OF LA SCARAMOUCHE FROM THE ITALIAN COMEDY, CIRCA 1752

Modelled by J.C.L. von Lücke, wearing a green hat with feathers, a purple-striped, short-sleeved jacket over a yellow bodice, white apron and green skirt, the gilt-edged, canted and flared rectangular base embellished in gilding, with a tree-stump support at the rear, 21cm high, wheel mark in iron-red to underside of base (minor damage and repair)

£7,000 - 9,000

€8,100 - 10,000

US\$8,800 - 11,000

Provenance:

The Emma Budge Collection, Hamburg, offered by Hans W. Lange, Berlin, 27-29 September 1937, lot 856; and again on 18-19 November 1938, lot 637;

Acquired in the above auction by the city of Mainz;

Restituted to the heirs of Emma Budge in 2013



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Literature:

Mainzer Zeitschrift 1939, p. 103, pl. X,4;
 Mittelrheinische Kunstwerke aus sechs Jahrhunderte, exhibition catalogue (1954), no. 35, ill. 24;
 K.H. Esser, Höchster Fayencen und Porzellane (1962), ill. 10;
 K.H. Esser/H. Reber, Höchster Fayencen und Porzellane (1964), p. 17, no. 18;
 R. Jansen (ed.), *Commedia dell'Arte* (2001), p.148, no. 146

Exhibited:

Mainz, Landesmuseum, 1937-2013, inv. nos. 38/38;
 Mainz, Landesmuseum, *Mittelrheinische Kunstwerke aus sechs Jahrhunderten*, 1954;
 Berlin, Charlottenburg Palace, *Commedia dell'Arte Fest der Komödianten*, 14 July-14 October 2001

Probably based on the engraving of 'La Scaramouche', published by Johann Jacob Wolrab, Nuremberg, circa 1720 (illustrated in this catalogue).

135

A DU PAQUIER PLATE FROM THE TRIVULZIO SERVICE, CIRCA 1735

Decorated in black with a landscape vignette depicting a wolf attacking a sheep in the centre, the rim with a border heightened in gilding of scroll-edged trellis panels alternating with scroll motifs flanked by trailing leaves, the reverse with two flowering branches, 21.7cm diam. (slight rubbing)

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

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. Another plate from the service was sold in these Rooms, 15 June 2016, lot 51.



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136

**A NYMPHENBURG FIGURE OF A SEATED ORIENTAL,
CIRCA 1765-75**

Modelled by Franz Anton Bustelli, wearing a blue tunic, yellow pantaloons with a purple pattern and iron-red slippers, lounging on a large rocaille and holding a teabowl, the scrollwork base edged in green, iron-red and puce, *12.3cm high*, impressed shield mark (minor restoration and chips)

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

Bustelli originally modelled the figure in 1756. Overall, not many examples of this model have been recorded. A coloured version, together with its female counterpart, is in the Bayerisches Nationalmuseum in Munich (illustrated in Katharina Hantschmann/ Alfred Ziffer, *Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko* (2004), p. 233, nos. 107-109) and another in the Schweizerisches Landesmuseum in Zürich. A white version with female counterpart is in the Metropolitan Museum of Art, New York. For a full list of all recorded pieces, see Hantschmann/Ziffer, *Bustelli* (2004), p.456-457.

137

**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)

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

Modelled by Bustelli in 1756. 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.



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138

A NYMPHENBURG GROUP OF "DER GESTÖRTE SCHLÄFER", CIRCA 1770

Modelled by F.A. Bustelli, with a sleeping gentleman wearing a puce and gilt suit reclining within a shell-shaped C-scroll against an obelisk flanked by a tree and overgrown with grass, to his right a seated lady playing the xylophone, wearing a pale-yellow hat, puce bodice and yellow skirt with blue flowers and puce stripes, the base edged with elaborate gilt- and blue-edged scrollwork, 24cm high, impressed shield mark and 43, and impressed shield mark to top of obelisk (some restoration and losses)

£7,000 - 9,000
 €8,100 - 10,000
 US\$8,800 - 11,000

Provenance:

Private Collection, Bavaria (sold by Christie's London, 6 November 2008, lot 293)

See A. Ziffer/K. Hantschmann, Franz Anton Bustelli (2004), no. 102, for a similar group and list of published examples.

139*

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)

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,800 - 6,300



139

Provenance:

Prince Otto Sayn-Wittgenstein, Egern-Rottach, sold by Galerie Helbing, Munich, 28 October 1907, lot 135;
 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.



140

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A BERLIN PART SERVICE, CIRCA 1765-70

Each piece painted with vignettes of European figures in wooded landscape settings, the purple scale-ground borders edged with gilt scrollwork, the handles and spouts moulded with rocailles embellished in puce and gilding, the covers with flower finials, comprising: a coffee pot and cover, a milk jug and cover and four teacups and saucers, *the coffee pot: 22cm high*, sceptre marks in underglaze-blue, some with impressed marks (12)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

141

A VERY RARE ANSBACH CUP AND SAUCER SENT BY GERVEROT TO THE REVEREND DE MOL AT LOOSDRECHT, CIRCA 1773

The porcelain Ansbach, the painting of the mark attributed to Louis Victor Gerverot in Schrezheim, the two large birds portrayed in a naturalistic setting, scattered flowers surrounding the central scenes, the double intertwined handle picked out in gilding, all rims with gilding, rampant lion in overglaze-blue to the base of both cup and saucer, faint Ansbach mark in underglaze-blue under the rampant lion mark (losses to gilding and enamel colours) (2)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

A plate with a comparable lion in blue enamel over an Ansbach mark in underglaze-blue is illustrated in A.L. den Blaauwen, *Loosdrechts Porselein 1774-1784* (1988), cat.no.275. A teapot of Ansbach shape but apparently unmarked (cat.no. 274) shows the same mark. Another tea-kettle with ormolu mounts and wooden handle is in the collection of Kasteel-Museum Sypesteyn, Loosdrecht.

The lion in blue enamel over the glaze on this piece of Ansbach porcelain was applied by Gerverot in Schrezheim shortly after May 1773. The bird decoration, however, seems to correspond precisely with that found on Ansbach, and should be dated perhaps a year or so earlier. Den Blaauwen (op.cit. p. 64) notes that De Mol ceases using the rampant lion-mark due to 'discovered deceit'. It is likely that De Mol's decision can be related directly to pieces such as this cup and saucer, and indeed also the tea-kettle (also not made or decorated by Gerverot but marked by him with the rampant lion) recently purchased by Kasteel-Museum Sypesteyn.

For complete cataloguing see our online catalogue.



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142

FOUR LUDWIGSBURG GROUPS OF COUPLES, CIRCA 1765-70

Modelled by Johann Adam Bauer, one with ice skaters, one with gardeners, one with fruit sellers and one with wheat cutters, all on gilt-edged square bases with canted corners and a moulded scrollwork cartouche at the front, *the tallest: 13.4cm high*, crowned CC monograms in underglaze-blue, various impressed and incised marks, painter's mark in iron-red to one (some restoration) (4)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,500 - 2,300

Examples of the models are illustrated in D. Flach, Ludwigsburger Porzellan (1997), nos. 104, 110, 113 and 114.

Although these four groups could be seen to symbolise the four seasons, they actually seem to be from a series of groups depicting couples, modelled by Bauer; see D. Flach (1997), nos. 104-118.

143

A LARGE AND RARE LUDWIGSBURG GROUP OF VENUS AND ADONIS, CIRCA 1765

Modelled by Johann Wilhelm Götz, Venus standing on clouds, wearing a purple-lined cloak edged in green and gilding and attended by a seated nymph to her left scantily clad in a similar cloak, Adonis sleeping on the rocky base, wearing a blue-lined pale-yellow cloak edged in purple, a recumbent dog by his feet, a putto standing in front of a gilt hunting horn and a boar to his the right, the rocky base applied with tufts of grass and a tree-stump to the right side, *30.5cm high* (minor restoration and damage)

£3,000 - 4,000
 €3,500 - 4,700
 US\$3,800 - 5,000



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Modelled by Götz in 1762; another example of this group in the Stout Collection, Memphis, is illustrated by H.D. Flach, Ludwigsburger Porzellan (1997), p. 503, no. 26, and by C.H. Nelson/L. Roberts, A History of Eighteenth-Century Porcelain: The Warda Stevens Stout Collection (2013), no. 382.



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A BERLIN SOLITAIRE, CIRCA 1775

Each piece painted with scattered flowers and insects, the rims with borders of gilt trellis panels alternating with puce scale-ground panels, the teacup and saucer each with a floral and ribbon 'S', the tray with rocaille handles heightened in puce and gilding, the spouts and handles similarly decorated, comprising: a tray, a small coffee pot and cover, a sugar bowl and cover, a teacup and saucer and a spoon, *the tray: 36cm across handles*, sceptre marks in underglaze-blue, impressed numerals and incised marks (10)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,500

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A SOFT-PASTE COFFEE POT AND COVER, POSSIBLY BUEN RETIRO, LATE 18TH CENTURY

Painted with a landscape vignette depicting ruins amongst trees, a lake to one side and peasant figures in the foreground, the gilt-edged spout moulded with puce-edged rocailles, the cover with three small grassy vignettes and a flowerbud finial, gilt-edged rims, *21cm high*, incised x (minor wear to gilt rims) (2)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,500 - 2,300

145A

A COLLECTION OF REFERENCE BOOKS AND CATALOGUES ON EUROPEAN AND RUSSIAN CERAMICS

including: S. Ducret, *German Porcelain and Faience* (1962); Y. Petrova (ed.), *Porcelain in Russia 18th - 19th centuries - The Gardener Factory* (2003); E. Tilmans, *Faïences de France* (1954); C. Nordenfalk, *Sèvres et les Cinq Sens* (1984); A. Rozembergh, *Les Marques de la porcelaine russe - Période impériale* (1926) (75)

£300 - 500
 €350 - 580
 US\$380 - 630



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A VINCENNES OVAL SUGAR BOWL AND COVER, CIRCA 1752-53

Sucrier ovale uni, painted with vignettes of putti seated in landscapes or within clouds and scattered flower sprays, all in blue monochrome with small puce highlights, gilt dentil borders to the rims, 15cm long, interlaced LL monogram in blue enclosing a dot, another dot underneath, painter's mark for A.-V. Vielliard (père) (minor wear to gilt rims) (2)

£2,000 - 2,500
 €2,300 - 2,900
 US\$2,500 - 3,100



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A MENECY WHITE GROUP AND COVER, CIRCA 1760

A child standing beside a barrel, another kneeling behind it holding a bottle, the cover to the barrel with a child seated atop holding a bunch of grapes, on a rockwork base, 15.4cm high, incised DV mark (some restoration) (2)

£600 - 800
 €700 - 930
 US\$750 - 1,000



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A SÈVRES BLEU CÉLESTE-GROUND SUGAR BOWL AND COVER, CIRCA 1765

Pot à sucre 'Bouret' of the second size, reserved with a continuous panel painted with interlacing loose flower garlands and edged in gilt scrollwork, the cover similarly decorated and applied with a flower finial embellished in gilding, gilt dentil borders to the rims (minor flaking to gilt rims) (2)

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,500



149

**TWO VINCENNES BLEU CÉLESTE-GROUND ORANGE TUBS,
CIRCA 1755-56**

Caisses à fleurs carrée of the third size, reserved with panels of flowers within gilt foliate and floral scrollwork and trellis-pattern cartouches, the rims and feet gilt, interlaced LL monogram enclosing date letter C in blue and unattributed painter's mark B to one (some repairs and older regilding) (2)

£5,000 - 7,000

€5,800 - 8,100

US\$6,300 - 8,800

The shape of these pots is probably derived from the large flower tubs used in the gardens of Versailles to grow orange trees for Louis XIV. The *caisses carrée* were probably meant to be planted with bulbs and used with a small tray to catch any dripping water, due to the drainage holes in the bottom of the tubs. Plaster models for these trays were recorded in 1756, but none are currently known.

The flower pots were produced in three sizes and the first appeared in the factory records in January 1754, even though a drawing for *caisses carrée* was noted in the stock lists of 1752 (see A. Dawson, *French Porcelain - A Catalogue of the British Museum Collection* (1994), p.91). However, examples of the first and third sizes were not recorded until 1755. See A. Fâÿ-Hallé/T. Préaud, exhibition catalogue, *Porcelaines de Vincennes - Les Origines de Sèvres* (1977), p.37f, for a short description of the shape and several examples of *caisses carrée* with various decoration and of different sizes.

A pair of green-ground tubs of the third size, also with flower decoration, is in the collection at Harewood House, and a single tub of the third size with a bleu-lapis ground and flower decoration is in the James A. de Rothschild Collection at Waddesdon Manor (illustrated in S. Eriksen, *Sèvres Porcelain* (1968), no.6).

1	7 ^e plus petit	de		108
2	Beignoirs d'usage	de plein	6	24
2	Brocs 2 ^e de	de Bleu	240	480
1	Pot à l'eau apaisé 2 ^e de	de blanc		144
1	Pot à l'eau 2 ^e de	de fleur		360
1	Jatte ovale de	de		
1	Pias araver	de pointillé		300
2	Gobelets d'usage 2 ^e de	de		
2	Soucoupes de	de		
1	Pot à l'eau de	de		
1	Ustensiles de	de		
1	Goblets à l'eau 2 ^e de	de sup. coloris pointillé		108

Entry from the Sèvres factory sales records for December 1754 showing the jug and cover



Marie Joséphe de Saxe by Jean Marc Nattier, 1751 (Châteaux de Versailles et de Trianon - Versailles)

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A RARE VINCENNES GOLD-MOUNTED BLEU CÉLESTE-GROUND WATER JUG AND COVER, MOST LIKELY MADE FOR MARIE JOSÈPHE, DAUPHINE OF FRANCE, DATED 1754 (DATE LETTER A)

Pot à l'eau tourné of the second size, decorated with a bleu céleste-ground and gilt floral cartouches enclosing an opulent loose bouquet of flowers, the spout with elaborate gilt scrollwork sprouting from an anthemion motif, edged by formal stiff leaves, the cover with gilt floral wreath and dentil border, the gold mount (discharge mark for 1750-56) attributed to Jean-Claude Duplessis with similar shell-scrollwork rococo thumbpiece, a scrollwork fitted over the moulded ear-shaped handle edged in gilding, 16.5cm (including thumb-piece) interlaced LL monogram in blue enclosing date letter A and painter's mark of a musical quaver

£40,000 - 60,000

€47,000 - 70,000

US\$50,000 - 75,000

Provenance:

Most likely made for Maria Josepha, Duchess of Saxony, Dauphine of France;
With Paul Augé (died 1951, collectors label to the base);
Private collection

This is one of the earliest examples of a *pot à l'eau* decorated with a *bleu céleste* ground and the only example with a *bleu céleste* ground and flower decoration of the second size made in 1754. It was bought the same year by the Parisian *Marchand Mercier*, Lazare Duvaux. The Sèvres archives for 5-31 December 1754 record that Duvaux purchased a water jug and bowl of the second size with *bleu céleste* ground colour and flower decoration (see illustration). At 360 *livres*, it is by far the most expensive of all the *pots à l'eau* listed for that year. It appears again in the sale-records of Lazare Duvaux on 24 December 1754, listed with the same description but this time mounted, when it was sold together with its bowl for 480 *livres* to Mme Dufour (first Lady-in-waiting to the Dauphine Marie Joséphe). Rosalind Savill (*Wallace Collection Catalogue* (1988) pp.694) records that gold mounts sold for 120 *livres*, making up the difference between purchase and sale price.

The use of *bleu céleste* is exceedingly rare for *pot à l'eau*. A closely similar pot and basin of the same size and decoration is listed in the Sèvres Archives between January to June 1755, which Duvaux in turn sold to Madame de Pompadour in April 1755. A large jug of the first size with a *bleu céleste* ground and decorated with children (unmarked) was sold at Phillips on 13 October 1982 (lot 649). Another unmarked jug and basin (of the first size) with a similar cartouche to the above are in the collection of the Victoria and Albert Museum (Jones bequest, 759-1882).



(reverse)



DAME ROSALIND SAVILL ON THE ROYAL POT À EAU

Dame Rosalind Savill, DBE, FSA, FBA, retired as Director of the Wallace Collection in 2011 after 37 years at the museum. She published her seminal three-volume work, *The Wallace Collection Catalogue of Sèvres Porcelain*, in 1988. In December 2016 she will be appointed *Officier* of the *Ordre des Arts et des Lettres* in recognition of her work.



This exquisite masterpiece of Vincennes porcelain is, quite simply, a water jug for use at the toilette. But it is also a beautiful object, made of soft-paste porcelain in 1754 to the factory's exceptional standards, and combining the most costly turquoise-blue ground colour, richly-elaborate rococo gilding and, unusually, a substantial gold mount attaching the cover to the jug

fingers needed the equivalent of a plumbed-in hand basin, and this was provided by the jug and basin. The jug was filled with warm water which was poured into the basin as required (the cover serving the same purpose as those on the cups and soup bowls) and, when not in use, the jug would sit inside the basin for display.

The toilette was a lengthy morning ritual for both men and women. It could be a very public event, for example at court the King would receive his ambassadors, ministers and generals, or it could be a more domestic moment, when ladies received their friends, dressmakers and milliners. The centrepiece of the occasion would be the dressing table displaying gorgeous items, by tradition in silver or silver-gilt, for hair dressing, cosmetics, clothing accessories, and jewellery. By the mid-eighteenth century porcelain items were superseding those of precious metals, especially during the Seven Years' War (1756-63) when it could replace those in silver which were melted down to contribute to the war effort. This jug would have been accompanied by a matching basin and both would have adorned the dressing table.

Refreshments were served during the time it took to be made glamorous, fashionable and ready for the day. These could be drinks such as tea, coffee or hot chocolate served in cups and saucers, sometimes with a cover, or a soup (a consommé or bouillon du matin) served in a two-handed soup bowl, with a cover and plateau. The covers kept the contents warm and prevented hair powder contaminating the drink. The cups often had deep-welled saucers which could be used for cooling the liquid or for drinking from, and the plateaux which accompanied the soup bowls were for bread and butter, rusks or croutons to eat with the soup. The resulting sticky

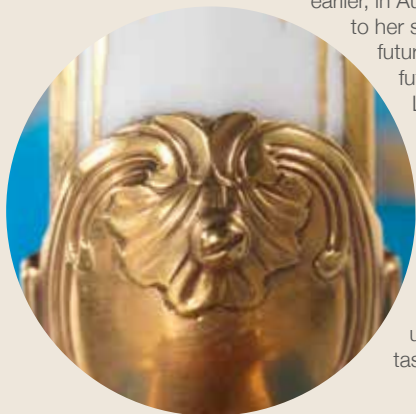
The Bonhams' jug has the vibrant turquoise-blue (bleu céleste) ground which was invented by the chemist Jean Hellot in 1753 to decorate Louis XV's newly-designed and extensive dinner and dessert service for use at Versailles. Delivered in three consignments, in 1753, 1754 and 1755 it was, like the jug, also painted with flowers. Turquoise blue was the most costly ground colour in the 1750s and it only appears on the most luxurious objects. This example, a pot à l'eau tourné of the second size dated 1754 (date letter A), conforms to only one reference in the Vincennes sales records for that year. It was bought in December by the dealer Lazare Duvaux, the chief merchant for Vincennes porcelain and, with its matching basin, cost 360 livres. On Christmas Eve he sold it to Marie-Josèphe de Saxe (1731-67), the dauphine of France and Louis XV's daughter-in-law, and by then he had added the gold mount at 120 livres, raising the total price to 480 livres. In the following year Duvaux bought the only other Vincennes example of this size, with the same decoration, mounts and price, selling it to Madame de Pompadour on 11 April 1755 (presumably it would have had the date letter B for 1755). She in turn presented it to Théodore Chevignard Chavigny, comte de Toulangeon, a career diplomat then attached to Geneva, who was visiting Paris. The dauphine's jug and basin may have sat on her dressing table together with her Thomas Germain silver toilet service which in 1759 she sent to be melted down (though it seems to have been reprieved and later used by Queen Marie-Antoinette).



Before the 1770s the Vincennes and Sèvres factories sold jugs with loose covers; mounts to attach them and to provide a thumb piece were added by the dealers in Paris. According to Duvaux's accounts most mounts were of silver-gilt and cost from 24 to 54 livres each; gold mounts were much rarer and they cost from 120 to 140 livres each, and would have been commissioned individually from a goldsmith. Surviving examples are exceptional, and the most expensive of all, at 140 livres, was on a jug sold to Louis XV in 1754, which was probably in the Robert S. Pirie collection (Christie's New York, 5 May 1999, lot 30). Like the Bonhams' jug, it has no goldsmith's marks other than the discharge mark of Julien Berthe, showing that tax was paid on them both between 1750 and 1756.

Gold mounts are most successful when they echo elements of the gilded decoration on the porcelain. This is very evident on the Bonhams' jug where the gilded anthemion or shell motif beneath the spout is echoed in the shell motif of the thumb piece, and the gilded moulded scrolls of the handle appear to continue into the scrolling on the mount. This tailor-made sensitivity is a reminder that the goldsmith Jean-Claude Duplessis was Head of Design (for models) at Vincennes and so was not only the designer of the jug and cover, but probably also responsible for where the ground colour would be applied and the outline of the painted reserves. He also worked for Duvaux, chiefly supplying him with gilt-bronze mounts, but he did design a 22 carat gold spoon and fork for Madame de Pompadour, described as having mouldings and contours and being engraved and chased, which Duvaux sold to her on 24 April 1754. It is tantalizing to think that perhaps he also designed the mount for this jug, given the uncanny similarity between the description of the cutlery and the appearance of the gold mount.

By the time Marie-Josèphe de Saxe purchased her jug and basin in December 1754, she had been in France for seven years, having arrived aged fifteen to marry the dauphin in 1747. Four months earlier, in August 1754, she had given birth to her seventh child and third son, the future Louis XVI (and among her future children were the kings Louis XVIII and Charles X). She purchased furniture, furnishings and ceramics from Duvaux from October 1748 until his death ten years later. Her bills show that she was keen on indoor pastimes, buying four weaving looms (one four feet long), a box for parfilage (the unwinding of gold threads from tassels, uniforms and clothing),



and boxes for the card game Quadrille; and, from another source, she had a large lacquer coffer filled with paints and all the utensils needed for watercolour painting. Also in 1748 she commissioned from Vincennes the famous Bouquet de la dauphine, a wonderful display of naturalistic porcelain Vincennes flowers set in a white glazed vase, called a vase 'Duplessis', flanked by sculpted figures and mounted on a scrolling gilt-bronze base (probably also designed by Duplessis) which, in January 1749, she sent to Dresden as a present for her father, Augustus III, the Elector of Saxony (and now in the Porzellan Sammlung at the Zwinger).

The first Vincennes she bought from Duvaux was in May 1749, consisting of a wonderful range of flowers on wall lights for her chimney-piece in her cabinet at Versailles. She mostly bought domestic wares, from chamber pots and eye baths to dinner and tea wares, including a number of jugs and basins for the toilette; but no other example was as expensive as the Bonhams' jug. Occasionally she bought flower pots and even a watering can. In December 1753 she purchased her first turquoise-blue pieces, two cups and saucers and a tankard, all painted with flowers, in 1754 a teapot and milk jug, painted with figures, and on the same day as the Bonhams' jug, a small tea service painted with children's games and a covered cup and saucer painted with birds. She also acquired December gifts for her husband, the dauphin: in 1755 it was a tureen and plateau, and in 1756 a turquoise-blue flower vase painted with landscapes (two months later he bought the two matching flanking vases for himself). Her grandest piece of Vincennes was a present from Louis XV who, in December 1755, gave her a snuff box of porcelain plaques, painted with hunting scenes and mounted and lined with gold, at 1,344 livres. Her inventory, prepared following her death in 1767, maddeningly does not describe any of her Vincennes pieces, except for the snuff box which she bequeathed to her close friend, the comtesse de Marsan, who was governess to her bereaved children, the youngest of whom was only three years old.

So the Bonhams' jug, in the absence of another example, is very likely to have belonged to the dauphine of France. This tentative identification makes it a rare survivor of her Vincennes porcelain purchases from Duvaux and, with its bespoke gold mount in the manner of Duplessis, it is a particularly tempting piece for the discerning collector of French porcelain.





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TWO VINCENNES BLEU CÉLESTE-GROUND SAUCERS, CIRCA 1755

Each reserved with a large flower-shaped central panel edged with gilt floral scrollwork and enclosing loose flower garlands issuing from the corners, gilt dentil borders to the rims, 13.5cm diam., interlaced LL monograms in blue enclosing date letter B, one with painter's marks for F. Binet, the other with painter's mark fro D. Levé, incised marks (one with extensive wear to gilding) (2)

£600 - 800

€700 - 930

US\$750 - 1,000

152

A SÈVRES BLEU CÉLESTE-GROUND POT AND COVER, CIRCA 1761

Pot 'à pommade', reserved with gilt foliate and floral cartouches enclosing trophies amongst clouds, the cover similarly decorated and applied with a flower finial, gilt dentil borders to the rims, interlaced LL monogram enclosing date letter H in blue, painter's mark for Charles Buteux (l'ainé) (small restored chip to edge of cover) (2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,800

Provenance:

With E. Allain, Curiosités, 66 rue La Boétie, Paris (label to underside)



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A SÈVRES BLUE-GROUND CIRCULAR ÉCUELLE, COVER AND STAND, CIRCA 1786

Écuille et plateau 'nouvelle forme' of the first size, painted by Jean-Louis Morin with shaped oval reserves depicting soldiers within landscapes, surrounded by gilt foliate scrollwork and floral garlands, the circular stand with ribbon-tied pierced scroll handles and the cover with flowerbud finial, *the stand: 23cm across handles*, interlaced LL monogram with date letter jj in blue (stand) and in gold (écuelle), painter's mark in blue to stand and various incised marks (two small chips to footrim of stand) (3)

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

The *écuelle 'nouvelle forme'* came in two sizes with several different handle shapes on the basin and the stand. It first appeared in the sale registers in January 1773, when Mademoiselle Dossun was noted to have bought two broth basins, recorded as '*rebut*'. Madame Du Barry bought one of the first successful *écuelles* of the shape, described as '*1 Ecuille et plateau 1re nouvelle forme frize dor nouvelle très riche*', which the director of the factory, M.-F. Parent, personally delivered in April 1773. See G. de Bellaigue, *French Porcelain in the Collection of her Majesty the Queen*, vol. III (2009), no. 271, for a discussion of the shape.

There are two examples of this shape in the first size with the same handles on both broth basin and stand in the Royal Collection, London, see G. de Bellaigue (2009), nos. 275 and 276.

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A SÈVRES BLEU-LAPIS GROUND MILK JUG, CIRCA 1765

Pot à lait 'à trois pieds' of the first size, the blue ground reserved with a gilt-edged panel enclosing a flower garland surmounted by a pink bow, a gilt foliate border around the rim, gilt moulded flowering branches to the edges of the handle and feet (minor flaking to gilt rim)

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



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A PAIR OF SÈVRES BLUE-GROUND VASES, CIRCA 1812

'Vases étrusques carafes of the third size, with *fond bleu* ground and oval cameo medallions painted in imitation of sardonyx attributed to Louis Bertin Parant, depicting Greek warriors Themistocles and Pericles, set in elaborate rectangular tooled and titled gilt frames, the back of the vases with large stiff acanthus leaves between bands of fretwork, the neck and feet with pseudo-Greek elements, 23 and 24cm high, 'M.Imp. de Sèvres 1812' printed in iron-red, 15.j.11 in green script to both, gilders mark 'BT' to one of the vases, incised 8M and 2 (?) to both (Themistocles: section of edge of foot restored, Pericles: restored chip to edge of neck) (2)

£12,000 - 18,000

€14,000 - 21,000

US\$15,000 - 23,000

Provenance:

Anon. sale, Sotheby's London, 2 May 1982, lot 148;

Anon. sale, Christie's Monte Carlo, 7 December 1987, lot 252

The cameo portraits of both Themistocles and Pericles can also be found on the famous *Table des Grands Capitaines*. The table was commissioned by Napoléon in 1806 and was originally intended to form part of a set of four grand presentation tables designed to immortalise his reign. The porcelain sections were decorated by the Sèvres artists Louis-Bertin Parant (active 1806-41) to whom the cameos on the present vases are also attributed. The chased gilt bronze mounts were supplied by Pierre-Philippe Thomire.

The elaborately decorated top, painted in imitation of sardonyx, is set with heads and scenes in cameo style. In the centre, the profile head of Alexander the Great is surrounded by 12 smaller heads of other commanders and philosophers from antiquity and scenes recalling notable events of their lives. The table was a present given to George IV by Louis XVIII, two years after the defeat of Napoleon. So highly did George IV regard this gift, and such was its status in his eyes, that it became part of the ceremonial backdrop for all his state portraits, (see De Bellaigue, *French Porcelain in the collection of Her Majesty the Queen*, Vol. III (2009), cat.no. 305.)

It is tempting to think that, due to the subject and neoclassical style of these vases, they may also have been made for Napoléon I. A recent publication (exhibition catalogue *Napoléon Ier & la manufacture de Sèvres, l'art de la porcelaine au service de l'Empire* (2016), p. 201ff.) sheds new light on the subject. Napoleon had a special love for cameos. He brought the famous *Grand Camée de France*, the largest known cameo from Antiquity which had been in the French Treasury since before 1279, into his office, the *Grand Cabinet* at the Tuileries. This should be read as a symbolic gesture in which Napoléon Bonaparte puts himself directly in line with the great Roman emperors depicted on the *Grand Camée*. He, in turn, wasn't the first to take special notice of it, as Louis XVI before him had ordered it to be placed in the *cabinet des Médailles*, but this perhaps should be read more as a bureaucratic gesture. Louis XVI, after all, had no need to create a valid historical pedigree for himself.

The Sèvres factory for its part had already used cameos in various decoration schemes at the end of the 18th century, most famously, for the order of an extensive service for Empress Catharine II of Russia in 1778. This service, decorated with a multitude of cameos in relief and painted form, is often seen as the first step to a neo-classical iconography at the Sèvres factory. But it was under the guidance of Alexandre Brogniart that the factory, using hard-paste porcelain, realised arguably the most successful output of purely neo-classical porcelain. The vases here offered are closely related to the *Service iconographique grec*, produced at Sèvres between 1811-18. The source for the cameos painted on the pieces of this service is the three-volume work *Iconographique Grec* (1811) by Ennio-Quirino Visconti, keeper of antiquities at the Louvre, which publication was commissioned by Napoleon himself (see: Wittwer *Raffinesse & Eleganz* (2007), p. 158f.). It is also the likely source for the portraits on this pair of vases, both depicting Greek military heroes in cameo-style against a dark ground.

These vases are listed in the Sèvres archives on 25.03.1813 (2vo-51) as *fond bleu camées portrait de Thémistoclès et Periclès décor en or*. Another vase of the same size with a similar but different gilt cartouche is illustrated by Brunet and Préaud *Sèvres, des origines à nos jours* (1978), cat.no.339.





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A BERLIN PLATE, CIRCA 1817-23

The centre with a medallion painted as a micromosaic depicting ruins in a landscape, surrounded by a gilt formal border under a salmon-pink ground band with gilt foliate garlands and acanthus motifs between medallions alternating with depictions of micromosaic birds and antique vessels on a red ground, the rim with an elaborate gilt foliate border, 25cm diam. sceptre mark in underglaze-blue over an iron-red line, painter's mark \diamond in black, impressed 22 and incised III to inside of footrim (minor wear to gilding)

£3,000 - 4,000

€3,500 - 4,700

US\$3,800 - 5,000

The development and success of the micro-mosaic style on Berlin porcelain has been discussed by Samuel Wittwer, *Rafinesse und Eleganz* (2007) p. 190ff. The sources for the micro-mosaic decoration schemes may initially have been the micro-mosaic jewellery of Royal Court, but must undoubtedly also been sought in the *Grand Tour* souvenirs such as small boxes and presse papiers made at the Vatican workshops or the *opificio delle pietre dure* in Florence (see Wittwer op.cit. p.78).



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A VIENNA ORNITHOLOGICAL PLATE WITH AN AUSTRALIAN OSTRICH, CIRCA 1813

Decorated with a Southern cassowary or ostrich set in its natural habitat, the rim with caramel-coloured border set with gilt single elements of vines and a shield bound together by a gilt border 24.3cm diam, shield mark in underglaze-blue, impressed date numbers (1)813 and impressed 17, painters mark 137 for Josef Geyer (rubbing to the gilding, some scratching to the polychrome colours)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

The southern cassowary lives in tropical rainforests of Indonesia, New Guinea and northeastern Australia. It was first described by Carl Linnaeus in his 18th century work, *Systema Naturae*, as 'Struthio casuarius', the name also used on this plate, from a specimen from Seram, in 1758. Josef Geyer (1802-1836) was employed by the Vienna factory as a 'Blumen und Dekorationsmaler' (see Neuwirth, *Wiener Porzellan 1718-1864* (1971) p. 37).



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A SET OF FOUR MEISSEN GROUPS OF CHILDREN EMBLEMATIC OF THE SEASONS, LATE 19TH CENTURY

After the 18th century models by J.C. Schönheit, each with a boy and a girl holding symbols of the seasons, on oval bases moulded with formal borders, 15cm high, crossed swords marks in underglaze-blue, incised model numbers G.91, G.92, G.93 and G.94, various impressed numerals and painters' numerals (minor chips and restoration) (4)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,500 - 2,300

The figures were first modelled by Schönheit January to June 1782; see T.H. Clarke, Meissen Marcolini Figures..., in *Mitteilungsblatt der Keramikfreunde der Schweiz* (103) 1988, no. 102-105, p.38, and S. & T. Bergmann, *Meissen Figures - Model Numbers A1 - Z99* (2014), nos. 241-244.

159
A LARGE MEISSEN EWER EMBLEMATIC OF FIRE, LATE 19TH CENTURY

After the 18th-century model by J.J. Kaendler, modelled with a scrolling handle in the shape of a dragon surmounted by a putto, the lower part moulded in relief with various forest animals running from flames flanked by Vulcan with bellow and another classical figure, an erupting volcano on the reverse, the moulded foot applied with a further putto, 67cm high, crossed swords mark in underglaze-blue, incised model number 310 (some losses and damage)

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,800 - 6,300



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160

A SET OF FIVE MEISSEN FIGURES EMBLEMATIC OF THE SENSES, LATE 19TH CENTURY

After the models by J.C. Schönheit, each figure a lady in 18th century dress seated at a table or spinet, with the attributes of the five senses, on shaped rectangular bases moulded with formal borders, *14.8cm high*, crossed swords marks in underglaze-blue, incised model numbers E.1, E.2, E.3, E.4 and E.5, various impressed numerals and painters' numerals ('Hearing' restored, some minor restoration overall) (5)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,500 - 2,300

The figures were originally modelled by Schönheit in 1772; see S. & T. Bergmann, *Meissen Figures - Model Numbers A1 - Z99* (2014), nos. 258-262.

161

A MEISSEN CHINOISERIE ARBOUR GROUP, SECOND HALF 19TH CENTURY

After the 18th century model by P. Reinicke, a couple seated in an arbour, he wearing floral robes and handing her a book, she wearing a yellow robe and pink undergown, the pierced arbour embellished with gilt-edged pale green rocaille and trailing floral foliage, the gilt-edged base applied with leaves, *19.4cm high*, crossed swords mark in blue, incised model number 2653, impressed numeral and painter's numeral (some chips)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

The model is based on an engraving by Gabriel Huquier, after a work by Boucher.



161



162

**A PAIR OF MEISSEN 'SCHNEEBALLEN' VASES AND COVERS,
SECOND QUARTER 19TH CENTURY**

The baluster bodies applied with trailing green branches and leaves issuing ball-shaped blossoms, with parrots to the sides, the domed covers similarly applied with a green branch finial issuing leaves and ball-shaped blossoms supporting a bird, each on a flared foot, encrusted overall with tightly-packed may blossom flowers, *48cm high*, crossed swords marks in underglaze-blue, painter's mark R. and incised model number 2700 to both (some chips and restoration) (4)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 15,000



163

**A PAIR OF BERLIN (KPM) PLAQUES OF CHILDREN,
LATE 19TH CENTURY**

Painted by Wagner, both signed I.r., one depicting a boy and a girl in front of a stone building, the other depicting a boy and girl in a forest, in giltwood frames, *the plaques: 33.3cm by 20.3cm, the frames: 43cm by 29.5cm*, impressed sceptre and K.P.M marks, impressed symbols and numerals (2)

£6,000 - 8,000

€7,000 - 9,300

US\$7,500 - 10,000

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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 £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 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-licencing/> 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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8 FAILURE TO PAY FOR THE LOT

- 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		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		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		to retain possession of the <i>Lot</i> ;		
7.1.3		to remove, and/or store the <i>Lot</i> at your expense;		
7.1.4		to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;		
7.1.5		to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;		
7.1.6		to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;		
7.1.7		to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;		
7.1.8		to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;		
7.1.9		to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;		
7.1.10		on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;		
7.1.11		refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .		
7.2		You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.		
	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.		
	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT			
	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	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> .
	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	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> .
	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	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.
	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	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> .
	8.2	The discretion referred to in paragraph 8.1:	10 OUR LIABILITY	
	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	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> .
	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	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:
	9 FORGERIES		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
	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
	9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
	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	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
	9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
	9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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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Furniture

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Golf Sporting Memorabilia

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Impressionist & Modern Art

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Sale title: Fine European Ceramics		Sale date: Wednesday 14 December 2016													
Sale no. 23587		Sale venue: New Bond Street, London													
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