



# Bonhams

## Fine European Ceramics

New Bond Street, London | 6 December 2018

FINE EUROPEAN CERAMICS



# Fine European Ceramics

New Bond Street, London | Thursday 6 December 2018 at 1pm

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Front cover: Lot 24 (detail)  
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# European Ceramics

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## London

Sebastian Kuhn  
Department Director

Nette Megens  
Head of Department

Sophie von der Goltz  
Specialist





1

**AN URBINO MAIOLICA ISTORIATO DISH, POSSIBLY THE WORKSHOP OF GUIDO DURANTINO (GUIDO FONTANA), DATED 1541**

Painted with the classical scene of Diana and her nymphs at their bath, inscribed in black on the reverse '*diana con le soi ni ninfe 1541*', 28.2cm diam. (crack to rim)

£20,000 - 30,000

€23,000 - 34,000

US\$26,000 - 38,000

**Provenance**

Purchased in 1972 from Nicolier, Paris

Guido Durantino, originally from Castel Durante, was known to have run one of the largest maiolica workshops in Urbino employing many of the best painters in the city, especially for istoriato. By 1541 he and his son had adopted the surname "Fontana". For further details and further pieces attributed to the workshop, see T. Wilson, *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art* (2016), nos. 63, 67 and 68.





2

2  
**TWO NEAPOLITAN MAIOLICA TABLE CENTREPIECES,  
 17TH CENTURY**

Each of rectangular bombé form moulded with leaves at the corners and cartouches flanked by flowers, surmounted by a figure riding a dolphin on a raised central pedestal moulded with masks and an armorial shield, supported by four dolphins at the corners, painted in blue and yellow floral scrollwork, and green, manganese and ochre, respectively, the latter with a painted armorial on the moulded shield and badges painted on the flowers, 28cm high (some restoration, minor losses) (2)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800



3  
**A PESARO EWER (VERSATIOIO) AND A PLATE,  
 SECOND HALF 18TH CENTURY**

The jug decorated with elaborate flower sprays including a rare passion flower, nigella and Pesaro roses, the handle of the ewer of angular shape, the plate with similar flower sprays under a brown rim, ewer circa 26cm (tight crack to ewer) (2)

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900





3



3

4 \*

**A PAVIA MAIOLICA MOULDED DISH, EARLY 18TH CENTURY**

Moulded and painted in dark manganese and green with four cherubs with a goat and another in the distance reclining on an upturned urn, the rim with alternating cherubs and shells surmounted by masks and flanked by cornucopiae, the reverse with dark manganese flourishes, 33.1cm across (some restoration to rim)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

John Philip Kassebaum Collection, by 1981;  
Thence by descent

**Literature**

Antiques Magazine, February 1967 (illustrated on the cover);  
The John Philip Kassebaum Collection (1981), no. 95

5

No lot

6

**TWO URBINO MAIOLICA ISTORIATO FRAGMENTS, ATTRIBUTED TO NICOLA DA URBINO, CIRCA 1520-25**

Linking together to reveal a scene of a seated nobleman flanked by several women, the fragments flat and perhaps from a large charger or plaque, 15cm diam 11.5cm

£500 - 1,000

€560 - 1,100

US\$640 - 1,300



4



6



7

7  
**A DOCCIA FAIENCE BLUE AND WHITE LARGE CHARGER, CIRCA 1750**

Decorated with a bird perched on flowering branches, the rim with a border of crosshatching reserved with panels depicting an undulating motif, 40cm diam. (restoration to large section)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500



8

8  
**AN ANSBACH FAIENCE TULIP VASE, CIRCA 1740**

Decorated with large panels of Asian birds perched on rockwork, surrounded by flowering chinioserie branches, the foot and flat sides with Karakusa scrollwork and single flower heads, each nozzle with a chinese knot-symbols, the wishbone handles with feathered decoration, 21cm high, partly obscured 'V' in blue to the base, possibly for Johann Lorenz Uz (1723-1750) (restoration to one sponce, one handle and foot)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500

Another vase of the same shape is illustrated by Peter Vogt, *Fayence und Steinzeug aus vier Jahrhunderten* (1990), cat.no.5



9

9  
**A RARE COPENHAGEN, STORE KONGENSGADE,  
 FAIENCE DOMED COVER, CIRCA 1749-72**

Of domed, canted rectangular form with an elaborate shell-shaped finial, painted in blue with a stylised landscape scene depicting a bridge and a pagoda, with a flowering bush at either end, the rim with a trellis-ground band reserved with flower panels, 39.6cm long; 20.5cm high (some losses to glaze)

£3,000 - 5,000  
 €3,400 - 5,600  
 US\$3,800 - 6,400

A closely similar domed cover was sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 13-15 February 1917, lot 874.

10  
**A GERMAN FAIENCE DOUBLE-GOURD VASE,  
 PROBABLY FRANKFURT, LATE 17TH CENTURY**

Painted in blue with two continuous chinoiserie scenes depicting figures in stylised garden settings, each below a band of scrollwork interspersed with flowers, the neck with three foliate motifs, 35.5cm high (neck restored, drilled through the base)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500



10



11

11  
**AN ANSBACH FAIENCE RECTANGULAR DISH,  
 CIRCA 1725**

Decorated in blue after a Chinese export charger, depicting a Chinese pagoda behind a walled garden, several specimens of Asian trees and a multi story pagoda in the foreground, all under a pie-crust rim with cartouches of birds on branches and geometric fields set with single peonies, 39.5cm diam.

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$1,900 - 2,600

A dish of identical shape and decoration in the famed polychrome 'Ansbach Grüne Familie' colours in the Germanisches Nationalmuseum in Nuremberg is illustrated in Adolf Bayer, *Die Ansbacher Fayence-Fabriken* (1959), plate 115. Another dish of the same size with near-identical decoration in blue and white in the Hetjens-Museum in Duesseldorf is published in Adalbert Klein, *Deutsche Fayencen* (1975) plate 243, as Strassburg.



12

12  
**AN ANSBACH FAIENCE FLOWER POT,  
 CIRCA 1720**

Of fluted shape, each heightened ridge with a stylised peacock feather held together by a band of stylised leaves, the top with two rows of pierced holes surrounding a larger central hole, 9cm high collectors label FDHP and number on paper label to the base (minor restoration and chips)

£600 - 800  
 €680 - 900  
 US\$770 - 1,000

13

**TWO SCEAUX PLATES, MID 18TH CENTURY**

With moulded borders and feathered blue decoration on the rim, and central cartouches of figures in a landscape framed in green scrollwork borders, 23.5cm diam. (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



14

**A PAIR OF FRENCH CREAMWARE LIONS, LATE 18TH OR EARLY 19TH CENTURY**

Each lion holding a ball under one paw and lying on a rectangular pedestal, moulded with blue swags interspersed with tassels, the foot with blue bands and edged in red, 16.2cm high, 17.3cm wide (minor flaking)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



13



14



15  
**A SET OF THREE COZZI COFFEE CUPS AND SAUCERS,  
CIRCA 1770-80**

Painted with vignettes of gallant figures in landscapes and scattered fruit and vegetables, the rims gilt, anchor marks in iron-red (wear to gilt rims) (6)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



16

16  
**A DOCCIA GROUP OF THREE FIGURES,  
 CIRCA 1770-80**

Modelled in the round with a lady gathering grapes in an apron, a man standing beside her in front of a leafy tree and another man holding grapes lounging on the ground behind, on a rockwork base, 20.8cm high, 6. in purple (some chips)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

17  
**TWO DOCCIA FIGURES, CIRCA 1780**

Modelled as a young dandy and a peasant girl, both standing on square marbled bases, circa 15cm each (2)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500



17

18

**A RARE CAPODIMONTE FIGURE OF A LADY  
WITH A MONKEY, CIRCA 1750**

Modelled by Giuseppe Riccio, holding the hand of a monkey dressed in a child's tunic, with a fruit in her right hand, wearing a green hat with gilt feather, gilt scarf, yellow and gilt-sleeved tunic and white skirt edged in purple, the rockwork base with impressed foliage, *15.5cm high*, impressed fleur-de-lys mark (minor restoration, faint haircrack to rear of base)

**£10,000 - 12,000**

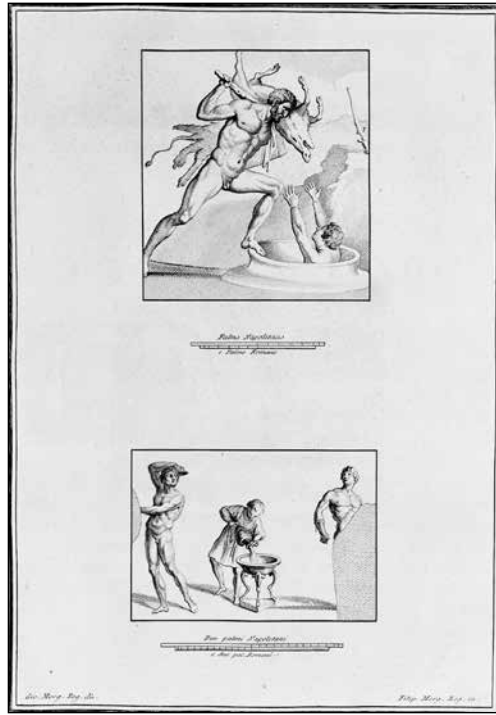
**€11,000 - 14,000**

**US\$13,000 - 15,000**

Another example of this rare figure, formerly in the Simon Goldblatt Collection, was sold in these Rooms from the Fiordalisi Collection, 7 December 2017, lot 26; another is in the Museum of Fine Arts, Boston (inv. no. 2006.952 - formerly in the collections of Edmond de Rothschild and Eduard Pflueger), published by H. Morley-Fletcher, *Early European Porcelain and Faience as collected by Kyi and Edward Pflueger*, vol. II (1993), pp. 11 (illustration) and 22.







19

**A RARE NAPLES, REAL FABBRICA FERDINANDEA, OVAL DISH FROM THE SERVICE FOR THE DUCHESSA DI PARMA, CIRCA 1785-90**

Designed by Domenico Venuti, the border with four moulded flower elements tied together by moulded bands of vine leaves picked out in gold, decorated, possibly by with a central scene of one of the Twelve Trials of Hercules after the publications of *Le Antichità di Ercolano Esposte*, circa 35cm diam.

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

The Servizio della Duchessa di Parma was, together with the Servizio dell'Oca of 1793-95, the last of the great services produced by the factory, and is described in great detail by Angela Caròla-Perrotti (*La Porcellana della Real Fabbrica Ferdinanda* (1978) p. 31 ff.). It was delivered in the Autumn of 1790, and there is archival correspondence documenting the requests of some of the artists working on the service to accompany it on its travels. This request was denied, and the service travelled alone, to be met by Marchese Silva in Livorno and Cavaliere Rati in Genova. The work on the service had started already in 1788, and on 26 February 1790 the King ordered Domenico Venuti to [...] 'finish the service as discussed, construct wooden cases for its transport and make a short press-release to be written by a man of letters.' [...] Venuti hired his nephew, Cavaliere Francesco Inghirami, for the requested published announcement of the service which was titled 'Dichiarazione delle Pitture di un servizio da tavola modellato in porcellana nella Real Fabbrica di Napoli per uso della Reale Altezza la Duchessa di Parma'. In it, a detailed description documents the sources Venuti used for the service. The shaped pieces were based on the antiques kept in the Real Museo Ercolanese (now the Museo archeologico in Naples), the polychrome decoration based on the excavated treasures of Herculaneum and Pompei. Two tureens from this rare service recently appeared on the market in the US (Sloans & Kenyon, 4 February 2018). No other pieces appear to have been sold recently.

Maria Amalia of Austria (1746 – 1804) was the Duchess of Parma through her marriage to Ferdinand of Parma (1751–1802), Piacenza and Guastalla. She was one of the daughters of Empress Maria Theresa and Emperor Francis I. She was thus younger sister to Joseph II, Holy Roman Emperor and older sister to Leopold II, Holy Roman Emperor, Maria Carolina, Queen of Naples and Marie Antoinette, Queen of France. The Archduchess's marriage to the Duke of Parma was part of a series of diplomatic marriages Maria Theresa orchestrated to ensure the continuation of support of the Habsburg empire throughout Europe.

One of the Twelve Labours of Hercules was the capture of the Erymanthian Boar. This gigantic boar ravaged the farmlands of Psophis in western Arcadia. After chasing the boar through the deep winter snows of Mount Erymanthos, he netted it and brought it back alive to Eurystheus. The king, terrified at the sight of the deadly beast, leapt into a buried pithos-jar for safety. The subject of the Trials of Hercules and also all other themes of decoration for this service derived from the highly influential eight-volume publications of 'Le Antichità di Ercolano esposte', published between 1757-1792. These volumes document in detail the findings of the excavations of the ruins of Herculaneum in the Kingdom of Naples. The same print sources are repeated time and time again on Neapolitan porcelain. The most famous service with the same print sources is the so-called 'Servizio Ercolanese', produced for the Royal Court between 1780-82.





20

20  
**AN ITALIAN BISCUIT PORCELAIN FIGURE OF A SHEPHERD,  
LATE 18TH CENTURY**

Dressed in classical draperies and holding his hands up as if playing a flute, a dog seated at his feet, a classical pedestal beside him, on a rockwork base, *26.5cm high* (restoration to dog and extremities)

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,600 - 3,800



21

21  
**TWO NAPLES, REAL FABBRICA FERDINANDEA,  
SMALL WHITE FIGURES, CIRCA 1790**

The first modelled as an eel catcher holding an eel in one hand and a fishing basket by his side, the other an elegantly dressed boy holding a book in his right hand and a parasol by his side, both on circular bases, *9.5cm high* (some chips and losses) (2)

£600 - 800  
€680 - 900  
US\$770 - 1,000





22

22  
**A NAPLES, REAL FABBRICA FERDINANDEA, TOPOGRAPHICAL  
 CUP AND SAUCER, CIRCA 1790-1800**

Painted with named views, the cup with '*Strada di Capo-di-chino*' and the saucer with '*Casino dell' Duca della Regina*', each titled in red on the underside, within gilt borders, the gilt-edged rims with blue bands reserved with oval panels with stylised gilt flowers, crowned N marks in underglaze-blue (some faint crazing to glaze surface of cup) (2)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

23  
**A SMALL ITALIAN PORCELAIN FIGURE OF A CALLOT DWARF,  
 LATE 18TH EARLY 19TH CENTURY**

Dressed as a hunchback king, his hair falling on his shoulders in ringlets, standing on a scrollwork base, 10cm high (hand missing, crown chipped)

£600 - 800  
 €680 - 900  
 US\$770 - 1,000



23



24

**'IL GRUPPO DEL LAOCOONTE' A VERY RARE AND LARGE NAPLES, REAL FABBRICA FERDINANDEA, BISCUIT PORCELAIN MODEL OF LAOCOON AND HIS SONS, CIRCA 1785**

Modelled by Filippo Tagliolini after the antique, on a naturalistic rockwork base, the Laocoön seated on a larger rock, his sons by his side, 52cm high (some restoration)

£30,000 - 50,000

€34,000 - 56,000

US\$38,000 - 64,000

The only other recorded example of this group - on a rectangular base - is in the Museo Civico 'Gaetano Filangieri', Naples, published by Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 491, and Giuseppe Morazzoni, *Le Porcellane Italiane*, vol.II (1960), pl. 367.

The statue of Laocoön and His Sons was excavated in Rome in 1506, placed in the Vatican, and is one of the finest expressions of the full hellenistic baroque. It represents the Trojan priest Laocoön and his two sons being attacked at an altar by two large serpents. Since its discovery, it has been connected with a marble Laocoön group praised in the highest terms by the main Roman writer on art, Pliny the Elder in his *Naturalis Historia*. Pliny attributed the work, then in the palace of the (future) Emperor Titus, to three Greek sculptors from the island of Rhodes, Hagesandros, Athenodoros and Polydoros, but does not give a date or patron. It is generally believed that although the Laocoön and his Sons, excavated in 1506, was not discovered in an imperial house, this group was indeed the one seen by Pliny. The monumental Laocoön Group by Baccio Bandinelli (Florence, 1493-1560) in the Galleria degli Uffizi differs slightly from the original but shows the right arm of the priest and the right arm of the son to his right in the same position as we find it in the Naples biscuit copy. In the original marble, the priest's right arm was missing, and Giorgio Vasari's *Life of Baccio Bandinelli* tells us he made a wax arm to replace the lost one and used it as a model for his copy of the Laocoön, commissioned in 1520 by Pope Leo X de' Medici as a gift to King Francis I. It is therefore likely that the Naples biscuit is based on a copy of the Laocoön by Baccio Bandinelli rather than the Vatican original.

One could say that, notwithstanding the beautiful figure of the Pietà (see A.Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986) cat. no. 438), religious sculpture was more the exception than the rule at the Real Fabbrica Ferdinanda under Domenico Venuti. When Venuti became director of the Naples factory in 1779, he wholeheartedly embraced the new neo-classical style heavily influenced by the archaeological finds and the large number of antiquities in the collection of the King. One of the most famous collections of antique sculpture, the Farnese Collection, comprising marbles from the Caracalla Baths in Rome, was moved in its entirety to Naples by Ferdinando IV in 1787. Many of these marbles were translated into biscuit porcelain in large sizes, for example the single figures of Hercules and Flora. Additionally many small-scale busts were incorporated into table-designs as most recently published by Angela Caròla-Perrotti in her book *L'Arte di imbandire la tavola* (2017).

The *Gruppo Laocoonte* can be counted among the largest of these faithful copies of classical sculpture in biscuit porcelain, only rivaled in size by the equally impressive *Toro Farnese*. The genius of Filippo Tagliolini is again illustrated in the two other large-scale sculptures of his own invention, namely the *Caduta dei Giganti* and the *Il Carro del Sole* which seamlessly fit into this canon of neoclassical sculpture.











25

25

**A NAPLES, POULARD PRAD, TRAY,  
CIRCA 1840**

Of square shape with canted corners, decorated in the style of Giovine with Zeus holding a lightning bolt, his left arm around Ganymede holding a patera in his left hand, an eagle beside the god, standing on a curved ground above the star sign symbols for Leo, Cancer and Libra, all under a rim gilt, 29.5cm wide

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986) plate 584b, publishes a similarly decorated tray which she says is likely to have been painted at home by one of the skilled artists.



26

26

**A NAPLES, DEL VECCHIO, CREAMWARE  
PLATE OF A HERCULANEUM NYMPH, CIRCA  
1810-1820**

Painted with a figure carrying a tray and a basket, the rim with a gilt border, 23.2cm diam., impressed D V / N mark

£600 - 800

€680 - 900

US\$770 - 1,000

The decoration is taken from *'Le Antichità di Ercolano Esposte'* (Antiquities of Herculaneum Exposed) published between 1757-1798 showing the findings of the excavations at Pompeii and Herculaneum. It depicts a dancing maenad with a situla (bucket) and a patera (saucer-shaped dish) in the Villa di Cicerone (*Menade danzante con situla e patera*).



27

27  
**A VERY RARE NAPLES, MIGLIUOLO-GIUSTINIANI FACTORY,  
 CREAMWARE ECUELLE, COVER AND STAND,  
 EARLY 19TH CENTURY**

Finely painted with scenes depicting Angelica and Medoro (on the stand), and Juno, Jupiter, Neptune and Venus in triumph on the ecuelle and cover, with borders of purple foliage interspersed with gilt flowers and a band of entwined purple foliage and gilt fruiting vines between blue-ground bands with gilt dots to the rims, the ecuelle with gilt rings to the sides, *the stand: 24.2cm diam.; the ecuelle and cover: 14.5cm high*, the stand impressed 'F.M.G/ N.' (haircrack to rim of stand) (3)

£3,000 - 5,000  
 €3,400 - 5,600  
 US\$3,800 - 6,400

**Literature**

Guido Donatone, *La terraglia napoletana (1782-1860)* (1991), pl. 7c-e

The scene of Angelica and Medoro on the stand is taken from the print by Giovanni Folo or Raphael Morghen after Teodoro Matteini, from the end of the 18th century.

28  
**A NAPLES, REAL FABBRICA FERDINANDEA, FIGURAL VASE,  
 CIRCA 1790**

The slender vase painted with scattered gilt flower sprays and gilt bands, a satyr kneeling on the shoulder looking into the neck of the vase, on a square wood base, *23.8cm high* (foot restuck)

£600 - 800  
 €680 - 900  
 US\$770 - 1,000



28



29



30

29

**A CHINESE, KANGXI, PLATE TOGETHER WITH A JAPANESE IMARI PLATE, CIRCA 1680-1700, BOTH WITH JAPANESE PALACE INVENTORY MARKS**

The Chinese plate decorated with a flowering tree, the rim incised with flowerheads and swirls and painted with an iron-red and gilt border, the Japanese plate decorated in underglaze-blue, iron-red and gilding with a pot of branches of cherry blossoms, scrolling foliage and peonies around the brown-edged rim, 22.3cm and 25cm diam, incised Japanese Palace inventory numbers N=341-/+ and N:i35-/+ (minor wear) (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

30

**A PAIR OF MEISSEN CUTLERY HANDLES FROM THE 'GELBER LÖWE' SERVICE, CIRCA 1745**

Each side painted in Kakiemon style with a tiger curling around bamboo and flowering prunus, with 19th century Russian silver gilt mounts, the porcelain handles: 8.3cm long (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



31

**A RARE MEISSEN DISH FROM THE JAPANESE PALACE,  
CIRCA 1730**

Painted in Kakiemon style with three flower sprigs, 18.7cm diam.,  
incised Japanese Palace inventory number N=71-/ W (two flat chips to  
back of rim, some tiny spots of flaking)

£4,000 - 6,000

€4,500 - 6,800

US\$5,100 - 7,700

**Provenance**

Part of the order of Meissen porcelain for the Paris merchant, Rudolph Lemaire, and subsequently - in 1731- incorporated into the Royal collections of Saxony in the Japanese Palace in Dresden

The 1770 inventory of the Japanese Palace records under no. 71: '*Elf Stück weiße flache Teller, mit Blümgen gemahlt, 3/4. Zoll tief, 8 1/2. Zoll in Diam*' [eleven white flat plates, painted with flowers...](quoted by C/ Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (1996), p. 74. The inventory notes that one of the eleven plates was broken.

One other example of this rare small size (with a crack) was sold in the auction of property from the former Royal collections of Saxony in Dresden, Rudolph Lepke's Kunst-Auctions-Haus, 12-14 October 1920, lot 159.



32

32

**A RARE MEISSEN PLATE, CIRCA 1730**

Decorated after the Chinese example with a miniature pine-tree jardinière with sprays of lingzhi fungus and emblems of eternity, 22cm diam., crossed swords in underglaze-blue (small flat chip to rim, some rubbing to gilding on rim)

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,400

**Provenance**

Sold in these rooms, 3 December 2008, lot 117

A similar plate with this rare pattern is in the Arnhold Collection, see Cassidy-Geiger 2008 p. 522f. where the author also shows the Chinese original. Another plate with the same design from the Hoffmeister Collection was sold in these rooms, The Hoffmeister Collection Part III, 24 November 2010, lot 31.



33

33

**A MEISSEN CIRCULAR DISH, CIRCA 1730**

Painted in Kakiemon style with the "Gelber Löwe" pattern of a tiger curling around bamboo opposite flowering prunus, brown-edged rim, 23.5cm diam, crossed swords mark in blue, incised Japanese Palace inventory number N=8-/ W (haircracks, small rim chip)

£700 - 900

€790 - 1,000

US\$900 - 1,200

**Provenance**

Part of the order of Meissen porcelain for the Paris merchant, Rudolph Lemaire, and subsequently - in 1731- incorporated into the Royal Saxon collections in the Japanese Palace in Dresden; British Private Collection, assembled in the 1950s and 1960s

The 1770 inventory of the Japanese Palace lists 60 such dishes of various sizes with the 'Gelber Löwe' pattern; another, of the same size and with the same Japanese Palace inventory number, was sold in these Rooms, 18 June 2014, lot 59.



34

**A RARE MEISSEN CHESS FIGURE OF A SULTAN, CIRCA 1726**

Modelled by Georg Fritzsche, wearing a turban, flower-decorated cloak, tunic with iron-red dots and foliate motifs, a puce sash and yellow shoes and necklace, on an octagonal waisted plinth painted with purple foliate devices and edged in purple, 11.7cm high, crossed swords mark in underglaze-blue (small chips)

**£6,000 - 8,000**

**€6,800 - 9,000**

**US\$7,700 - 10,000**

One of a series of figures on a variety of pedestals produced from around 1725 variously referred to as dwarfs of different nations, chess pieces, and, simply statues or figures. They probably derive from a group of 161 plaster models acquired in Augsburg in January 1725, of which many can be linked to engravings after Caspar Luyken (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), pp. 581-582).

A similar figure, together with its male counterpart, was in the Wilhelm Gumprecht Collection, Berlin (sold by Cassirer & Helbing, Berlin, 21 March 1918, lots 304 and 303, respectively). A chinoiserie figure on a similar base was in the Darmstädter Collection, Berlin (sold by Lepke's Berlin, 24-26 March 1925, lot 45). Other related figures on rectangular and circular plinths, which Ernst Zimmermann considered to be chess figures, are in the Spitzner Collection, Dresden (K.-P. Arnold, *Figürliches Porzellan aus der Sammlung Spitzner* (1988), nos. 12, 13 and 21-24). There are numerous mentions of chess figures, small statues and pedestals in the weekly reports of the turners and repairers; see Claus 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. 59, and ills. 54-58. for other related figures.



35

35

**A MEISSEN TWO-HANDLED TUREEN STAND, CIRCA 1740-50**

Of quatrelobe form with two gilt-edged scroll handles, painted in Kakiemon style with a bird in flight above flowers and banded hedges issuing from stylised rockwork and flower sprigs around the brown-edged rim, 41cm across handles, crossed swords mark in underglaze-blue, impressed 27, gilt- and puce-painted owner's monogram 'vH' (both handles restuck)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

Further pieces from the same service with still unidentified owner's monogram 'vH' are in the Dr. Ernst Schneider Collection, Schloss Lustheim; published by Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. II (2013), nos. 207-211. A very similar two-handled stand from the same service was in the Czermak Collection, Munich, sold by Galerie Helbing, Munich, 15-16 May 1917, lot 60.

36

**A VERY LARGE MEISSEN DISH, LAST QUARTER 18TH CENTURY**

Painted in underglaze-blue, enamels and gilding with a bird perched on rockwork flanked by flowering indianische Blumen within concentric lines around the well, the rim with *indianische Blumen* issuing from rockwork, the reverse with an underglaze-blue band of stylised scrolling foliage, 38.6cm diam., crossed swords mark and asterisk in underglaze-blue, impressed numerals, numeral in iron-red and / in underglaze blue inside footrim

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

A similarly decorated large dish is in the Arnhold Collection, New York (Cassidy-Geiger 2008, no. 223). The author notes that the decoration is based on a Japanese dish, one of 804 Asian ceramics left to Augustus the Strong in 1722 by a member of his court, Daniel Friedrich Raschke, who acted as his agent in Holland.



36





37

37  
**THREE MEISSEN TEABOWLS,  
 MID 18TH CENTURY**

Painted in underglaze-blue, enamels and gilding with reserves of bamboo and peonies issuing from stylised rockwork alternating with panels of dense elaborate gilt scrollwork between iron-red flowerheads, above underglaze-blue lines, the interiors with flowering shrubs, 4.8cm high, crossed swords marks in underglaze-blue, K in underglaze-blue, impressed numerals (minor wear) (3)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

A teabowl of the same type is in the Dr. Ernst Schneider Collection and illustrated in Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. II (2013), no. 104.

38  
**A MEISSEN RECTANGULAR TRAY, CIRCA 1730**

Painted in underglaze-blue with a chinoiserie scene depicting three figures in a landscape, the rim with a trellis band reserved with panels of overlapping circles, 26.3cm across, crossed swords mark in underglaze-blue and indistinct painter's mark in underglaze-blue

£1,200 - 1,800  
 €1,400 - 2,000  
 US\$1,500 - 2,300



38



39

**A LARGE AND RARE MEISSEN WHITE  
'SULKOWSKI SERVICE' CANDELABRA, CIRCA  
1736-40**

Modelled by J.J. Kaendler, as a classical figure of a seated lady holding a cornucopia issuing two foliate branches mounted with another four branches with sconce terminals, and a large foliate scroll at the rear resting on your head and supporting a fifth sconce, seated on a waisted pedestal moulded with scrolls and applied at the front with two armorial shields flanking a scroll and reeds with lion-mask terminal and flanked by putti, the base moulded with scroll brackets at the sides and hanging drapery with tassels at the front and rear, 61.3cm high (some restoration and replacements)

**£35,000 - 45,000**

**€39,000 - 51,000**

**US\$45,000 - 58,000**

This model for the famous table service delivered to Count Alexander von Sulkowski is mentioned repeatedly in Kaendler's work records between February and September 1736; see Rainer Rückert, *Meissener Porzellan 1710-1810* (1966), no. 489, for one of the examples in the Schneider Collection decorated with the arms of Sulkowski and his wife. Another undecorated example of this model was in the collection of Albert Dasch, Teplitz, sold by Lepke's Berlin, 4 March 1913, lot 55. Other than the four in the Schneider Collection, another painted armorial example is in the Metropolitan Museum of Art, New York (acc. no. 1988.167). The model was also used around 1739-40 for the service made for Johann Christian Henricke (see J. Weber, *Meißener Porzellane mit Dekorations- und ostasiatischen Vorbildern*, vol. II (2013), ill. 61).





40



41



42

40

**A MEISSEN TEABOWL AND SAUCER, CIRCA 1735**

Decorated with Chinoiserie vignettes depicting figures engaged in various pursuits on gilt and Böttger lustre pedestals, enclosing small quatrelobe purple landscape vignettes, gilt strap- and scrollwork borders to the rims, crossed swords marks in underglaze-blue, impressed Dreher's mark oo for Johann Gottlieb Kühnel to saucer (minor rubbing) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

41

**A MEISSEN TEABOWL AND SAUCER, CIRCA 1735**

Decorated with Chinoiserie vignettes depicting figures engaged in various pursuits on gilt and Böttger lustre pedestals, enclosing small quatrelobe purple landscape vignettes, gilt strap- and scrollwork borders to the rims, crossed swords marks in underglaze-blue, impressed Dreher's mark oo for Johann Gottlieb Kühnel to saucer (minor rubbing) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

42

**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)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

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



43

43

**A MEISSEN YELLOW-GROUND BOURDALOU, CIRCA 1728**

Each side reserved with a Chinoiserie scene within a gilt-edged quatre-lobed 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)

£5,000 - 7,000

€5,600 - 7,900

US\$6,400 - 9,000

44

**A MEISSEN FIGURE OF AN EISWEIN HARVESTER, CIRCA 1755**

Wearing a blue, fur-lined hat and coat, a red-striped scarf and puce breeches, cutting grapes from a fruiting vine, a wooden jug of grapes to his left, the base applied with leaves, 11.8cm high, crossed swords mark in underglaze-blue to the rear of the base (minor restoration to extremities)

£600 - 800

€680 - 900

US\$770 - 1,000



44



45



45

**A PAIR OF MEISSEN DOUBLE-HANDLED BEAKERS AND SAUCERS, CIRCA 1739**

Each painted with *Kauffahrtei* and estuary scenes within gilt scrollwork cartouches filled with Böttger lustre and edged in purple and iron-red scrollwork, gilt strap- and scrollwork borders to the rims, crossed swords marks in underglaze-blue, gilt numeral 29. to each and gilt 10. to one beaker, unidentified Dreher's marks \* to saucers (scattered rubbing to gilding) (4)

£3,000 - 5,000  
 €3,400 - 5,600  
 US\$3,800 - 6,400



46

46

**A MEISSEN FIGURE OF JODELET FROM THE COMMEDIA 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)

£4,000 - 6,000  
 €4,500 - 6,800  
 US\$5,100 - 7,700

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.



47

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

Painted in the centre with a quayside scene depicting elegant figures in the foreground and palaces and ships in the distance, within a gilt trellis band reserved with four quatrelobe panels painted with purple landscape scenes, the rim with four larger polychrome scenes alternating with panels of gilt foliate scrollwork, gilt-edged rim, 22.5cm across, crossed swords mark in underglaze-blue, impressed 22

£12,000 - 15,000

€14,000 - 17,000

US\$15,000 - 19,000

**Provenance**

The Property of The Trustees of the late S.R. Christie-Miller, sold by Sotheby & Co. London, 7 July 1970, lot 9 (part); Acquired by the father of the present owner in the above sale

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. The scene in the centre is closely related to engravings by Melchior Küsel after Johann Wilhelm Baur, *Underschiedliche Prospecten, welche er in dennen Landen Italiae und dan auf seiner Heimreis Friaul, Karnten, Steir nach d. Leben gezeichnet*, published in Augsburg in 1681.

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, and another plate was sold on 14 December 2016, lot 28.

48

**A MEISSEN ORMOLU-MOUNTED GROUP OF LOVERS,  
CIRCA 1740-45**

Modelled by J.J. Kaendler, as a couple seated beneath a tree, the woman wearing a blue skirt decorated with *indianische Blumen* and leaning on her companion, a sheep on her lap, the man wearing a yellow jacket and red breeches, a seated dog beside him, the base applied with leaves and flowers, the group set on a later ormolu base, 29.4cm high (some restoration)

**£10,000 - 15,000**

**€11,000 - 17,000**

**US\$13,000 - 19,000**

**Provenance**

Robert Holitscher Collection, Budapest, sold Ernst Museum, Budapest, 21 February-5 March 1917, lot 708;  
A.S. Drey, Munich, sold by Paul Graupe, Berlin, 17-18 June 1936, lot 387

**Literature**

M. Eberle, *Cris de Paris Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 1

**Exhibited**

Leipzig, Gohliser Schließchen, *Sachsens Gold im Schließchen*, 29 April-10 June 2001

The model is after a depiction by François Boucher. Kaendler's Taxa for 1740-48 states: '*1 Grouppen, ein Frauenzimmer in einer Andrijan wohlgeputzt vorstellend, ingl. einen Schäffer in seinem Habit wohl angekleidet, welche einander embrassiren, wobey noch ein Schäßgen zu befinden, 12 Thlr.*' [1 group, a woman nicely dressed in an Andrijan, and a shepherd well-dressed in his costume, embracing each other, where also a sheep]. See R. Rückert, *Meissener Porzellan 1710-1810* (1966), no.869, the illustrated example is a version without the tree. Another example is in the collection of the Victoria and Albert Museum, London.

Sold by agreement between the vendor and the heirs of A.S. Drey, Munich, under which the latter relinquishes any claim to this lot.







49



49

**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 stamped with the crowned C tax marks for 1745-49, applied at the rear with two leafy branches applied with porcelain flowers, 18.8cm high (her head probably restuck) (2)

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

50

**A MEISSEN OLIVE-GREEN-GROUND TEA CANISTER AND COVER, CIRCA 1735**

Reserved with four quatrelobe panels depicting European landscape and *Kauffahrtei* scenes in puce camaieau, flanked by flowering branches of *indianische Blumen*, the cover with a similar scene and flowering branches, 11cm high, faint traces of crossed swords mark in blue (very minor wear) (2)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500

51

**A MEISSEN BLUE-GROUND TEACUP AND SAUCER, CIRCA 1740**

Each reserved with quatrelobe panels painted with figures and buildings in landscapes, within elaborate cartouches of brown-edged gilt scrollwork and flowers on trellis brackets, gilt foliate scrollwork borders to the rims, the cup interior with a circular landscape vignette, crossed swords marks in underglaze-blue, impressed numeral to saucer (2)

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900



50



51



52



52

**A PAIR OF SILVER-MOUNTED MEISSEN OIL AND VINEGAR EWERS AND COVERS, CIRCA 1735-40**

Each painted with a continuous landscape scene depicting figures and buildings by a river, the rims with borders of gilt trellis panels filled with Böttger lustre, the footrims with borders of gilt foliate scrollwork, the handles and spouts embellished in gilding and enamels, the high domed covers with continuous landscape scenes, 20.5cm high, crossed swords marks in underglaze-blue (one ewer restored, some restoration to other, later silver mounts) (4)

£4,000 - 6,000

€4,500 - 6,800

US\$5,100 - 7,700

**Provenance**

Anon. sale, Christie's Geneva, 28 April 1978, lot 118;  
Giovanni and Gabriella Barilla Collection, Geneva, sold Sotheby's London, 14 March 2012, lot 152

53

**A MEISSEN HEXAGONAL TEA CANISTER AND COVER, CIRCA 1725-30**

Each panel painted with a *Kauffahrtei* scene depicting merchants and their wares by a quayside between moulded gilt ribs, the cover with a gilt scrollwork motif, 10cm high, crossed swords mark in blue, gilt T. to both (cover restored, gilding retouched on canister)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



53



54



55

54

**A MEISSEN WASTE BOWL, CIRCA 1735**

Each side painted with a *Kauffahrtei* scene of merchants and their wares by a quayside, within a gilt scrollwork cartouche filled with Böttger lustre and embellished with purple and iron-red scrollwork, a similar cartouche in iron-red to the inside, the sides with sprays of *indianische Blumen*, the rims with gilt borders of scrollwork and trellis panels, 15.5cm diam., crossed swords mark in underglaze-blue, gilt 23. and unidentified impressed Dreher's mark \*

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

55

**A MEISSEN FIGURE OF THE PIEDMONTESE PIPER, CIRCA 1745**

Modelled by J.J. Kaendler, wearing a wide-brimmed hat, blue patterned doublet and white fur-trimmed cloak, playing the bagpipes, the base applied with leaves and flowers, 24.2cm high, crossed swords mark in underglaze-blue (restored)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

The model is based on the engraving 'Le Romain' from 1739 after Jacques Dumont.

Other examples are illustrated in R. Rückert, *Meissener Porzellan 1710-1810* (1966), no.893, and M. Eberle, *Cris de Paris - Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), p.38.



56

56  
**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)

£5,000 - 7,000  
 €5,600 - 7,900  
 US\$6,400 - 9,000

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



57

57  
**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)

£4,500 - 5,500  
 €5,100 - 6,200  
 US\$5,800 - 7,000

Eberlein's work records for August 1746 state: '1 Figur, ein Indianisch Weibel 3/4 Elle grosz 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).



58

**A PAIR OF MEISSEN FIGURAL SWEETMEAT BOXES AND COVERS, CIRCA 1755**

Both seated with over-sized lemons on their laps, the shepherdess wearing a puce bodice and a skirt decorated with *indianische Blumen*, a sheep at her feet, the shepherd wearing a floral coat, a hound and two sheep beside him, the bases moulded with gilt-edged scrollwork and applied with leaves and flowers, 28.3cm high, crossed swords marks in underglaze-blue to the rear of the bases (one cover restored with minor losses, some restoration) (4)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800



59

**TWO MEISSEN CHARIOT FIGURES OF NEPTUNE AND VENUS  
CIRCA 1750-55**

Each seated on a gilt-edged, shell-moulded chariot, Venus holding a mirror and wearing floral yellow drapery with jewelled straps, attended by Cupid and with two doves at the front, Neptune wearing puce-lined yellow floral drapery, holding a trident and attended by a winged triton holding a conch shell, *18.5cm and 19.5cm high*, crossed swords marks in underglaze-blue (some restoration) (2)

£4,000 - 6,000

€4,500 - 6,800

US\$5,100 - 7,700



60



61



62

60

**A MEISSEN 'CAFÉ-AU-LAIT'-GROUND HAUSMALER TEA CANISTER AND COVER, CIRCA 1750-60**

Of arched rectangular form with moulded ribs, painted in the workshop of F.J. Ferner, each side with a European landscape scene including figures, the shoulder with gilt foliate scrollwork, the cover similarly decorated, 13cm high, crossed swords mark in blue (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

61

**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)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500





62

**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)

£3,000 - 4,000  
 €3,400 - 4,500  
 US\$3,800 - 5,100

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.

63

**A MEISSEN HAUSMALER TANKARD, THIRD QUARTER 18TH CENTURY**

Painted in the workshop of F.F. Meyer of Pressnitz with a crowned armorial shield supported by a lion on a ledge with drapery inscribed 'JH', flanked by two landscape vignettes depicting Hanswurst figures with hounds, between bands of dense gilt foliate scrollwork, the handle edges in gilding, mounted with a later silver cover, 23cm high overall, crossed swords mark in blue (haircrack around top of handle)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

A similarly decorated tankard, with the same armorial was sold by Hugo Helbing, Munich, 8 May 1930, lot 82, and is published by G. Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler*, vol. II (1925), ill. 277-279.

63



(reverse)



64

64

**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)

£4,000 - 4,500

€4,500 - 5,100

US\$5,100 - 5,800



65

**TWO MEISSEN SALTS, CIRCA 1745-50**

Moulded with 'Gotzkowsky Relief' of flower panels alternating with sprays of finely painted Holzschnittblumen, scattered insects to the top and gilt crosshatch borders to the rims, on gilt shell-shaped feet, 18cm wide, crossed swords marks in underglaze-blue (minor chips to feet and minor rubbing) (2)

£3,000 - 5,000

€3,400 - 5,600

US\$3,800 - 6,400



65

Several services decorated in this style were made during the second half of the 1740s, including in 1747 a dessert service for Louis XV and an extensive dinner and dessert service for the Marquis d'Argenson; the description of the latter corresponds to the decoration on the present lot - see S. Schwartz/J. Munger, Gifts of Meissen Porcelain to the French Court, 1728-50, in M. Cassidy-Geiger (ed.), Fragile Diplomacy (2008), p. 153.



66

**66  
A MEISSEN FIGURE OF A GREEK MUSICIAN PLAYING  
THE MANDOLIN, MID 18TH CENTURY**

Playing the mandolin, wearing a hat, white coat, yellow waistcoat and pink breeches, on rectangular base, *20.3cm high*, crossed swords mark in underglaze-blue to the rear of the base (restored)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

The model and its counterpart are illustrated in L. and Y. Adams, *Meissen Portrait Figures* (1987), p.170.



67

**67  
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)

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



68

68

**A MEISSEN CYLINDRICAL CHOCOLATE POT AND COVER, MID 18TH CENTURY**

Painted with a landscape vignette depicting peasants on each side, and scattered flower sprigs, the scroll-moulded spout and handle terminal gilt, the rim with a band of gilt scrollwork, the flat cover with two small vignettes and a gilt branch finial with flower terminals, mounted with a turned wooden handle, *19cm high*, traces of blue crossed swords mark, gilt numeral 15. to both, impressed 23 (minor losses to gilding) (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



69

69

**A MEISSEN FIGURE OF A PILGRIM, CIRCA 1760**

Wearing a puce coat embellished with purple and gilt floral motifs, a black cape with scallop shells, yellow breeches and iron-red sandals, his yellow hat under his arm, holding a stick with a gourd over his right shoulder, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *18.2cm high*, crossed swords mark in underglaze-blue to the rear of the base (heavily restored)

£600 - 800

€680 - 900

US\$770 - 1,000

**Provenance**

Anon. sale in these rooms, 3 December 2008, lot 218



70

**A MEISSEN DESSERT PLATE FROM THE 'SCHWERIN' SERVICE, CIRCA 1762-63**

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

70

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

**Provenance**

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

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, and another in the Britzke Collection Part II, 22 June 2017, lot 123.

71

**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)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500



71



72

72

**FIVE MEISSEN MINIATURE CUPS, MID 18TH CENTURY**

Each of quatrelobe shape with elaborate scrollwork handle heightened in gilding, four painted with sprays of *deutsche Blumen* and one with *Holzschnittblumen*, four with moulded basketwork borders to the gilt rims, 3.4cm high, crossed swords marks in underglaze-blue, impressed numerals and red inventory marks (5)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



73

73

**A MEISSEN SMALL COFFEE POT WITH ASSOCIATED COVER, MID 18TH CENTURY**

Painted with a gilt scrollwork trellis pattern edged in iron-red, the cover similarly decorated with a flower finial, the double-scroll handle with Buddhist symbols, 18.5cm high, crossed swords mark in underglaze-blue, impressed 11 (minor damage) (2)

£500 - 600

€560 - 680

US\$640 - 770

A rectangular tea canister from the same service was sold in these Rooms, 11 December 2013, lot 202.



74



74

**TWO MEISSEN LEAF-SHAPED DISHES, CIRCA 1745-50**

Moulded with 'Gotzkowsky Relief' relief pattern and painted with flower sprays, gilt crosshatch borders to the rims, each with a gilt scrollwork thumbpiece, 24.2cm across, crossed swords marks in underglaze-blue (one with restored tip of thumbpiece and small restored rim chip) (2)

£3,000 - 5,000  
 €3,400 - 5,600  
 US\$3,800 - 6,400

See footnote for lot 65.

75

**A MEISSEN MODEL OF A BOLOGNESE TERRIER, CIRCA 1820-30**

After the model by J.J. Kaendler, naturalistically modelled and coloured in shades of brown, 15cm high, crossed swords mark in underglaze-blue, model number C.26, impressed mark C:26 (restoration to extremities)

£600 - 800  
 €680 - 900  
 US\$770 - 1,000



75



76

76

**A MEISSEN FIGURE OF A LADY AT A SPINNING WHEEL,  
CIRCA 1760**

Seated in a high-backed, gilt-edged armchair holding a book in her right hand, a spinning-wheel on a gilt-edged table to her side, wearing a jacket decorated with *indianische Blumen*, a purple skirt decorated with flowers and a yellow cloak, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 17.2cm high, crossed swords mark in underglaze-blue (spindle restuck, haircrack)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

Anon. sale in these rooms, 23 May 2012, lot 121

The model is after the engraving 'Les amusements de la vie privée' by Louis Surugue of 1747, which is after the painting by Chardin of 1746. For the example in the Ansbach Residence, see R. Rückert, Meissener Porzellan 1710-1810 (1966), no. 1024.

77

**A MEISSEN FLOWER-ENCRUSTED TUREEN AND COVER,  
CIRCA 1740-45**

Modelled by J.J. Kaendler, of lobed oval form, applied with gilt-edged double-scroll handles with coloured goat's head terminals, the cover surmounted by a gilt-edged crown finial, applied with scattered flowers and leaves and painted with scattered insects, 33cm across handles; 32cm high, crossed swords mark in blue, impressed 25 (the tureen restuck, small chips to applied flowers) (2)

£1,500 - 2,500  
€1,700 - 2,800  
US\$1,900 - 3,200

The tureen form was originally modelled by Kaendler in 1733 and renewed in 1740. Similarly decorated pieces from a tea and coffee service in the Munich Residence, and a circular tureen, cover and stand in the Bavarian National Museum, are illustrated by R. Rückert, Meissener Porzellan 1710-1810 (1966), nos. 657-664.





77

78

**A MEISSEN MODEL OF A DRUNKEN FISHERMAN, CIRCA 1745**

Modelled by J.J. Kaendler, wearing a yellow hat and green jacket, several fish peeking out of his white shirt, a bag slung over his shoulder and a fish in each hand, the base applied with leaves, flowers and mushrooms, 18.2cm high, traces of crossed swords mark in blue (left arm restuck through elbow)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

Kaendler's Taxa from December 1738 states: '1 Fischer mit aufgewickelten Bein Kleidern, die Fische so er gefangen, trägt er theils in seinem Busen, Schubsacken und Händen, auf dem Rücken hat er einen Kober, worinnen Krebße, welches alles zu sehen, und neben sich hat er einen Fischreiber liegen.' [1 fisherman with bunched trousers, having caught the fish like this, partially carried in his breast, pocket and hands, on his back he has a bag, in which are crabs, which is all visible, and next to him lies a fishing basket.]; quoted in R. Rückert, Meissener Porzellan 1710-1810 (1966), p.174, no.917.



78

79

**TWO LARGE MEISSEN ALLEGORICAL GROUPS OF AUTUMN AND WINTER, CIRCA 1755**

Modelled by Johann Joachim Kaendler, Winter modelled as a winged figure of Saturn flanked by Hebe raised by a mass of clouds, the first carrying an oval cartouche with moulded flowers enclosing a picture of an ice skating couple, the moulded base also with cartouches of a winter scene to the front and kingfisher to the reverse, Autumn with Bacchus and Diana seated amongst clouds, Bacchus holding grapes, Diana with her attributes of bow and arrow, the scenes on cartouche and base depicting children drinking, the reverse of the base with a floral spray, *33 and 34 cm high*, crossed swords in underglaze-blue to 'Autumn' (some old restoration) (2)

**£5,000 - 7,000**

**€5,600 - 7,900**

**US\$6,400 - 9,000**

After the cartoons made by Lebrun in 1662 for the large tapisseries produced by the second Manufacture des Gobelins for Louis XIV.

Two groups from this series, Spring and Winter, are amongst the few pieces of Meissen porcelain mentioned in the historic archives of the Prussian Royal Collection. For a complete discussion of the Meissen ordered for Prussia by Frederick the Great, including these groups, see S. Wittwer, *Friedrich der Grosse und das Meissener Porzellan*, in *Keramos* 208 (2010).





80



81

80  
**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)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500

81  
**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)

£1,200 - 1,800  
 €1,400 - 2,000  
 US\$1,500 - 2,300



82

82 \*  
**A MEISSEN SMALL CHOCOLATE POT AND COVER, CIRCA 1745**

Of globular form moulded with basketwork rims, painted with scattered flower sprigs (*deutsche Blumen*), applied with gilt-edged side scroll handle and scroll-moulded spout, the cover with a flower finial, 9cm high, crossed swords mark in underglaze-blue (small chips to cover) (2)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500



83

83  
**A MEISSEN TWO-HANDLED ECUELLE, COVER AND STAND, CIRCA 1750**

Each piece moulded with a trellis ground enclosing blue florets and reserved with two moulded and coloured scrollwork cartouches painted with Watteauesque figures in landscape vignettes against a gold ground, the branch handles with flower terminals, the stand painted with a flower spray in the centre, the cover with a flower finial, *the stand: 23.3cm across*, crossed swords marks in underglaze-blue, impressed numerals (gilt backgrounds later) (3)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500

84  
**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)

£3,000 - 4,000  
 €3,400 - 4,500  
 US\$3,800 - 5,100

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), in Keramos 216 (2012), p. 20).



84



85

85

**A MEISSEN FIGURE OF A BALLAD SINGER FROM THE SAXON COURT, CIRCA 1755**

Modelled wearing a pink overcoat, gilt-edged yellow waistcoat embellished with flowers and lilac breeches, his black tricorn hat under his arm, holding a sheet of music in his left hand, on a gilt-edged scrollwork base with applied leaves and flowers, 13.3cm high, faint traces of crossed swords mark in blue (minor chips)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

Another example is illustrated in Patricia Brattig (ed.), Meissen Barockes Porzellan (2010), no. 38.

86

**A MEISSEN FIGURE OF A SHEPHERD WITH A SHEEP, MID 18TH CENTURY**

Seated on a tree stump and holding a sheep on his lap, wearing a black hat, floral yellow tunic, turquoise breeches and a bag slung over his back, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 12.9cm high, crossed swords mark in underglaze-blue to the rear of the base (some restoration and chips, faint haircrack to base)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



86

87

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

Modelled by J.J. Kaendler, Pluto wearing a crown and a pale yellow and lilac cloak, carrying a struggling Proserpine on his shoulders wearing pink draperies embellished with *indianische Blumen*, the base moulded with gilt scrollwork and applied with leaves and flowers, 19cm high, crossed swords mark in underglaze-blue to the rear of the base (extensive restoration)

£600 - 800

€680 - 900

US\$770 - 1,000

A few different versions were made of this subject, see lot 84 for a larger one.



87

88



88

**THREE MEISSEN MODELS OF SHEEP, CIRCA 1755**

Each naturalistically coloured, two standing on a base applied with branches, leaves and flowers, the third smaller and lying down, 10.3cm high, crossed swords marks in underglaze-blue to the rear of the bases (some old restoration) (3)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

A white example of the standing sheep with its head on the left is illustrated in R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 1162.

89

**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)

£1,800 - 2,200

€2,000 - 2,500

US\$2,300 - 2,800

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.

89





90



91

90  
**A MEISSEN MINIATURE GROUP OF TWO FAUNS AND A MEISSEN MINIATURE MODEL OF A DOG, MID 18TH CENTURY**

The male and female fauns dancing beside foliate supports, on a base applied with leaves and flowers, the dog naturalistically coloured and scratching itself, 8cm and 4cm high, crossed swords mark in underglaze-blue to the rear of the base on the group, very faint traces of crossed swords mark in blue to dog (dog restored) (2)

£500 - 800  
 €560 - 900  
 US\$640 - 1,000

91  
**THREE MEISSEN MINIATURE FIGURES, MID 18TH CENTURY**

One a lady in a bonnet holding a fur-lined muff, another a gentleman in a tricorne hat holding a fur muff and the third a man with a walking stick and pouch at his side, 6.3cm high, crossed swords mark in underglaze-blue to the rear of the base (the lady) (the third badly damaged) (3)

£600 - 800  
 €680 - 900  
 US\$770 - 1,000

**Provenance**

Luise Hofmann Collection, sold in these Rooms, 16 May 2007, lot 62

92  
**A MEISSEN FIGURAL POTPOURRI VASE AND COVER, CIRCA 1755**

Modelled as a baluster vase on a rockwork base, moulded with a trellis ground, the front reserved with a trefoil panel painted with butterflies and insects, the shoulder pierced, each side applied with leafy flowering branches and a monkey holding a flower on the front, the base with a seated woman and putto flanking a flower basket, applied with leafy flowering branches and modelled with gilt-edged scrollwork around the edge, on four scroll feet, the pierced cover with a flower finial, 32.4cm high, crossed swords mark in underglaze-blue (some damage and restoration) (2)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500

A closely similar model was sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 5 February 1918, lot 23.



92





93

93

**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 and twelve cups and saucers, *the coffee pot and cover: 23.3cm high*, crossed swords marks in underglaze-blue, various impressed numerals (small chips) (34)

£6,500 - 7,500

€7,300 - 8,500

US\$8,300 - 9,600

94

**A MEISSEN GROUP OF PUTTI EMBLEMATIC OF MUSIC, CIRCA 1755**

Modelled with one putto reclining on the ground writing on a scroll, a horn lying behind him, the other putto holding a lyre and putting a laurel wreath on his companion's head, two Doves in front of them, the base applied with leaves and flowers and moulded with gilt-edged scrollwork, *12cm high*, crossed swords mark in underglaze-blue (two haircracks to base)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



94



95



96

95

**A MEISSEN TRIANGULAR TRAY WITH A HUNTING SCENE,  
CIRCA 1763-1774**

Painted with a landscape vignette of hunters of horseback and their hounds chasing a stag, the shaped rim with scattered flower sprays and gilt dentil border, 34cm wide, crossed swords mark and dot in underglaze-blue

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,200 - 4,500

96

**A MEISSEN MODEL OF A CROCODILE DEVOURING AN INFANT,  
CIRCA 1745**

Naturalistically modelled and coloured, the base applied with leaves and flowers, 30.5cm long, faint traces of crossed swords mark in blue (some restoration)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500



97

**A COLLECTION OF SIX MINIATURE MEISSEN EQUESTRIAN HUNTING FIGURES, MID 18TH CENTURY**

Each of a figure on horseback, one of a female rider, the bases applied with leaves and flowers, *the largest: 9.4cm high*, crossed swords marks in underglaze-blue and blue (some restoration) (6)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

98

**A MEISSEN HUNTING GROUP, MID 18TH CENTURY**

Modelled by J.J. Kaendler of a wild boar being hunted by two dogs in front of a leafy tree, the base applied with leaves, *24.5cm high*, crossed swords mark in underglaze-blue (some restoration)

£2,500 - 3,500  
 €2,800 - 3,900  
 US\$3,200 - 4,500

Another example is illustrated in Carl Albiker, *Die Meissener Porzellantiere im 18. Jahrhundert* (1959), no. 196. It seems the group was originally modelled for the Bishop of Olmütz. Kaendler's work records from Mai 1746 state: '*Für den Bischoff von Olmütz 2 kleine Jagdhunde meistens fertig poussiret, desgl. auch ein dazu verlangtes wildes Schwein.*' [for the Bishop of Olmütz 2 small hunting dogs repaired, likewise also a desired wild boar]. In June 1746 he also wrote: '*1 Jagdgruppe im Modell zerschnitten und zum abformen befördert für den Bischof von Olmütz.*' [1 hunting group cut up and prepared for casting for the Bishop of Olmütz]; both quoted in Albiker (1959), p.23.



98



100



99



99

**TWO MEISSEN FIGURES OF A LADY WITH BIRDCAGE AND A MAN OFFERING HER CHERRIES, CIRCA 1763-74**

She wearing a pink bodice, blue shawl and yellow skirt with puce flowers, holding a birdcage with a sheep at her feet, he wearing a pink cloak, white coat with blue flowers and brown breeches, holding a basket of cherries, a bunch of cherries in his right hand and a dog at his feet, the bases moulded with gilt scrollwork and applied with leaves and flowers, 27.5cm high, crossed swords marks and dot in underglaze-blue (some restoration) (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

100

**A MEISSEN GROUP ALLEGORICAL OF 'TASTE', CIRCA 1763-74**

Modelled by Carl Christoph Punct, as an elegantly-dressed couple, the lady holding a goblet with pastries gathered in her apron, her companion seated on a leafy tree-stump pouring wine, with a basket containing two bottles at his feet, the pierced, gilt-edged scrollwork base applied with leaves and flowers, 19.5cm high, crossed swords mark and dot in underglaze-blue (some chips to leaves)

£1,200 - 1,800

€1,400 - 2,000

US\$1,500 - 2,300



101



102



101

**A MEISSEN GROUP ALLEGORICAL OF HEARING,  
CIRCA 1763-74**

Modelled by Carl Christoph Punct as an elegant couple, the lady seated holding a bird in a gold hoop, the gentleman standing in front of a leafy tree stump and holding goat bagpipes, a monkey seated between them playing a flute, on a pierced and gilt-edged scrollwork base, 19.5cm high, crossed swords mark and dot in underglaze-blue, incised model number Z 974 (some restoration)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

102

**A PAIR OF MEISSEN TWO-HANDLED VASES, CIRCA 1763-74**

Each applied with blue and gilt flower garlands holding up a moulded curtain on each side, moulded scrollwork to the rims heightened in gilding and blue enamel, the scrolling handles with a male and female mask, the foot with moulded fabric garlands and a border of gilt flowerheads, 19.8cm high, crossed swords and dot marks in underglaze-blue (minor chips and some rubbing) (2)

£4,500 - 5,500  
€5,100 - 6,200  
US\$5,800 - 7,000

103

**A MEISSEN FIGURE OF A NYMPH MOUNTED AS A WRITING SET, CIRCA 1760**

The reclining nymph leaning on a jug spilling water, a yellow cloth embellished with *indianische Blumen* draped around her, the ormolu base with two porcelain inserts and a branch behind the figure ending in a porcelain candle sconce, 16.5cm high (restoration to her foot)

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,600 - 3,800



103





**A Highly Important Gold-Mounted  
Du Paquier Tureen, Cover  
and Stand from the Imperial  
Court of Charles VI**

104 \*

**A HIGHLY IMPORTANT GOLD-MOUNTED DU PAQUIER  
TUREEN, COVER AND STAND, 1735-40**

Each painted with elaborate patterns of scroll and strapwork enclosing fan-shaped motifs and flanked by flower baskets, radiating from a central chrysanthemum head on the stand, inside bowl and inside cover, the sides of the bowl and the cover with similar decoration incorporating trellis panels, below a band of baldachins and scrollwork on the bowl, the inside rim of the bowl with a band of trellis reserved with chrysanthemum flowers and panels with a fan flanked by scrollwork, the reverse of the stand with a band of scroll- and strapwork panels enclosing fan and floral motifs, the bowl and cover each mounted in gold with a cage of pierced scroll- and strapwork enclosing, on the bowl, two cartouches chased in low relief with putti and sea creatures, and on the cover two similar scenes alternating with architectural vignettes, the mounts on the rims of the bowl and stand including panels of pierced scroll- and strapwork to the corners, the bowl with two scroll handles, the base of the finial chased with trellis panels alternating with tiny landscape vignettes, *the stand: 25.3cm across; the bowl and cover: 19cm across handles and 13cm high* (the finial a later replacement, some rubbing to enamels inside bowl, one handle loose from mount at base (3)

**£150,000 - 200,000**

**€170,000 - 230,000**

**US\$190,000 - 260,000**

**Provenance**

By repute, a gift from the Holy Roman Emperor, Charles VI, to one of the Imperial Princesses, probably Maria Theresia, and used as a Holy Water Stoop in the Hofburgkapelle in Vienna;

By 1804 (or 1814), in the possession of a noble family;

W. Gloose, Altona (by 1929);

With Kunstantiquar Wilhelm Gloose, Berlin;

Dr. Albert Kocher Collection, Bern (acquired from the above in 1935);

The collection of a European Nobleman;

Thence by descent to the present owner

**Literature**

Max Sauerlandt, *Edelmetallfassungen in der Keramik* (1929), pls. 35 and 36;

John Hayward, *Viennese Porcelain of the Du Paquier Period* (1952), fig. 31b (the bowl and cover only);

M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), cat. no. 336, fig. 3:21







Sale catalogue, Ball & Graupe, Berlin, 15 March 1933, lot 65



Gold-mounted small tray with a porcelain and a glass beaker Du Paquier period, 1735-40, gift of Irwin Untermyer ©The Metropolitan Museum of Art.



Bonhams London, 17 June 2015, lot 60

#### GOLD-MOUNTED DU PAQUIER PORCELAIN FOR THE IMPERIAL COURT OF CHARLES VI

This is the most elaborate and sumptuous of the few examples of gold-mounted Du Paquier porcelain to survive, of which Meredith Chilton has noted: “[they] are the ultimate expression of the value that was placed on porcelain as a rare material of great desirability” (Chilton/Lehner-Jobst, vol. I, p. 245). Most, if not all are thought to have been gifts from the Holy Roman Emperor, Charles VI.

Of these, most were probably gifts to the Russian royal family:

- a tureen, cover and stand with jewelled gold mounts incorporating cameos still in the Hermitage Museum (Chilton/Lehner-Jobst, cat. no. 335)
- a beaker on a gold salver with pierced mount in the Hermitage Museum (Chilton/Lehner-Jobst, cat. no. 87)
- a gaming box with jewelled gold mounts formerly in the Hermitage and now in the Art Institute of Chicago (Chilton/Lehner-Jobst, cat. no. 383)
- a gold-mounted perfume set in the Bayerisches Nationalmuseum, Munich, also formerly in the Hermitage.

Otherwise, only a gold-mounted small tray with a porcelain and a glass beaker in the Metropolitan Museum, New York (Chilton/Lehner-Jobst, cat. no. 87), and a set of three gold-mounted flasks in a lacquer case, in the possession of the Habsburg family until 1918 (sold in these Rooms, 17 June 2015, lot 60, Chilton/Lehner-Jobst, cat. no. 124) are recorded in the literature. Two examples of Asian porcelain with similar mounts are recorded in the literature: a Japanese Imari covered bowl, circa 1680-1720, in the Munich Residence (F. Ulrichs, *Die ostasiatische Porzellansammlung der Wittelsbacher in der Residenz München* (2005), p. 68 (the mounts tentatively attributed to Augsburg); and a Chinese *famille rose* covered bowl with pierced gold mounts and very similar handles to the present lot, sold by Ball & Graupe, Berlin, 15 March 1933, lot 65.

Earlier scholars such as E.W. Braun, Max Sauerlandt and Ludwig Schnorr von Carolsfeld were all of the opinion that such finely pierced gold mounts were made in Vienna for the Court, and that this explained the absence of goldsmith's or assay marks.



*'The ultimate expression of value placed on porcelain as a rare material of desirability'*

- Meredith Chilton



Prof. Dr. Ludwig Schnorr von Carolsfeld (1877-1945), Director of the Schlossmuseum, Berlin



Dr. Albert Kocher (1872-1941)

*'The whole is a real jewel,  
a museum piece of the first rank'*

- Ludwig Schnorr von Carolsfeld (1935)

#### **DR. ALBERT KOCHER AND PROFESSOR LUDWIG SCHNORR VON CAROLSFELD**

The Swiss collector, Dr. Albert Kocher (1872-1941), much of whose collection is now in the Historisches Museum, Bern, was one of the great collectors of 18th-century porcelain. The quality of his collection is comparable to his great contemporaries, Hermine Feist, Catalina von Pannwitz and Fritz Mannheimer, in no small part thanks to the advice of the Director of the Schlossmuseum in Berlin, the renowned art-historian and porcelain scholar, Professor Ludwig Schnorr von Carolsfeld (1877-1945). Kocher placed great value on Schnorr von Carolsfeld's advice and consulted him before making any important acquisitions. This exceptional Du Paquier tureen was brought to Kocher's attention by Schnorr von Carolsfeld in January 1935, when the latter sent him Max Sauerlandt's 1929 book on mounted ceramics in which it is illustrated. In his accompanying note, Schnorr von Carolsfeld observed: *'Das Ganze ein wahres Bijou, ein Museumsstück ersten Ranges, das eigentlich nach Wien gehörte. Wir liebäugeln schon seit einiger Zeit mit der Terrine, aber nur platonisch!'* [The whole is a real jewel, a museum piece of the first rank, that actually belongs in Vienna. We have been admiring the tureen for some time, but just platonically].

...farbe, gespannt. Die Aussenseiten der Terrine und des sind ebenfalls sehr ähnlich dekoriert: es wechseln eisenrot & mit goldenen Rosetten besetzte Felder und Blumenkörbechen, ein von symmetrischem Laubwerk in Purpur und Violett. Den unteren

Die bei Gauerlandt, Edelmetallfassungen in der Keramik, abgebildete Terrine ist ein ganz einzigartiges Kunstwerk, das nichtes Ähnliches an die Seite gestellt werden kann. Sie ist ebenso einzigartig wie das berühmte chinesische Deckelgefäß aus Seladonporzellan mit deutscher Silberfassung des 15. Jahrhunderts für den Grafen von Katzenlinbogen, jetzt im Landesmuseum in Kassel.

Berlin N. 62, den 8. März 1935.  
Fürstgrafenstr. 22 Barbarossa 4795

Berlin d. 8. Februar 1935.

Prof. Dr. L. Schworow, Carolinfield

Sehr geehrter

STAATLICHE MUSEEN  
SCHLOSSMUSEUM

FERNSPRECHER:  
Direktor: E. Knappebach 4199  
Verwaltung: 4509

BERLIN C. 1. den 1. Febr. 35.  
Schloßfreiheit 1

STAATLICHE MUSEEN  
SCHLOSSMUSEUM

FERNSPRECHER:  
E. E. Knappebach 4100  
4504

BERLIN C. 1. den 9. Februar 35  
Schloßfreiheit 1  
Jahrb. 14. 1935.

Sehr geehrter Herr Doktor!

Jahresgaben für Doktor!

Herzlichen Dank für Ihre Briefe  
u. gest. Briefe. Wäre mir ein  
Merkmal, wenn Sie mir die  
Du Paquier - Terrine schicken,  
denn ich würde sie gerne  
auf meine Sammlung in  
Hamburg aufnehmen. Ich  
würde sie gerne in meine  
Sammlung aufnehmen. Ich  
würde sie gerne aufnehmen.  
Ich würde sie gerne aufnehmen.  
Ich würde sie gerne aufnehmen.

Mein Versprechen, Ihnen Originalphotos und ein Gutsachten über die köstliche kleine Du Paquier-Terrine zu schicken, löse ich heute ein, nachdem ich das Original nochmals einer genauen Untersuchung unterzogen habe. Den Besitzer habe ich erst jetzt sprechen können, auch mußten neue photographische Abzüge in Hamburg bestellt werden.

Von der reizvollen farbigen Erscheinung kann man sich nach der Photographie nur schwer eine Vorstellung machen. Bei der starken Tiefdimension der Terrine, die in natürlicher Größe wiedergegeben ist, mußte auf gleichmäßige Schärfe verzichtet werden, das macht sich besonders bei der in Original außerordentlich präzisem Goldschmiedearbeit bemerkbar. Für die Schönheit und Entstehungsgeschichte möchte ich mich auch die Provenienz aus Kaiserfeld. Dafür nur aus dem einer Beine Kaiser- Theresia ge- Bestandteile) unserer heiden zu-

Nachdem ich die Zeichnung in Berlin & ich Ihnen gerne noch ein Paquier-Terrine mit 800 (fünfeinhalbseitig)

in St. Petri  
schüssel  
wunder-  
fassung



Abb. 33. Wiener Du Paquier-Deckelschale in durchscheinender Goldfassung - Anna, Sammlung W. Glöckle

Mit dem Eindringen des Rokoko werden solche Edelmetallfassungen auch beim Porzellan selten, schließlich verschwinden sie ganz. An die Stelle des vergoldeten Silbers tritt nun ebenso wie bei den Fassungen des chinesischen auch bei dem europäischen Porzellan in Deutschland und vor allem in Frankreich die gegossene, ziselierte und vergoldete Bronze, in Frankreich entfaltet mit den China-, Meissen- und Sevres-Fassungen von Jean-Claude-Thomas Duplessis († 1783), Pierre-Philippe Thomire u. a. auch auf diesem Gebiet erst den ganzen Reichtum seiner künstlerischen Phantasie. Bisweilen werden



Abb. 34. Unterschlüssel zu der Wiener Deckelschale Abb. 33.

die Einzelfiguren und Figurengruppen, meist von Meißener, bisweilen auch von Vincennes-Porzellan erst durch die formbewegten Goldbronze Fassungen, deren Reiz in dem dichten Nebeneinander körnig aufgerauter, scharf zisellierter und fließend blank polierter Flächen besteht, zu einem szenisch wirkenden Ensemble verbunden.

In Vincennes, der „Manufacture de Porcelaine forme de Saxe“, wurde die Fabrikation der „fleurs“, jener zu Blütenhauben und Guirlanden montierten weißen oder in den natür-



105



106



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105

**A GERMAN PORCELAIN ETUI, CIRCA 1763**

Decorated with cartouches enclosing peasant scenes edged with moulded scrollwork and heightened with blue scrolls and gilt scrollwork, scattered flower sprays between cartouches, the top and bottom with an inscription in black *Wir Dienen dem König / Uns Dienen Die Bauern* [we serve the King / the farmers serve us], with a gilt metal mount engraved 'I. E. v. W. d. 11 Apr. 1763', 12.2cm long (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

106

**A MEISSEN ETUI, MID 18TH CENTURY**

Painted with scattered sprays of *deutsche Blumen* and moulded with alternating geometric bands, mounted with a later gilt-metal mount embellished with an enamel band inscribed 'MES DESIRS SONT COURONNES', 12.3cm long (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

107

**A MEISSEN PIERCED BRUSH BACK, CIRCA 1760, TOGETHER WITH A NEEDLE CASE, 19TH CENTURY**

Of lobed hexagonal form, pierced with a central section of flower heads and looped trellis, surrounded by six cartouches moulded with gilt-edged scrollwork and painted with loose sprays of European flowers, the gilt metal-mounted needle case in the shape of an arm holding grapes, *the brush back: 10cm across*, faint crossed swords mark in underglaze-blue to brush back (2)

£500 - 700

€560 - 790

US\$640 - 900

**Provenance (the brush back):**

The Luise Hofmann Collection, sold in these Rooms, 16 May 2007, lot 55



107



108



109



110

108

**A GERMAN PORCELAIN CANE HANDLE, CIRCA 1760-70**

Tau-shaped with a lion's head terminal, moulded with scrollwork edged in purple and embellished in gilding with trellis panels at the sides, painted with sprigs of purple flowers, mounted with a gilt-metal collar, 11cm across (scattered minor wear to enamels)

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900

109

**A FÜRSTENBERG CANE HANDLE, CIRCA 1755-60**

The handle moulded with shells and rocailles at each end, the stem painted with a continuous scene depicting a woman and man in a landscape, the top of the handle decorated with a polychrome rocaille cartouche, 13cm long

£1,200 - 1,800  
 €1,400 - 2,000  
 US\$1,500 - 2,300

Another example of this shape with a similar continuous scene and cartouche is illustrated in Michael Unterberg, *Frühes Fürstenberger Porzellan* (2010), no. 171 and ill. 289.

110

**A SMALL PARIS, DARTE FRÈRES, GILT-METAL MOUNTED TOPOGRAPHICAL PORCELAIN BOX, FIRST QUARTER 19TH CENTURY**

The cover painted with a view of the Tuileries, surrounded by a gilt band finely tooled and polished, inscribed 'Château des Tuileries', the underside with circular alternating blue and tooled gilt bands, the interior gilt, 6cm diam. (2)

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$1,900 - 2,600



111



111

111

**A GERMAN GOLD-MOUNTED CIRCULAR SNUFF BOX, CIRCA 1760-70**

Of slightly tapering form, moulded basketwork handles and painted with a basketwork ground, reserved on the cover with a circular panel with dense floral ground, the inside cover painted with a landscape scene depicting two sheep in the foreground and a distant castle, *5.6cm diam.*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

Anon. sale, Sotheby's London, 29 March 1976, lot 119;  
Dr Anton C.R. Dreesmann Collection (acquired in the above sale);  
His sale, Christie's London, 11 April 2002, lot 785;  
Private European Collection

112

**A FÜRSTENBERG GILT-METAL-MOUNTED OVAL SNUFF BOX, CIRCA 1755-60**

Of bombé form, finely moulded with foliate scrollwork forming two wide and two narrow panels enclosing landscape scenes painted in iron-red depicting buildings in landscapes, the cover similarly moulded with a single panel, the interior undecorated, *8cm across; 8cm high*

£2,200 - 2,800

€2,500 - 3,200

US\$2,800 - 3,600

See M. Unterberg, *Frühes Fürstenberger Porzellan* (2010), pp. 167ff., for a discussion of Fürstenberg snuff boxes. Another smaller snuff box of a similar shape is illustrated by B. Beaucamp-Markowsky, *Boîtes en Porcelaine des manufactures européennes au 18e siècle* (1985), cat. no.246.



112





## The Sperling Collection of Nymphenburg porcelain and South German Faience

My wife and I started collecting porcelain in 1965. From the beginning, Dr. Rainer Rückert accompanied us on our journey and with his help our purchases grew into a collection, which Dr. Rückert dubbed the "Dr. SP. Collection, Munich". Later we even seemed to surpass his expectations. Our early Nymphenburg pieces decorated in ikat textile pattern ('Atlasmuster') he described as the largest collection of its type. The service in lot 149 was even considered the most extensive early coffee service of that pattern.

On behalf of my late wife I would like to thank Dr. Rainer Rückert for all his help and support.

Dr. Heimo Sperling, Munich



113

113

**AN ANNABERG STONEWARE PEWTER-MOUNTED JUG, LATE 17TH CENTURY**

The pear-shaped body moulded with panels of a diamond-pattern ground alternating with painted panels with polychrome motifs, the front with the busts of a couple, foliate borders, embellished in enamels and gilding, the rims with striped borders, the pewter cover with ball thumbpiece inscribed and dated 'M.S. 1700', 24.8cm high (some flaking to enamels and gilding)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

114

**A MUSKAU STONEWARE PEWTER-MOUNTED JUG, SECOND HALF 17TH CENTURY**

The pear-shaped body incised and applied with a dark-blue glaze with a band of floral panels above a band of incised lines to the lower body, the pewter cover unmarked, 25cm high

£600 - 800

€680 - 900

US\$770 - 1,000



114

115

**AN ANNABERG STONEWARE PEWTER-MOUNTED JUG, LATE 17TH CENTURY**

The pear-shaped body moulded with panels of a diamond-pattern ground alternating with diagonal lines divided by raised borders, the front with a male bust, foliate borders, embellished in enamels and gilding, the rims with striped borders, the pewter cover with ball thumbpiece dated 'A.M.K. 1789', 26.3cm high (restuck section to rim)

£700 - 900

€790 - 1,000

US\$900 - 1,200



115



116

116

**A LARGE BAYREUTH CHARGER, CIRCA 1740**

With pie-crust rim, decorated with two birds seated on a fruit basket under a stiff leaf and scrollwork edge around the well, the rim with cartouches of symmetric flowers alternated by dense fields of floral design, 34cm diam, BK in blue (large restored crack)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

117

**A THURINGIAN FAIENCE PEWTER-MOUNTED TANKARD, CIRCA 1740**

Painted in manganese with a figure riding a blue goat, flanked by ochre flowers with yellow stems and green leaves, the handle with blue stripes, the pewter cover with ball thumbpiece, 26.5cm high

£700 - 900

€790 - 1,000

US\$900 - 1,200



117

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



118

118

**A NUREMBERG FAIENCE PEWTER-MOUNTED TANKARD,  
CIRCA 1730**

Painted in dark-blue on a pale-blue ground with a depiction of the Madonna Immaculata, enclosed by floral scrollwork flanked by flowers, the handle with a floral motif, the pewter cover incised 'A.E.' on the top within a foliate wreath, ball thumbpiece, 22.3cm high

£700 - 900

€790 - 1,000

US\$900 - 1,200

119

**A NUREMBERG FAIENCE PEWTER-MOUNTED TANKARD,  
CIRCA 1730**

Decorated with a blue ground reserved with yellow-edged quatrelobe cartouches enclosing flowers on a a mottled manganese ground surrounded by foliate motifs, mounted with a pewter cover depicting a circular scene of Jesus on the cross, 24cm high, K :. in manganese

£600 - 900

€680 - 1,000

US\$770 - 1,200



119

120

**A SALZBURG FAIENCE PEWTER-MOUNTED TANKARD,  
CIRCA 1800**

Decorated in shades of blue in the style of Nuremberg with a bird seated on a flower basket, flanked by panels of foliate scrollwork, 22.8cm high

£600 - 900

€680 - 1,000

US\$770 - 1,200



120



121

121

**A HANAU FAIENCE CHARGER, CIRCA 1680-1700**

Of pleated shape, decorated with an elaborate bucolic landscape with figures in various pursuits, all surrounding a large centrally placed tree, 35cm diam. (tight haircrack)

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

A highly comparable pleated dish is illustrated in Uta Piereth et.al., Museum Deutscher Fayencen in Schloss Höchstädt (2010), p. 46.

The first German faience factory was founded in Hanau in 1661. The Dutch entrepreneurs Daniel Behaghel and Jacobus van der Walle asked for a license to produce 'Porcelain-Backerey'. Friedrich Casimir, Graf von Hanau was the first to react, and thanks to the participation of very capable Dutch workmen the factory soon achieved a high level of faience production.

122

**A BUNZLAU STONEWARE PEWTER-MOUNTED JUG, FIRST HALF 18TH CENTURY**

The globular body spirally-moulded, the unmarked pewter cover with incised 'C.W./ 1749', 22,5cm high

£500 - 700

€560 - 790

US\$640 - 900



122

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



123



124

123

**A NUREMBERG FAIENCE PLATE, CIRCA 1730**

Painted with a flower seated on sprigs of Asian flowers, the edge with scrollwork made up of roses, carnations and grape bunches alternating with various fruits including melon, grapes and apples, three spur marks to the reverse of the rim, 25.8cm diam (tight short haircrack, some abrasion to glaze on rim)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

124

**A BUNZLAU (SILESIA) BLUE-GLAZED PEWTER-MOUNTED STONEWARE JUG, 17TH CENTURY**

Spirally-moulded with a rope-twist handle, the interior covered with a green glaze, the pewter cover with spirally-moulded ball thumbpiece, 23.5cm high

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



125

**AN IMPORTANT NUREMBERG WALZENKRUG OR TANKARD  
BY GEORG FRIEDRICH KORDENBUSCH WITH A PORTRAIT  
OF MAXIMILIAN II EMANUEL, ELECTOR OF BAVARIA,  
CIRCA 1720-25**

The portrait of the Elector sees him standing in full suit of armor besides a table with the electoral Crown, running script reading 'Maxim. Eman. Churfürst in Bayern' around the body of the tankard, the contemporary tin cover with mounted edge reading *MELCHIOR PICHELMAIR M BANCHKNECH*, the cover with initials MHP crowned by an emblem of an axe under an electoral Crown, the handle also embellished with the tin mount, the circular thumbpiece with geometric pattern, 24.5cm high, K.: in blue for Georg Friedrich Kordenbusch to the base (narrow short glaze)

£4,000 - 6,000

€4,500 - 6,800

US\$5,100 - 7,700

**Provenance**

With Neumeister, 19 September 1975 no. 30, plate 3  
Property of a South German collector

**Literature**

Rainer Rückert, *Kurfürst Max Emanuel - Bayern und Europa um 1700* (1976), p. 326.

**Exhibited**

Munich, Schloss Schleissheim, 'Kurfürst Max Emanuel - Bayern und Europa um 1700', 2 July - 3 October 1976

Another, less elaborate example of the same scene painted by Georg Michael Tauber is in a German private collection, also illustrated in the above mentioned exhibition catalogue, cat.no. 750.



Maximilian II Emanuel, Elector of Bavaria (1662 – 1726), was a Wittelsbach ruler of Bavaria and a Prince-elector of the Holy Roman Empire. He was also the last governor of the Spanish Netherlands and Duke of Luxembourg. He inherited the elector's mantle while still a minor in 1679 and remained under regency of his uncle Maximilian Philipp until 1680. 1683 signalled the start of his long military career, fighting in the Siege of Vienna. He returned to marry Maria Antonia, daughter of Leopold I, Holy Roman Emperor and Margaret Theresa of Spain, on 15 July 1685 in Vienna. The union resulted in several children and successfully produced an heir for both Bavaria and a pretender to the throne of the Spanish monarchy.

In aid of his ambition to become Holy Roman Emperor, Max Emanuel created a union of all lines of the Wittelsbach dynasty to increase the influence of his house in 1724. The Wittelsbach prince-electors Max Emanuel, his son Clemens August of Cologne, Charles III Philip, Elector Palatine and Franz Ludwig of Trier had, at that time, four votes at their disposal for the next imperial election. The Crown of the Holy Roman Empire was sought, but not acquired, for either Max Emanuel or his son Charles Albert.

During his entire reign Maximilian II Emanuel patronised the arts. As Governor of the Spanish Netherlands he acquired numerous Dutch and Flemish paintings for the Wittelsbach collection (now in the Alte Pinakothek in Munich). Architecturally, first half of Max Emanuel's reign was still dominated by Italian court artists like Enrico Zuccalli and Giovanni Antonio Viscardi. Between 1684 and 1688, Zuccalli built Italian style Lustheim Palace (now the home of the Schneider Collection of Meissen porcelain) for Max Emanuel and his first wife Maria Antonia, located on a central island. With the appointment of Joseph Effner serving as chief architect of the court and the young François de Cuvilliers as his assistant, the French influence significantly increased and marked the era of Bavarian Rococo.

In this period Schloss Nymphenburg was enlarged and the new Schleissheim Palace was finally completed. These palaces were connected with a network of canals following a system Max Emanuel had become acquainted with in the Netherlands.







126

126

**A NYMPHENBURG WASTE BOWL, CIRCA 1760-70**

Decorated with *indianischen Blumen* heightened in gilding, an iron-red border interspersed with puce flowerheads to the rim, 14.7cm diam., impressed shield mark, impressed numeral 3 (minor wear)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

A cup and saucer with similar *indianische Blumen* is illustrated in A. Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml* (1997), no. 257.

127

**A NYMPHENBURG CUP AND SAUCER, CIRCA 1760-65**

Painted with vignettes of birds in landscapes, the cup with rocaille handle, impressed shield marks, hexagram marks in underglaze-blue, incised NB and x, impressed w to saucer (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



127

128

**A NYMPHENBURG TEACUP AND SAUCER, CIRCA 1760-70**

Painted with scattered fruit and vegetables, the rims with green-ground patterned borders edged in gilt scrolls, impressed shield marks and incised marks (2)

£300 - 500

€340 - 560

US\$380 - 640



128



129

129

**A NYMPHENBURG PART TEA AND COFFEE SERVICE, CIRCA 1760-65**

Painted with flowers, gilt dentil borders to the rims, comprising: a coffee pot and cover, a teapot and cover, a sugar bowl and cover, six cups and saucers, *the coffee pot and cover: 19.5cm high*, impressed shield marks and impressed marks (sugar bowl cracked) (18)

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$1,900 - 2,600

130

**FOUR NYMPHENBURG CUTLERY HANDLES, CIRCA 1765-70**

Painted with loose bouquets of flowers and gilt line borders, two mounted with forks and two with knives, *the porcelain handles: 9cm long* (two with faint haircracks to upper edge) (4)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500



130



131

131

**TWO NYMPHENBURG DEEP PLATES, CIRCA 1770**

Each painted with a landscape vignette in shades of green and purple, mainly surrounded by a gilt scrollwork cartouche enclosing foliate garlands interspersed with bunches of flowers, the moulded gilt scrollwork rims with borders of green and gilt foliate garlands, 25.8cm diam., impressed shield marks, incised and impressed marks (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



132

132

**A NYMPHENBURG CIRCULAR SUGAR BOWL AND COVER AND MILK JUG AND COVER, CIRCA 1780-90**

Painted with landscape vignettes, the rims with a classical border of blue-edged medallions enclosing gilt flowerheads on a gilt striped ground, gilt foliate bands to the covers, 8.5 and 8.3cm high, impressed shield marks, impressed o to sugar bowl and incised I to jug (hair crack to milk jug) (4)

£700 - 900

€790 - 1,000

US\$900 - 1,200

133

**THREE NYMPHENBURG DEEP PLATES, CIRCA 1770**

En-suite with lot 131, 25.8cm diam., impressed shield marks, incised and impressed marks (star crack to one) (3)

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

Various pieces with this type of decoration in the Bäuml collection are illustrated in A. Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml* (1997), nos. 523-547.



133



134

134

**SIX NYMPHENBURG PLATES AND DISHES, CIRCA 1757-70**

Each painted with loose flower bouquets and scattered sprays, gilt rims, comprising; two plates (25.3cm diam.) and one plate (24.2cm diam.), a triangular dish (23.8cm wide), two oval dishes (34.5cm), one oval dish with flowers in *Viennese style* and insects (30.5cm long), impressed shield marks, impressed and incised numerals (one plate with two chips to underside of rim (6)

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

135

**A NYMPHENBURG COFFEE POT AND COVER, CIRCA 1775**

Finely painted in colours and gilding with a floral monogram 'CTH' (?) and a flower bouquet on the reverse, the scroll-moulded handle and spout and the rims and finial gilt, the rims with gilt-edged, marbled puce bands, the dome cover with scattered flower sprigs, 16cm high, impressed shield mark, incised marks (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



135



136

136  
**A NYMPHENBURG RÉCHAUD WITH INSERT AND COVER, CIRCA 1765-70**

Painted with loose bouquets of flowers and scattered flower sprays, the the nose-shaped ventilation holes moulded with gilt acanthus leaves, gilt line borders to the rims, 27cm hoch, impressed shield marks and incised marks (scattered minor chips) (3)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

137  
**A NYMPHENBURG TEAPOT AND COVER, CIRCA 1765**

Painted with flower bouquets and scattered sprigs, modelled with an animal spout, the top of the handle moulded with scrollwork, together with a small cylindrical coffee cup, circa 1765-70, decorated with flowers, teapot: 12.5cm high, impressed shield marks, impressed 42 and incised IIII inside footrim to teapot, incised 3L to cup (chip to spout) (3)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500



137



138



138

**TWO NYMPHENBURG OVAL DEEP DISHES, CIRCA 1765**

Painted with rich loose bouquets of flowers and scattered flowers sprays, the gilt-edged rim with a blue line enclosing a band of gilt scrolling foliage, *24.4cm long*, incised X inside footrim, impressed 3 to one and incised 3 to other (2)

£4,000 - 6,000

€4,500 - 6,800

US\$5,100 - 7,700

See footnote to lot 140.

139

**A NYMPHENBURG SHAPED DEEP DISH, CIRCA 1765**

Painted with a vignette depicting a lone figure walking in a hilly landscape between estuaries, surrounded by scattered flower sprays, the rim moulded with scrolls and edged in gilding, *23.2cm diam.*, impressed shield mark (restored chip to rim)

£500 - 700

€560 - 790

US\$640 - 900



139







140

140

**A PAIR OF NYMPHENBURG TWO-HANDLED GLASS COOLERS, CIRCA 1765**

Painted with rich loose bouquets of flowers and scattered flowers sprays, the gilt-edged rim with a blue line enclosing a band of gilt scrolling foliage, applied with rocailles handles heightened in blue enamel and gilding, 15.8cm high, impressed shield marks, incised 43 (one with small haircrack, the other with restoration to handles) (2)

£6,000 - 8,000

€6,800 - 9,000

US\$7,700 - 10,000

The present lot and oval dishes in lot 135 seem to belong to a service decorated with flowers and a similar border to the one on the Hofservice. A number of pieces are illustrated in A. Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml* (1997), nos. 369-379. Another glass cooler from the same service is in the collection of the Victoria and Albert Museum, inv. no. 3447-1853.



141

**A NYMPHENBURG DEEP PLATE FROM THE HOFSERVICE, CIRCA 1760-65**

Probably painted by Joseph Zächenberger, with richly-coloured flowers and butterflies, the gilt-edged rim with a blue line enclosing a band of gilt scrolling foliage, 25.3cm diam., impressed 3 (flat chip to underside of rim)

£5,000 - 8,000

€5,600 - 9,000

US\$6,400 - 10,000

See Alfred Ziffer, *Nymphenburger Porzellan Sammlung Bäuml* (1997), pp. 133ff., for a discussion of this lavish style of decoration attributed to Joseph Zächenberger. Friedrich Hofmann described it as service for the court of the Bavarian Elector, Maximilian III. Joseph, a suggestion supported by the splendid garniture of five vases decorated in similar style in the Residenzmuseum, as well as a handful of other pieces that came from the Residence. Ziffer (p. 133) differentiated between the large, dark-toned flower bouquets, such as the present example, and other pieces painted with rather looser arrangements of flowers in a paler palette. It is possible that the latter represent a later delivery.



141



142

142

**TWO NYMPHENBURG CUPS AND SAUCERS, CIRCA 1800**

Painted in *trompe l'oeil* style with monochrome etchings on a *faux bois* ground, impressed shield marks and incised marks (star crack to one cup) (4)

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900

143

**A NYMPHENBURG DOUBLE-HANDLED ÉCUELLE, COVER AND STAND, CIRCA 1770-80**

Painted with a *faux bois* ground and etchings in *trompe l'oeil* style, signed 'J. Selligman. Fecit', the stand signed 'F. de Rossé', the stand: 25.3cm diam., *écuelle*: 23cm across handles, impressed shield marks, incised marks (two haircracks on *écuelle*, small chip to stand) (3)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800



143

144

**A NYMPHENBURG COFFEE POT AND COVER, CIRCA 1770**

Possibly painted by C. Purtscher with landscape vignettes depicting three figures gardening on one side and a couple dancing on the other, the handle and spout moulded with scrollwork and heightened in gilding, the rim with a gilt scrollwork border, the cover decorated with the same gilt border and gilt scrollwork interspersed with flowers, 20.5cm high, impressed shield mark, impressed K and incised II inside footrim, G Z m l α 3 in underglaze-blue along the interior of the cover (small chips to cover rim) (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

The vignette depicting figures gardening is after the print 'April' by Johann Esaias Nilson from his series of the months, circa 1766. A milk jug with 'August' from Nilson's prints and possibly from the same service is illustrated by A. Ziffer, Nymphenburger Porzellan, Sammlung Bäuml (1997), no. 586.



144

145

**A NYMPHENBURG SAUCER, CIRCA 1765**

Painted with a vignette of a masked couple in a landscape, an older gentleman peeking over a hedge in the background, 12.3cm diam., impressed 2 (only traces left of gilding on rim)

£400 - 600

€450 - 680

US\$510 - 770

Pieces with masquerade subjects such as the present lot are mentioned in the factory price lists of 1767. Some were after prints by J. E. Nilson but others used print sources that have yet to be discovered. See A. Ziffer, Nymphenburger Porzellan, Sammlung Bäuml (1997), nos. 614-626 for a number of pieces of this type with very similar decoration.



145



146

146

**A RARE NYMPHENBURG CUP AND SAUCER, CIRCA 1765**

Probably painted by Cajetan Purtscher with landscape vignettes with classical figures after Ovid partially surrounded by gilt scrollwork interspersed with flower sprays, the saucer depicting Apollo and Coronis, the cup depicting Mercury turning Battus into stone, gilt borders to the rims, impressed shield marks, impressed numerals (minor wear) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Nymphenburg produced a variety of pieces using Ovid's 'Metamorphosis' as its inspiration, many of which after etchings by Johann Ulrich Krauß, see Alfred Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml* (1997), p. 208. However, in this instance the source used were two engravings by Johann Wilhelm Baur from the first half of the 17th century. For some further saucers of the same type, see A. Ziffer (1997), nos. 595-598.





147



147 (alternate view)





149

147

**A NYMPHENBURG PART DINNER SERVICE, CIRCA 1780-1800**

Each decorated with an ikat textile pattern ('*Atlasmuster*') and brown-edged rims, comprising: six plates (23/5cm diam.), a square deep dish (23cm wide) and three oval dishes (31cm, 33.8cm and 36cm long), impressed shield marks, impressed numerals and marks (chip to footrim on one oval dish) (10)

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,800

See footnote to lot 149.

148

**TWO NYMPHENBURG PLATES, CIRCA 1765-70**

Each painted with birds in a landscape between an arbour ending in flowers, flanked by long blooming branches, 23.5cm diam., impressed shield marks, impressed 35 (old restoration to rims) (2)

£700 - 900  
 €790 - 1,000  
 US\$900 - 1,200

Two plates, a pot and a glass cooler with similar decoration are in the Bäuml Collection, illustrated in A. Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml* (1997), nos. 485-490.

149

**A NYMPHENBURG PART COFFEE SERVICE, CIRCA 1780**

Each decorated with an ikat textile pattern ('*Atlasmuster*') and brown-edged rims, comprising: a coffee pot and cover, a sugar bowl and cover and four cups and saucers, together with another coffee pot and cover with gilt rims and a miniature coffee cup, the coffee pot and cover: 21.4cm high, impressed shield marks, incised and impressed marks (haircrack to one cup, finial restuck of coffee pot cover) (15)

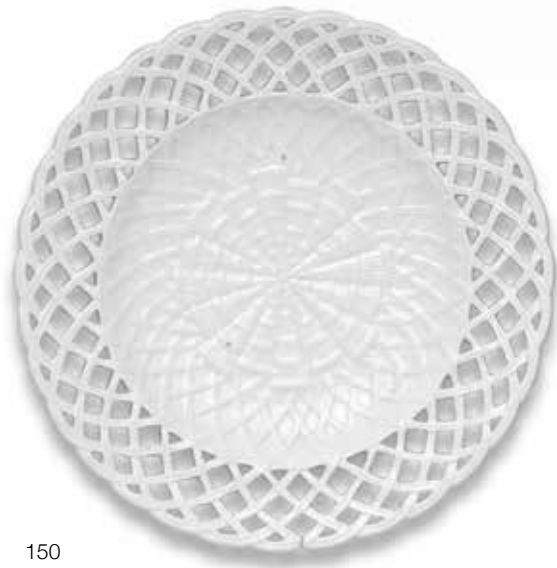
£3,000 - 4,000  
 €3,400 - 4,500  
 US\$3,800 - 5,100

The so-called '*Atlasmuster*' appears in the price lists ('*Preiscurant*') of 1792 as '*en taffent geflammt*' and was based on a textile pattern also popular at other factories such as Vienna and Frankenthal. See A. Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml* (1997), nos. 658-667 for further examples.

As noted in the collector's introduction, Rückert considered the present lot to be the most complete early Nymphenburg coffee service decorated in this pattern.



148



150

150

**A NYMPHENBURG TANKARD, CIRCA 1765, TOGETHER WITH TWO NYMPHENBURG CUPS AND SAUCERS, CIRCA 1800-1820, AND A NYMPHENBURGH WHITE DESSERT PLATE, CIRCA 1760**

The tankard painted with a loose flower bouquet and scattered flower sprigs, mounted with a pewter cover, 14.2cm high, impressed shield mark, incised marks, (chip to rim), the cups painted with a central rosette and blue and puce zig-zag borders, impressed shield marks, incised marks and M. 69 in puce, the plate with a pierced rim and moulded with a radial basketwork pattern, 12.3cm diam., impressed shield mark and impressed 2 (chip to footrim) (6)

£700 - 1,000

€790 - 1,100

US\$900 - 1,300

A white dessert plate of the same type is illustrated in A. Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml* (1997), no. 207.



151

151

**A MEISSEN OUTSIDE-DECORATED DOUBLE-HANDLED TUREEN AND COVER, 19TH CENTURY**

Decorated with flowers and puce scale borders, the handles and finial moulded with scrollwork heightened in green and pink, 32.5cm across handles, crossed swords mark in blue with two cancellation marks, incised model number S. 90, impressed numeral (2)

£500 - 700

€560 - 790

US\$640 - 900





152

#### OTHER PROPERTIES

152

#### A STRASBOURG PORCELAIN GROUP EMBLEMATIC OF SPRING, CIRCA 1750-54

Modelled by Johann Wilhelm Lanz with a seated lady leaning on rockwork and holding a basket of flowers, a man standing beside her playing the bagpipes, a leafy tree behind him, on a grassy base applied with leaves and flowers, 20.3cm high (restored through base)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

The model is from a series of the four seasons, which Lanz originally modelled in Strasbourg and then took with him to Frankenthal. The groups are based on prints by Joseph Wagner after Jacopo Amigoni - the present lot after the print "Spring".

Frankenthal versions of the groups emblematic of "Autumn" and "Summer" are illustrated in B. Beaucamp-Markowsky, Frankenthaler Porzellan, vol. I (2008), nos. 53-54.



153

153

#### A FRANKENTHAL ALLEGORICAL GROUP OF FIVE PUTTI EMBLEMATIC OF 'AUTUMN', CIRCA 1765

Modelled by Johann Wilhelm Lanz, in the round with four putti arranged around a wine barrel, on which sits a fifth putto, below an elaborate *rocailles* arch edged in purple and gilding integrated with the similarly modelled scrollwork base, 29cm high (some restoration)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

A similar group in the Reiss-Engelhorn-Museen, Mannheim, is illustrated by B. Beaucamp-Markowsky, Frankenthaler Porzellan, vol. 1 (2008), no. 59, and another is illustrated in J. Terrasson, Les Hannong et leurs manufactures Strasbourg - Frankenthal (1970), no. 96; others are in the Bavarian National Museum and the Residence, Munich.



154

**TWO FRANKENTHAL ALLEGORICAL GROUPS EMBLEMATIC OF 'AUTUMN' AND 'WINTER', CIRCA 1765**

Modelled by Johann Wilhlem Lanz, each with an elaborate pierced, gilt-edged rococo scrollwork base embellished with purple trellis panels and modelled with appropriate attributes of the season, 'Autumn' with five putti holding grapes, vines and fruit, 'Winter' with four putti, some with fur-lined robes, around a frost-encrusted tree, 24cm and 25cm high, crowned CT monogram, AB and 6, and crowned CT monogram and B, in underglaze-blue, 'Autumn' with F.28 in puce, 'Winter' with incised H2 (some restoration and minor damage) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

From the series of allegories of the seasons modelled by J.W. Lanz around 1756-57, and listed in the manufactory's 1760 Brussels price list: "Grupes diant les quatre saisons de cinq figures" for a price of 96 livres. In 1777, the individual groups were listed at 18 Gulden (B. Beaucamp-Markowsky, Frankenthaler Porzellan, vol. 1 (2008), no. 59).

155

**A FRANKENTHAL GROUP OF MUSICIANS, CIRCA 1760, THE DECORATION PROBABLY LATER**

Modelled by Johann Friedrich Lück, the lady seated below a puce- and gilt-edged rococo arch playing the lute, the standing gentleman playing the flute from a musical score next to his hat on an integrated table, a dog at his feet, a girl seated at the front holding a sheet, the base modelled with gilt- and puce-edged pierced scrollwork and shaded in brown and green, 21.5cm high, rampant lion mark and JAH monogram in underglaze-blue (some restoration)

£700 - 900

€790 - 1,000

US\$900 - 1,200

Another example of this group is in the Pauls-Eisenbeiss Collection, Basel; see E. Pauls-Eisenbeiss, German Porcelain of the 18th Century, vol. II (1972), p. 136.



155

156

**A FRANKENTHAL ALLEGORICAL FIGURE EMBLEMATIC OF 'AIR', CIRCA 1767**

Modelled by Franz Conrad Linck, as a woman standing with her arm around an eagle, clad in a floral drapery held over her head with her left hand, the base modelled with clouds and two heads with puffed cheeks, edged with gilt scrollwork, 26.8cm high, crowned CT monogram and indistinct mark (7?) in underglaze-blue (some restoration)

£500 - 700

€560 - 790

US\$640 - 900

From a series by Linck of four figures representing the Elements, based on the monumental sandstone sculptures by the Bavarian sculptor, Joachim Günther, and his workshop, for the gardens of Schloss Bruchsal. The figure of 'Air' may be based on an engraving by Simon Thamison, after a statue by Étienne Lehingre for a series of the Elements for the gardens at Versailles after a drawing by Charles Le Brun (see B. Beaucamp-Markowsky, Frankenthaler Porzellan, vol. 1 (2008), no. 216).



156

157

**A FRANKENTHAL CANDLESTICK GROUP,  
CIRCA 1766**

Modelled by Johann Friedrich Lück, with a kneeling figure with a long beard and wearing a turbanfloral-patterned robe with puce train at the rear, yellow trousers and iron-red-striped shoes, supporting a palm-tree with an aperture at the top, to his left a chinoiserie figure of a woman reclining on a scrollwork ledge, wearing a painted hat, flower-decorated dress with white apron and yellow train, the base modelled with pierced, gilt- and purple-edged scrollwork, 19cm high, crowned CT monogram, AB and 6 in underglaze-blue (restored)

£600 - 800

€680 - 900

US\$770 - 1,000



157



158

158

**A FRANKENTHAL GROUP OF VENUS AND  
TWO CUPIDS, CIRCA 1779**

Modelled by Adam Bauer, clad in gilt-edged drapery, standing on a shell blindfolding one cupid, the other seated by reeds on her right, both cupids holding a quiver, the rockwork base shaded in brown and green, 28.5cm high, crowned CT monogram and 79 in underglaze-blue (minor chips and restoration)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



159

159

**A FRANKENTHAL GROUP OF SINGERS, CIRCA 1785**

Modelled by Johann Peter Melchior, with the conductor standing in the middle holding a music score in his left hand and a rolled score in the right, surrounded by two seated adults and three children, all singing from musical scores, on a grassy rockwork base, 25cm high, crowned CT monogram and 85 in underglaze-blue, incised mark A.C No2 (for Adam Cleer) (some restoration)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500

An unpainted example of this group is in the Reiss-Engelhorn-Museum, Mannheim, see B. Beaucamp-Markowsky, Frankenthaler Porzellan, vol. 1 (2008), no. 312.

160

**A FRANKENTHAL ARBOUR GROUP OF LOVERS, CIRCA 1765**

Modelled by Johann Friedrich Lück, seated below a pierced, scrollwork arbour, the gentleman offering the lady a posy, a flower basket at their feet and a vase on a pedestal to one side, the base modelled with gilt- and purple-edged scrollwork, 28cm high, crowned CT monogram in underglaze-blue (two sections of the arbour and vase made-up replacements, minor damage)

£700 - 900  
 €790 - 1,000  
 US\$900 - 1,200

**Provenance**

The Collections of the Margraves and Grand Dukes of Baden, sold by Sotheby's Baden-Baden, 7 October 1995, lot 1384

**Literature**

Inventory of the Zähringer Museum (private property of the Grand Ducal House of Baden), Neues Schloß, Baden-Baden, by the Galerieinspektor Richter (unpublished mss., 1919), no. 2727



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161

**TWO SMALL FRANKENTHAL PIERCED RECTANGULAR BASKETS FOR TABLE GAMES, CIRCA 1765**

Each with two compartments meant for *jetons*, the inside decorated with vignettes of birds in landscapes, gilt dash borders to the moulded cord rims, 11cm wide, crowned CT marks in underglaze-blue and painter's mark B for Johannes Braun, impressed i and W to one, A in green to both (minor wear) (2)

£550 - 650  
 €620 - 730  
 US\$700 - 830

Two similar baskets with flower decoration are illustrated in Barbara Beaucamp-Markowsky, Frankenthaler Porzellan, Band 3: Das Geschirr (2014), no. 297.



161





162

162

**A FRANKENTHAL FIGURE OF VENUS WITH A VASE, CIRCA 1774**

Probably modelled by Peter Anton von Verschaffelt, standing by a vase with floral drapery secured by a gilt band around her waist, flowers on a gilt hairband, the urn-shaped vase with a continuous sepia landscape with classical monuments and ruins, the gilt-edged handles with dolphin terminals, on a shaped oval, gilt-edged, stepped base, *29cm high*, crowned CT monogram and 74 in underglaze-blue (replacement cover, some restoration) (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

See B. Beaucamp-Markowsky, *Frankenthaler Porzellan*, vol. 1 (Die Plastik), no. 304, for a discussion of the model and the attribution to Peter Anton von Verschaffelt, and a similarly decorated example in the Reiss-Engelhorn Museums, Mannheim. The author notes (p. 557) a record of two large figures of Venus that were fired on 19 June 1774 in an experimental firing using a new porcelain paste. The figure of Venus bathing is also mentioned in the price list of 1777.



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163

**A RARE FRANKENTHAL FIGURE OF ADONIS, CIRCA 1774**

Possibly modelled by Peter Anton von Verschaffelt, standing next to a large vase with his right foot resting on a rock and with floral-patterned drapery tied with a ribbon around his waist, the vase with a low relief band of gilt scrolls, and applied with laurel swags hung from the goat mask terminals, on a shaped and stepped, gilt-edged oval base, *28cm high*, crowned CT monogram and 74 in underglaze-blue (some restoration)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500



164

164

**THREE FRANKENTHAL FIGURES, CIRCA 1770-1777**

Comprising: a chinoiserie figure, circa 1770, modelled by Carl Gottlieb Lück, wearing a large hat and holding a pipe in his right hand; a figure of a girl holding a lamb, circa 1777, wearing a yellow hat and puce bodice; a figure of a Gardener, circa 1775, wearing a white jacket and puce breeches, cutting a branch, each with a grassy base modelled with gilt-edged scrollwork, 10cm, 15cm and 10.2cm high, crowned CT monogram in underglaze-blue and incised L, crowned CT monogram and 77 in underglaze-blue, crowned CT monogram and 75 in underglaze-blue (minor restoration) (3)

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900

165

165

**A FRANKENTHAL ALLEGORICAL FIGURAL SALT EMBLEMATIC OF 'AFRICA', CIRCA 1765**

Modelled by Franz Conrad Linck, the standing figure leaning on a puce-lined ermine cloak over the edge of a rococo vase, wearing a feathered headdress, arm-bands and skirt and a quiver across his back, the vase and scroll-edged base edged in purple and gilding, 20.3cm high, crowned CT monogram in underglaze-blue (small chip, some restoration)

£600 - 900  
 €680 - 1,000  
 US\$770 - 1,200

A similar figure is in the collection of the Metropolitan Museum of Art, New York (accession no. 59.208.14).

166

**A HÖCHST FIGURE OF A MAN WITH A CAT, CIRCA 1770-80**

Wearing a turquoise coat and striped pink trousers, standing beside a letterbox with a cat seated on top, on a grassy base, 19.7cm high, wheel mark in underglaze-blue

£600 - 800  
 €680 - 900  
 US\$770 - 1,000



166



167

**A RARE BERLIN DEEP PLATE FROM THE 'JAPANISCHES SERVICE' MADE FOR FREDERICK THE GREAT, CIRCA 1769-1770**

Depicting a vignette of an Oriental couple seated in a landscape, the shaped rim with a very pale yellow-ground border reserved with a border of interlocking foliate garlands enclosing iron-red and gilt flower sprays, 24.4cm diam., sceptre mark in underglaze-blue, impressed 23 inside footrim (minor flaking to gilt rim)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Frederick the Great ordered the 'Japanisches Service' for twenty-four covers in Summer 1769 for the Chinese Tea House in the grounds of Sanssouci Palace in Potsdam. It was delivered in the Spring of 1770, but it was too cold to dine in the Chinese Tea House so it was used in Sanssouci Palace. The Chinoiserie scenes depicted were taken from prints after François Boucher and Jean Pillement. A bowl from the service is illustrated in E. Köllmann, *Berliner Porzellan* (1966), II, pl. 79, and a dessert plate in Köllmann (1966), I, no. 22. An écuelle, cover and stand from the service are the Gardiner Museum, Toronto. Another plate is the Museum für Kunst und Gewerbe in Hamburg (J. Lessmann, *Porzellan Glanzstücke der Sammlung des Museums für Kunst und Gewerbe Hamburg* (2006), p. 118).



168

168

**A BERLIN ALLEGORICAL FIGURE  
EMBLEMATIC OF TIME AND FAME,  
CIRCA 1766**

Modelled by Friedrich Elias Meyer or Wilhelm Christian Meyer, in the white, as a bearded man crouching holding an open book on his back and a plumed helmet in his left hand, the scantily clad lady with arms outstretched, a scythe at her feet, on a triangular base, *31cm high*, sceptre mark in underglaze-blue to rear of base (some restoration)

£600 - 800  
€680 - 900  
US\$770 - 1,000

For the attribution to Freidrich Elias Meyer or his younger brother, Wilhelm Christian, see Dorothee Heim, *Die Berliner Porzellanplastik und ihre skulpturale Dimension 1751-1825* (2016), p. 250.



169

169

**A NYMPHENBURG WHITE FIGURE OF JUNO,  
CIRCA 1780**

Modelled by F.A. Bustelli, seated on clouds wearing draperies, *10.4cm high*, impressed shield mark (missing peacock, further chips)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

Bustelli modelled the figure in 1755-57. Other examples are in the Museum für Kunst und Gewerbe, Hamburg, the Residenzmuseum, Munich, and the Sammlung Bäuml, Munich. For a full list and another white example missing the peacock, see Katharina Hantschmann/ Alfred Ziffer, Franz Anton Bustelli - *Nymphenburger Porzellanfiguren des Rokoko* (2004), no. 31.



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**A LARGE LUDWIGSBURG FIGURE OF MARS,  
CIRCA 1770**

Modelled by J.C.F.W. Beyer, leaning on an oval shield with red drapery, his helmet at his feet and cuirass at the rear on the mossy, rockwork base, *33cm high*, crowned interlaced CC monogram in underglaze-blue (right arm restored)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

171

**A NYMPHENBURG TUREEN AND COVER, CIRCA 1770**

Moulded with gilt-edged scrollwork handles and feet, painted with sprays of flowers, the cover with a sliced lemon finial with issuing leaves, 32cm across handles impressed factory mark, incised 43 and L and triable to the base, crack to base and restored chip to the inside of the flange (2)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

With Pietro Accorsi (paper label to the inside of the cover)



171

172

**A GERMAN PORCELAIN VASE, CIRCA 1760-70**

Painted with a large colourful flower spray on the front and smaller scattered sprigs on the reverse and neck, gilt bands to the footrim and base of neck, 23.5cm high, incised //

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900



172

173

**A HÖCHST COFFEE POT AND COVER, CIRCA 1780**

Each side finely painted in puce camaieu with a Watteauesque landscape vignette, an elegant couple taking a walk accompanied by a maid on one side and seated on the ground drinking wine on the other, scattered flower sprays to the neck and cover between gilt line borders, 26cm high, wheel mark in underglaze-blue (tiny restored chips) (2)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

**Provenance**

Anon. sale, Sotheby's London, 2 April 2003, lot 71

A coffee pot and milk jug of this shape with putti in puce camaieu are illustrated in P. Stahl, *Höchster Porzellan 1746-1796* (1994), p. 122, no. 4.9.8.



173



174



175

174  
**A PAIR OF TOURNAI CHARGERS, DECORATED IN THE HAGUE, POSSIBLY BY DUVIVIER, CIRCA 1780**

Decorated with landscapes to the center, surrounded by an undulating moulded border and decorated flower garlands and gilt festoons tied by blue ribbons, *31cm diam each*, crossed swords and dot, incised 4 to each (2)

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$1,900 - 2,600

A larger composite service of the same decoration was sold as part of the Collection of Peggy and David Rockefeller, Part II, 10 May 2018, lot 673.

175  
**A DEN HAAG (THE HAGUE) SHAPED DEEP PLATE, CIRCA 1780, THE PORCELAIN POSSIBLY TOURNAI**

Painted with a landscape vignette depicting a swan, duck and colourful heron at a river or pond edge, the rim with a blue-ground band embellished with gilt circle and edged in gilt scrollwork, four floral garlands and flower sprays issuing into the well, *22cm diam.*, stork mark in underglaze-blue (minor scratches)

£800 - 1,200  
 €900 - 1,400  
 US\$1,000 - 1,500



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176

**A RARE ANSBACH SAUCER, CIRCA 1770**

Painted in puce camaieu with an estuary landscape scene surrounded by a gilt scrollwork cartouche edged with puce flowers and flanked by puce figures of putti, the rim gilt and moulded with basketwork, A and shield marks in underglaze-blue, incised + inside footrim

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

A similar saucer and its cup is illustrated by A. Bayer, *Ansbacher Porzellan* (1959), ill. 78.



177

177

**A VIENNA TÊTE-À-TÊTE SERVICE IN ORIGINAL FITTED CASE, CIRCA 1786**

Decorated with gilt-edged dark green-ground bands alternating with white bands painted with floral garlands, comprising: a coffee pot and cover, a milk jug and cover, a sugar bowl and cover and two cups and saucers, *the case: 34.5cm by 26.5cm, the coffee pot: 14cm high*, shields marks in underglaze-blue, painter's marks for Josef Hinterberger and Johann Schiffauer, impressed date numerals 86 and further impressed numerals, incised marks (restoration to two finials, case re-lined) (11)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



178

**A VIENNA SORGENTHAL PERIOD TOPOGRAPHICAL SOUP PLATE, CIRCA 1798**

The rim with three landscapes panels with figures, titled below in black 'Vue latérale du Temple de Mataponte dans le grand Greece', 'Pont rustique construit sur la petite Riviere de Sybaris' and 'Paysage du Crati, principal fleuve de Calabre citerieure', divided by gilt diamond-shaped panels tooled with foliage, enclosed by gilt foliate borders on a pale-yellow ground with demi-florets on a brown-ground in the corners, tooled gilt borders to the rims, a gilt floral border around the edge of the rim, 24.8cm, shield mark in underglaze-blue, impressed date code 98 and 5 (tiny spots of flaking to enamels)

£1,200 - 1,500

€1,400 - 1,700

US\$1,500 - 1,900

**Provenance**

Luise Hofmann Collection, sold in these Rooms, 16 May 2007, lot 127

Based on engravings by Desprez and Chastelet illustrating 'Voyage Pittoresque ou description des Royaumes de Naples et de Sicilie' by St Non, published in Paris between 1781-85. This monumental work consisted of five volumes with 542 engraving and was much used as a source for the Vienna factory. Two other plates from the service in the Museen der Mobiliendepots in Vienna are illustrated by E. Sturm-Bednarczyk / C. Jobst, Viennese Porcelain of the Neo-classical Period (2000), nos. 128 and 129 (dated 1803-1807); similar plates were made with views of Switzerland and Vienna. Another example is illustrated by A. Fay-Halle and B. Mundt, 19th Century European Porcelain (1983), p. 61, fig. 79.



179 \*

**A CHANTILLY SHAPED DEEP DISH,  
CIRCA 1740**

Painted in Kakiemon style with bamboo and flowering branches issuing from stylised rockwork, a bird seated on a branch, the gilt rim moulded with a basketwork border, 23.2cm diam., horn mark in iron-red (minor rubbing)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

American Private Collection assembled in the 1970s



179

180

**A LARGE VINCENNES BLEU LAPIS-GROUND  
DOUBLE-HANDLED CUP AND COVER,  
CIRCA 1756**

*Gobelet à lait 'Chopine' or gobelet à lait* of the first size, reserved with panels depicting landscape scenes within gilt foliate and floral scrollwork and trellis cartouches, gilt dentil borders to the rims, the cover with flower finial embellished in gilding, 15.5cm high, interlaced LL monogram enclosing date letter C in blue, unidentified painter's mark Y (possibly Yvernel) and incised marks (cover restuck) (2)

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200



180



181 \*

**A VINCENNES BLEU-CÉLÈSTE GROUND  
CUP AND SAUCER, 1755**

*Gobelet 'calabre' et soucoupe* of the first size, painted in puce camaïeu with putti amongst clouds surrounded by gilt foliate and floral scrollwork, gilt dentil borders to the rims, interlaced LL monogram in blue enclosing date letter B and unidentified painter's mark F (minor wear to gilt dentil border on cup) (2)

£2,500 - 3,500

€2,800 - 3,900

US\$3,200 - 4,500

**Provenance**

American Private Collection assembled in the 1970s



(reverse)

182 \*

**A SÈVRES BLEU-CÉLESTE GROUND POMADE POT  
AND COVER, 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'aîné) (small restored chip to edge of cover) (2)

£2,500 - 3,500

€2,800 - 3,900

US\$3,200 - 4,500

**Provenance**

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

183 \*

**A SÈVRES DISH, 1770**

*Compotier rond à feuille-de-choux*, painted with a trophy in the well, the rim alternating with flower garlands and moulded panels decorated with blue feathered edges and large flower sprays, 22cm diam., interlaced LL monogram in blue enclosing date letter R, unidentified painter's mark B F, incised letters (minor wear)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

**Provenance**

Anon. sale, Christie's London, 2 October 1978, lot 213;

American Private Collection

David Peters mentions the present lot as a piece that may have been part of a service of unknown decoration sold in 1770 to a cash buyer. See D. Peters, *Sèvres Plates and Services of the 18th Century* (2005), II, no. 70.2, p. 427 for a full discussion of the service.



183

184 \*

**A SÈVRES PINK-GROUND SALT, 1776**

*Salière simple*, each side reserved with a cartouche enclosing flower sprays surrounded by gilt floral and foliate scrollwork shaded in brown, the rim and footrim gilt, interlaced LL monogram enclosing date letter y in blue, painter's mark for Étienne Evans

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

**Provenance**

Anon. sale, Christie's London, 2 October 1978, lot 232;

American Private Collection

A pink-ground double salt of similar type and with the same date is in the collection of the Victoria and Albert Museum, London, inv. no. C.438-1921.



184

185

**A LARGE SÈVRES BISCUIT PORCELAIN  
GROUP OF 'DIANE AU BAIN', CIRCA 1780**

Modelled by Louis-Simon Boizot, the nude goddess standing in the centre above a stream issuing from rockwork, a cloth draped around her hips and held by one of her three attendants, one hound jumping up at her and another to the side, *38cm high* (firing cracks, some minor losses and re-stuck arm)

£8,000 - 12,000

€9,000 - 14,000

US\$10,000 - 15,000

For the model see Emile Bourgeois, *Le Biscuit de Sèvres au XVIII Siècle* (Paris, 1909), Vol II, pl. 64 and for a discussion of the model and illustration of the plaster example T. Préaud, *La Manufacture des Lumières* (2015), pp. 166 and 327.

An example is in the collection of the Philadelphia Museum of Arts, another was sold at Christie's London, 12 May 2010, lot 272 and a third at Sotheby's London, 22 November 2005, lot 40.





186

186

**A SÈVRES PALE-BLUE GROUND CUP AND SAUCER, 1788**

*Gobelet 'litron' et soucoupe* of the second size, each with a reserve of flowers and fruit surrounded by a tooled gilt band and gilt foliate scrollwork, the rims gilt, interlaced LL monograms enclosing date letters LL, painter's marks for Antoine-Toussaint Cornailles, gilder's marks for Henri-Martin Prévost (2)

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$1,900 - 2,600

187 \*

**A SÈVRES BLUE-GROUND CUP AND SAUCER, 1775**

*Gobelet 'bouillard' et soucoupe* of the second size, the saucer painted with a landscape scene, the cup with a scene of boy fishing in a landscape, the blue-ground rims with wide gilt borders of scrolling foliage surrounded by gilt dots, interlaced LL monograms in blue enclosing date letter X, painter's marks for E.-J. Chabry (fils) (2)

£2,500 - 3,500  
 €2,800 - 3,900  
 US\$3,200 - 4,500

**Provenance**

American Private Collection



187



188

188 \*

**A SÈVRES CUP AND SAUCER, CIRCA 1770**

*Gobelet 'bouillard' et soucoupe* of the first size, each painted with a landscape scene, surrounded by red and gilt brick-like borders, the rims with blue dotted ground bands embellished with gilt foliate garlands, interlaced LL monograms in blue, the saucer enclosing date letter r, incised marks (2)

£1,500 - 2,500  
 €1,700 - 2,800  
 US\$1,900 - 3,200

**Provenance**

American Private Collection



189

189 \*

**A SÈVRES TEA CANISTER AND COVER, 1774**

*Boîte à thè*, painted with bleu-céleste ground shoulders embellished with gilt scrollwork filled with trellis pattern, and surrounded by floral garlands and gilt scrollwork, 7.8cm high, interlaced LL monogram in blue enclosing date letter V, painter's mark for F.-M. Barrat (oncle), (some restoration to cover) (2)

£3,500 - 4,500

€3,900 - 5,100

US\$4,500 - 5,800

**Provenance**

American Private Collection



190

190 \*

**A SÈVRES TEAPOT AND COVER, 1769**

*Théière 'calabre'*, painted with scattered floral sprays between blue line borders with gilt dashes, gilt dentil rims, the cover with flower finial, 10.8cm high, interlaced LL monogram in blue enclosing date letter Q and painter's mark W, probably for F. le Vasseur, incised marks (small restored chip to spout tip and cover rim) (2)

£700 - 900

€790 - 1,000

US\$900 - 1,200

**Provenance**

Anon. sale, Christie's London, 2 October 1978, lot 276; American Private Collection



Louis XV by Maurice Quentin de La Tour, ca. 1745  
© The Metropolitan Museum of Art, New York

191

**A SÈVRES PLATE FROM THE SERVICE ORIGINALLY MADE FOR LOUIS XV FOR THE CHÂTEAU DE FONTAINEBLEAU, CIRCA 1770-80**

*Assiette à palmes*, painted in puce camaïeu with a central stylised floral and scrollwork motif including four interlaced LL monograms in gilding, the border with flower garlands hanging from bows and moulded gilt C-scrolls, 24.5cm diam., interlaced LL monogram in blue and gilder's mark for M.-B. Chauvaux (l'aîné), incised marks and two dots inside footrim (very minor scratches)

£4,000 - 6,000  
€4,500 - 6,800  
US\$5,100 - 7,700

**Provenance**

From the service originally made for Louis XV for the Château de Fontainebleau in 1757





192

**A SÈVRES BUTTER DISH ON A STAND AND COVER FROM THE SERVICE ORIGINALLY MADE FOR LOUIS XV FOR THE CHÂTEAU DE FONTAINEBLEAU, 1783**

*Beurrier*, painted in pink camaieu with trailing berried flower garlands hanging from bows, gilt dentil borders to the rims, 201.4cm diam. Interlaced LL monogram enclosing date letter ff in blue, painter's mark for Claude-Antoine Tardy (2)

£4,000 - 6,000

€4,500 - 6,800

US\$5,100 - 7,700

**Provenance**

Purchased by Louis XVI as a supplement for the service originally made for Louis XV for the Château de Fontainebleau in 1757

The original service was bought by Louis XV in the second half of 1757 via Lazare Duvaux. The service remained in use in the royal household at the Château de Fontainebleau and various supplements were ordered until 1787. The present lot is part of a group of pieces that were added to the service in 1783 by Louis XVI, which included two *beurriers*.

A selection of the service is now back in the collection of the Musée national du château de Fontainebleau, including a *beurrier* dated 1786.



193

193

**A SÈVRES PLATE, CIRCA 1794**

Painted with a central bouquet of pink flowers and gilt wheat sheafs surrounded by a garland of blue forget-me-nots and leaves encircling a gilt line band and a gilt line border encircled with gilt foliage, the rim with a border between two blue lines of a foliate garland of blue forget-me-nots under foliate pink flowers issuing from the rim interconnected by gilt diagonal foliate branches, gilt dentil rims, 24.2cm diam., interlaced LL monogram in blue and painter's mark for É.-G. Girard, incised marks (tiny chip to underside rim, minor wear)

£500 - 700

€560 - 790

US\$640 - 900



194

194

**A SÈVRES SUGAR BOWL AND COVER, 1787**

*Pot à sucre 'Calabre'* of the first size, painted with polychrome bands of baskets, flowers, birds and foliage on a pale-yellow ground, the rims reserved with similar painted borders between purple lines, the rims and fruit finial gilt, 11.5cm high, interlaced LL monogram enclosing date letter KK in blue, painter's mark for Jacques or Mlle Fontaine, incised marks (small restored chip to rim edge) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800



195

195

**A SÈVRES CUP AND SAUCER, 1788**

*Gobelet 'litron' et soucoupe* of the second size, each painted with a blue-ground circular panel with pink roses surrounded by a band of colourful foliate scrollwork between purple-ground borders with gilt beaded bands and foliate motifs, interlaced LL monogram enclosing date letter LL in blue, painter's mark for Guillome Noël, incised marks (handle restuck) (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

**Provenance**

With Nicolier, Paris (paper label to cup)

196 \*

**A SÈVRES BUCKET-SHAPED SUGAR BOWL AND COVER FROM A SERVICE FOR LOUIS XVI, 1789**

Painted with a blue line band entwined by spaced S-shaped berried myrtle garlands, between borders of red line bands encircled by overlapping trails of cornflowers, gilt dentil rims, 9.5cm high, interlaced LL monogram in blue and date letter mm, painter's mark for Mme Buteux (la jeune), incised mark (minor wear to gilding) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

**Footnote:**

Purchased by Louis XVI in 1789 as part of a supplement for the 'Guirlandes de Barbeaux' service; Anon. sale, Christie's London, 2 October 1978, lot 274; American Private Collection



196

The supplement to the 'Guirlandes de Barbeaux' service purchased in 1783 was delivered to Louis XVI via the *contrôleur du Roi*, Jean-René-Christophe Roth, in April of 1789. It also was accompanied by biscuit figures, miniature vases and various teawares including 7 *pots à sucre*. The present lot was one of these and is mentioned in David Peters, *Sèvres Plates and Services of the 18th Century* (2005), IV, no. 89-2, pp. 877-878.

197 \*

**A SÈVRES CUP AND SAUCER, CIRCA 1790**

Painted with gilt-edged floral medallions surrounded by pink roses on a ground of gilt dots under blue bands embellished with foliate gilding, the saucer well with a central bouquet of roses surrounded by a blue band with foliate gilding, interlaced LL monograms in blue, painter's marks for J.-F.-L. de Laroche and gilder's marks for H.-M. Prévost, incised marks (small restored chip to rim of saucer) (2)

£1,800 - 2,200  
€2,000 - 2,500  
US\$2,300 - 2,800

**Provenance**  
American Private Collection



197

198 \*

**A SÈVRES HARD-PASTE CUP AND SAUCER, 1778**

*Gobelet 'litron' et soucoupe* of the third size, decorated with gilt-edged panels depicting figural landscapes surrounded by interlacing floral and gilt foliate garlands, crowned interlaced LL monograms in iron-red and date letters AA, gilder's marks for M.-B. Chauvaux (le jeune), painter's marks for P.-J. Rosset (l'aîné) and É.-J. Grémont (fils), incised marks (2)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

**Provenance**  
Newbattle Abbey, Scotland;  
American Private Collection

The lot was recorded in the inventory of Newbattle Abbey from 1901, p. 119.



198



199

199

**A SÈVRES FRUIT BOWL, 1825**

*Jatte à fruits Hémisphérique*, on a pedestal foot, painted with two oval landscape panels titled "Environs de Nice" and "Chalet dans le Haut Valais", a band of puce diaper pattern between the panels above gilt foliate motifs, a gilt foliate star-shaped motif to the interior and gilt scrollwork border to the inside rim, 12cm high, 19.2cm diam., interlaced LL monogram enclosing fleur-de-lys and 25 stencilled in blue, incised marks

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,500

200

**A SÈVRES HARD-PASTE MILK JUG, CIRCA 1787**

*Pot à lait à trois pieds* of the second size, painted with diagonally vertical flower garlands intersecting with gilt bands of flowerheads alternating with C-scrolls, gilt scrollwork border to the rim, interlaced LL monogram in purple, painter's mark for Mme Massy (before her marriage), incised mark (minor wear)

£500 - 600

€560 - 680

US\$640 - 770



200





201

201 \*

**A PAIR OF SAMSON WHITE GILT-METAL MOUNTED JARS AND COVERS, LATE 19TH/EARLY 20TH CENTURY**

In the style of Saint-Cloud, moulded with flowering prunus branches, 19cm high, incised pseudo-StC marks (4)

£600 - 800

€680 - 900

US\$770 - 1,000

202

**A VERY LARGE MEISSEN MODEL OF A PARROT, MID 19TH CENTURY**

Colourfully decorated, wearing a gold collar and perched on a tree stump, holding cherries in its left claws, 42cm high, crossed swords mark in blue, incised model number A43 (some restoration to tips of wing and tail feathers)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800



202



203



203

**TWO MEISSEN BLUE-GROUND PLATES, LATE 19TH/EARLY 20TH CENTURY**

Each reserved with a quatrelobed panel depicting Watteauesque figures in landscapes within a gilt scrollwork cartouche, gilt scrollwork borders to the wavy rims, 21.6cm diam., crossed swords marks in underglaze-blue, impressed numerals (2)

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900

204

**A MEISSEN GROUP OF THE CAPTURE OF THE TRITONS, LATE 19TH CENTURY**

Originally modelled by J.J. Kaendler and re-worked by E.A. Leuteritz, depicting Venus and her assistant partially dressed in draperies hauling in a fishing net containing a boy Triton and various fish, Cupid assisting with the catch, on a rockwork base with reeds, shells, a frog and a lobster, 32cm high, crossed swords mark in underglaze-blue, incised model number C. 35, impressed numeral and painter's numeral (some chips to objects on base)

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900





204



205

205

**A MEISSEN MYTHOLOGICAL GROUP EMBLEMATIC OF WATER, 19TH CENTURY**

After the 18th century model by M.V. Acier, a goddess seated on a shell, yellow draperies around her hips and whipped up above her head, surrounded by two nereids and a boy triton, a putto at the front, the base painted with waves and grassy rockwork and applied with shells, with a gilt wood base, 22.5cm high, crossed swords mark in underglaze-blue and incised cancellation mark, incised model number D 81, impressed numeral and painter's numeral (some restoration)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

**A SET OF FIVE MEISSEN FEMALE FIGURES EMBLEMATIC OF THE SENSES, SECOND HALF 19TH CENTURY**

After the 18th century models by J.F. Eberlein, each with the respective attributes of Taste, Smell, Sight, Touch and Hearing, putti and animals accompanying them, the bases on four feet and moulded with gilt-edged scrollwork, 29cm high, crossed swords marks in underglaze-blue, incised model numbers 1035, 1136, 1042, 1051 and 1062, various impressed numerals and painters' numbers (some chips and losses) (5)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800

Eberlein originally modelled the set in 1748; see S. and T. Bergmann, *Meissen Figures - Model Numbers 1 - 3000* (2017), nos. 1800-1804.



207

**A PAIR OF MEISSEN FIGURES OF CHILDREN AT PLAY,  
LATE 19TH CENTURY**

After the models by Christian Gottfried Jüchtzer, both standing beside marble columns, she holding a doll and a stick, wearing a lace-edged blue overdress and pink apron, he with a hobby horse between his legs and holding a staff, wearing a blue patterned suit, both on circular bases moulded with a gilt frieze, 16.3cm and 15cm high, crossed swords marks in underglaze-blue, impressed numerals, incised model numbers E. 94 and 95, painter's numeral to him (restoration to extremities) (2)

£800 - 1,200  
€900 - 1,400  
US\$1,000 - 1,500

Further examples are illustrated in S. and T. Bergmann, Meissen Figures, Model numbers A 1 - Z 99 (2014), nos. 57-58.



207

208

**A PAIR OF MEISSEN DOUBLE-HANDLED VASES,  
LATE 19TH CENTURY**

Each painted with a Watteauesque landscape vignette on one side and a loose bouquet of flowers on the other, surrounded by applied branches, leaves and flowers, applied fruit below the scrollwork handles, the necks and feet painted with scattered flower sprays, gilt rims, 25.5cm high, crossed swords marks in underglaze-blue, impressed numerals (minor chips to flowers) (2)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900



208



209

209

**A MEISSEN GROUP OF THE 'BROKEN EGGS', LATE 19TH CENTURY**

After the model by M.V. Acier of 1777, depicting two ladies, one turning away, the other seated reaching up to the first and pointing to a basket of broken eggs at her feet, a cupid kneeling in front, on an oval base with a gilt classical frieze, 13.8cm high, crossed swords mark in underglaze-blue, incised model number F. 65, impressed numeral (one head restuck)

**£700 - 900**

**€790 - 1,000**

**US\$900 - 1,200**

The model was completed in April 1777 by Acier with the help of Schönheit; see T.H. Clarke, *Marcolini Meissen Figures*, Engraved by Friedrich Elsässer 1785-1792 (1988), no. 68. Another example is illustrated in S. & T. Bergmann, *Meissen Figures - Model Numbers A1 - Z99* (2014), no. 30.



210

210

**A CONTINENTAL PORCELAIN OVAL PORCELAIN PLAQUE, 19TH CENTURY**

Painted with a still life in the Dutch style of a large flower bouquet in a glass vase, in a wood frame, the plaque: 42cm high, 33.5cm wide

**£1,000 - 1,500**

**€1,100 - 1,700**

**US\$1,300 - 1,900**



211

211  
**A LARGE PAIR OF SAMSON MODELS OF  
PARROTS, LATE 19TH CENTURY**

After the 18th-century Meissen model, each perched on a tree-stump with cherries and moulded flowers, their plumage vividly coloured and with gilt collars, *42cm and 41.5cm high*, Samson crossed swords marks in underglaze-blue to the rear of the bases (2)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

212

**A LARGE MEISSEN FIGURAL CLOCK CASE,  
SECOND HALF 19TH CENTURY**

The rockwork clock case modelled with coloured and gilt-edged rocailles and applied flowers framing the clock, surmounted by Jupiter holding a gilt sceptre and thunderbolt and with an eagle perched on one side and Saturn being shackled to the base below, raised on gilt-edged and coloured scroll feet applied with flowers, the white enamel dial with Roman and Arabic numerals, signed 'Henry Marc/ Paris', the movement numbered 64250, 70cm high, crossed swords mark in underglaze-blue with one incised cancellation mark (eagle broken off, typical small chips)

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,800



213

**A LARGE MEISSEN FIGURE OF A SHEPHERD, CIRCA 1919-1923**

Modelled by Paul Scheurich, the nude figure wearing a hat and leaning on a tree stump, a staff in his hands, on a square stepped base, 35.5cm high, crossed swords mark in underglaze-blue to the rear of the base, incised model number F 276, impressed numeral and incised 'Scheurich 19' to side of base (staff restored)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

Scheurich produced the model in 1918 or 1919, as he exhibited it at the Spring exhibition of the Berlin Academy in 1919. The Meissen factory then purchased the model in August 1919 for 1,500 Mark and produced the first example at the beginning of 1920. In November 1919 Max Adolf Pfeiffer wrote to Professor Ernst Zimmermann, director of the Dresden porcelain collections: "... *Anliegend sende ich Ihnen die Photos unseres neuesten Scheurichs ... Ist der 'Hirt' nicht ganz entzückend? ...*" [Attached I am sending you photographs of the newest Scheurich ... Isn't the shepherd delightful?] See Johannes Rafael, Paul Scheurich - Porzellane für die Meissener Manufaktur (1996), no. 15 for a full discussion of the model.



213

214

**TWO NYMPHENBURG WHITE FIGURES OF FASHIONABLE LADIES, CIRCA 1916-1937**

Modelled by Paul Scheurich, both wearing the fashions of the day, one leaning forward with a dog seated on a cushion at her feet, 22.5cm and 21.7cm high, impressed shield marks to underside and reverse of the bases, incised numerals 546 and 547, further incised numeral (one) (2)

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900

Scheurich originally modelled both figures in 1916.



214



215

215

**A MEISSEN LADY WITH A PAGE BOY, CIRCA 1924-33**

Modelled by Paul Scheurich, the lady dressed in 18th century costume embellished with iron-red details, the boy wearing a turban and a suit with an floral iron-red and gilt pattern, on a hexagonal base, 28.5cm high, crossed swords mark and dot in underglaze-blue to the rear of the base, incised model number A. 1012, impressed numeral

**£1,500 - 2,000**

**€1,700 - 2,300**

**US\$1,900 - 2,600**

Scheurich first created the model in 1919 and was influenced by characters from Richard Strauß' opera "Der Rosenkavalier", which was first performed in 1911 in Dresden. He also created a series of lithographs from "Der Rosenkavalier", which were published by Gurlitt in Berlin in 1920. The frontispiece clearly depicts the lady from the porcelain group as the Marschallin with a putto beside her. See Johannes Rafael, Paul Scheurich - Porzellane für die Meissener Manufaktur (1996), no. 14, for a full discussion of the model.

216

**A SCHWARZBURGER WERKSTÄTTEN FIGURE OF A HUNTER, PRE-1933**

Modelled by Paul Scheurich, wearing a yellow jacket, floral waistcoat, black tricorne and beige breeches, a rifle slung over his right shoulder, on a stepped base, 26.5cm high, impressed factory mark, impressed model number U 45 and 1916 in blue, incised Scheurich to reverse of base (minor restoration to tip of rifle)

**£600 - 800**

**€680 - 900**

**US\$770 - 1,000**

The present model and its female counterpart were the first two models Scheurich produced in porcelain at the Schwarzbuger Werkstätten in 1912. In fact the female counterpart of a huntress was his first model to be created in porcelain at all. He had had it made as a sample at his own cost at the Berlin porcelain factory, who subsequently refused to buy the model. And so it ended up at the Schwarzbuger Werkstätten under the direction of Max Adolf Pfeiffer, who was looking for new young talent.



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**A MEISSEN GROUP OF HARLEQUIN AND COLUMBINE FROM THE BALLETS RUSSES, CIRCA 1914-1923**

Modelled by Paul Scheurich, she standing *en pointe* and wearing a ruffled dress embellished with blue bows, he embracing her and wearing a black mask and the traditional Harlequin suit, *26.5cm high*, crossed swords mark in underglaze-blue, incised model number D. 287 and impressed numeral (minor restoration)

**£1,000 - 1,500**  
**€1,100 - 1,700**  
**US\$1,300 - 1,900**

Paul Scheurich's first models for the Meissen factory were those from the ballet "Le Carnaval", performed several times by Sergei Diaghilev's Ballets Russes between 1910 and 1912 in Berlin. Early drawings and photographs of the dancers show how the models are definite renditions of the characters in the ballet, also incorporating the original costume designs by Leon Bakst. See Johannes Rafael, Paul Scheurich - Porzellane für die Meissener Manufaktur (1996), no. 2, for a full discussion of the model.



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**A MEISSEN FIGURE OF A MOOR WITH A PARROT, DATED 1954**

After the model by Paul Scheurich, wearing a costume heightened in yellow and blue, a parrot perched on his right hand, *29cm high*, crossed swords mark in underglaze-blue, four incised cancellation marks, incised model number A.1149, impressed numeral and date cypher

**£800 - 1,200**  
**€900 - 1,400**  
**US\$1,000 - 1,500**

The model probably dates to before 1923, but before Scheurich could offer it to the Meissen factory he became ill. It was eventually produced in white in 1926 and subsequently as a coloured version at the end of 1927. Scheurich re-used the figure on the stage curtain for the new opera house in Charlottenburg, which he hand-painted himself and included figures from operas by Verdi, Wagner, Mozart, Strauß, Rossini, Weber and Meyerbeer. It represented the character of Nelusco from the Meyerbeer opera "L'Africaine" ("the African woman"). For an illustration of the stage curtain and a full discussion of the model see Johannes Rafael, Paul Scheurich - Porzellane für die Meissener Manufaktur (1996), no. 22.

## 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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

*VAT* may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

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

## 8. VAT

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

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

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* *VAT* on imported items at a preferential rate of 5% 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *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.

Payment may also be made by one of the following methods:

**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 and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or

otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

## Condition of Firearms

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked Lots require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### 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) and 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  $\Delta$ . 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](http://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](mailto: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.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>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> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> 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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , 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 <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> 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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;			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.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	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 <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> 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.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> 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 <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> 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 <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## 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.



<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	7.3.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	7.4	to terminate this agreement immediately for your breach of contract;	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	to retain possession of the <i>Lot</i> ;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	8.1	to remove, and/or store the <i>Lot</i> at your expense;	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	8.1.1	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	8.1.2	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	8.1.3	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	8.1.4	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	<b>10 OUR LIABILITY</b>	10.1
7.1.8	8.2	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	8.2.1	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	8.2.2	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	<b>9 FORGERIES</b>	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> .	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	9.1	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.	10.2.3	damage to tension stringed musical instruments; or
	9.2	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	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.
	9.2.1	Paragraph 9 applies only if:	10.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
	9.2.2	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	10.2.2	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> .	10.2.3	damage to tension stringed musical instruments; or
	10.1	The discretion referred to in paragraph 8.1:	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.

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](http://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."

# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African Modern &

Contemporary Art  
Giles Peppiatt  
+ 44 20 7468 8355

## African, Oceanic & Pre-Columbian Art

U.S.A.  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Liz Goodridge  
+1 917 206 1621  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
James Ferrell  
+1 415 503 3332

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## British & European Glass

UK  
John Sandon  
+44 20 7468 8244

## British Ceramics

UK  
John Sandon  
+44 20 7468 8244

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Helena Gumley-Mason  
+44 20 8393 2615  
U.S.A.  
Celeste Smith  
+415 503 3214

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
Xibo Wang  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2231

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

UK  
Katherine Schofield  
+44 20 7393 3871  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A.  
+1 415 503 3326

## Furniture

UK  
Thomas Moore  
+44 20 8963 2816

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## Greek Art

Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Kevin McGimpsey  
+44 131 240 2296  
Hamish Wilson  
+44 131 240 0916

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A.  
Caitlyn Pickens  
+1 212 644 9135

## Indian, Himalayan & Southeast Asian Art

HONG KONG  
Edward Wilkinson  
+852 2918 4321  
U.S.A.  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

Oliver White  
+44 20 7468 8303

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A.  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Caroline Morrissey  
+1 212 644 9046  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

## Modern & Contemporary Middle Eastern Art

Nima Sagharchi  
+44 20 7468 8342

## Modern & Contemporary South Asian Art

Tahmina Ghaffar  
+44 207 468 8382

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A.  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 20 8963 2842  
Adrian Papiro  
+44 20 8963 2840

## Motorcycles

Ben Walker  
+44 20 8963 2819

## Native American Art

Ingmars Lindbergs  
+1 415 503 3393

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew McKenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A.  
Laura Paterson  
+1 917 206 1653

## Prints and Multiples

UK  
Lucia Tro Santafe  
+44 20 7468 8262  
U.S.A.  
Morisa Rosenberg  
+1 323 447 9374

## Russian Art

UK  
Daria Khristova  
+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Ellis Finch  
+44 20 7393 3973

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Jonathan Darracott  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Tim Bourne  
+852 3607 0021

## Whisky

UK  
Martin Green  
+44 131 225 2266  
HONG KONG  
Daniel Lam  
+852 2918 4321

## Wine

UK  
Richard Harvey  
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Christine Ballard  
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HONG KONG  
Daniel Lam  
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## UNITED KINGDOM

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

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Paddle number (for office use only)

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