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Fine European Ceramics

New Bond Street, London | 2 July 2019



DOROTHEE DUCHESSE DE COURLANDER

Fine European Ceramics

New Bond Street, London | Tuesday 2 July 2019 at 2pm

Lots 51-294 to be sold following the sale of
Important Meissen Porcelain from a Private Collection, Part II

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25311

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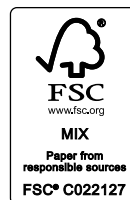
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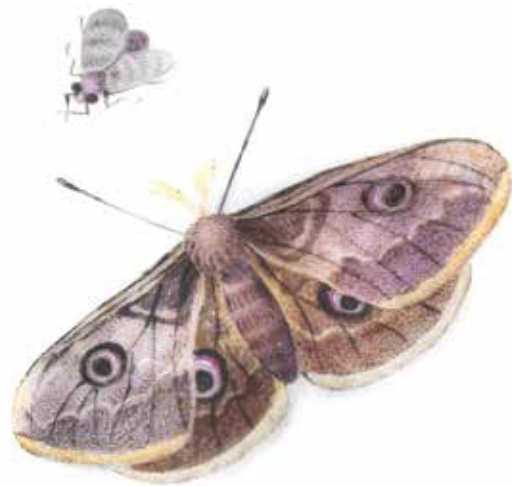
European Ceramics

London

Sebastian Kuhn
Department Director

Nette Megens
Head of Department

Sophie von der Goltz
Specialist



German Stoneware from a Private Collection





51

A LARGE COLOGNE/FRECHEN STONEWARE BELLARMINÉ (BARTMANNSKRUG), MID 16TH CENTURY

Applied with a bearded mask and a border of acanthus leaves below the rim, above a circular medallion with the arms of Jülich-Kleve-Berg surrounded by a border of acanthus leaves, the sides with similar medallions and the arms of the city of Cologne, the body with scattered rosettes, 32.3cm high (section missing from the rim)

£7,000 - 10,000

€7,900 - 11,000

US\$8,900 - 13,000

Similar bellarmines are in the Collection of the British Museum (illustrated in D. Gaimster, *German Stoneware 1200-1900* (1997), no. 47, and in the Kustgewerbemuseum Cologne (illustrated by G. Reineking von Bock, *Steinzeug* (1986), no. 274). A detail of the Cologne arms from another bellarmine is also illustrated in D. Gaimster (1997), fig. 85 *right*.



52

52

A RAEREN/AACHEN STONEWARE JUG, CIRCA 1475-1525

With a light-brown salt-glaze, moulded and incised below the neck with a bearded face and arms holding bagpipes, the foot lobed, applied with a strap handle, 21cm high

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Very similar examples are in the Collection of the British Museum (illustrated in D. Gaimster, *German Stoneware 1200-1900* (1997), p. 76, fig. 3.43, and in the *Kunstgewerbemuseum Cologne* (illustrated by G. Reineking von Bock, *Steinzeug* (1986), nos.339 and 346). Another is illustrated in I. Unger, *Die Kunst des deutschen Steinzeugs, Collection Karl und Petra Amendt und der Krefelder Kunstmuseen* (2013), no.87.

53

A RAEREN/AACHEN STONEWARE JUG, CIRCA 1475-1525

With a lustre salt-glaze, moulded and incised below the neck with a bearded face, the foot lobed, applied with a strap handle, 21.5cm high (chips to rim and footrim)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Very similar examples are in the Collection of the British Museum (illustrated in D. Gaimster, *German Stoneware 1200-1900* (1997), no.75, colour plate 15, and in the *Kunstgewerbemuseum Cologne* (illustrated by G. Reineking von Bock, *Steinzeug* (1986), no.347).



53

54

A RHINELAND STONEWARE JUG, 15TH CENTURY, TOGETHER WITH AN ENCRUSTED STONEWARE SHARD

Of tall ovoid shape, applied with a strap handle and with a thumb-moulded foot, the stoneware shard encrusted with barnacles, 26.8cm high (some chips)

£400 - 600

€450 - 680

US\$510 - 760

Similar examples are in the British Museum (illustrated in D. Gaimster, *German Stoneware 1200-1900* (1997), no.27) and in the *Kunstgewerbemuseum Cologne* (illustrated by G. Reineking von Bock, *Steinzeug* (1986), pp. 168ff)



54 (part lot)

55

**A COLOGNE STONEWARE BELLARMINE (BARTMANSKRUG),
CIRCA 1525-50**

Applied with a bearded mask below the rim, above three rose motifs,
a horizontal band of foliate scrollwork along the body with alternating
acanthus leaves and circular portrait medallions above and below,
applied with a strap handle, *20cm high*

£5,000 - 8,000

€5,700 - 9,100

US\$6,300 - 10,000

Similar examples, but without the rose motifs, are in the Collection
of the British Museum (illustrated in D. Gaimster, *German Stoneware
1200-1900* (1997), no. 37, and in the *Kunstgewerbemuseum Cologne*
(illustrated by G. Reineking von Bock, *Steinzeug* (1986), nos. 283).
Further ones are illustrated in I. Unger, *Die Kunst des deutschen
Steinzeugs, Collection Karl und Petra Amendt und der Krefelder
Kunstmuseen* (2013), nos. 11-13.



55

56

**A COLOGNE STONEWARE BELLARMINE (BARTMANSKRUG),
CIRCA 1525-50**

Applied with a bearded mask below the rim, above a horizontal band
of foliate scrollwork along the body with alternating acanthus leaves
and circular medallions of profile portraits above and below, applied
with a strap handle, *17cm high* (old repair to the rim)

£4,000 - 6,000

€4,500 - 6,800

US\$5,100 - 7,600



56



57

57

A COLOGNE/FRECHEN PEWTER-MOUNTED BELLARMINE (BARTMANNSKRUG), CIRCA 1525-50

Applied with a bearded mask below the rim, above a rose motif, a horizontal band along the body twice inscribed *UND:FRUM:IST:MIN:RICHTU*, alternating acanthus leaves and circular portrait medallions above and below, 20.5cm high (rim crack, handle reconstructed and foot restored)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

A similar bellarmine with an inscribed horizontal band is in the Kustgewerbemuseum Cologne (illustrated by G. Reineking von Bock, Steinzeug (1986), nos.285, 318 and 319).

58

A COLOGNE/FRECHEN STONEWARE BELLARMINE (BARTMANNSKRUG), EARLY 17TH CENTURY

Applied with a bearded mask below the rim, above a circular portrait medallion, each side with another medallion, applied with a strap handle, 11.4cm high (handle restored)

£600 - 800
 €680 - 910
 US\$760 - 1,000



58

59

A COLOGNE STONEWARE BELLARMINE (BARTMANNSKRUG), CIRCA 1525-50

Applied with a bearded mask below the rim, above scrolling branches with leaves and acorns, 15cm high (chips and cracks)

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

Examples of similar style are in the Kustgewerbemuseum Cologne (illustrated by G. Reineking von Bock, Steinzeug (1986), nos. 255-260). Further ones are illustrated in I. Unger, Die Kunst des deutschen Steinzeugs, Collection Karl und Petra Amendt und der Krefelder Kunstmuseen (2013), nos. 8-9.



59

60

**A COLOGNE/FRECHEN STONEWARE SILVER-MOUNTED JUG,
LATE 16TH CENTURY**

Of globular shape, applied with 19th century mounts embellished with masks and fruit and applied with a dolphin thumbpiece, 16.5cm high (fine crack issuing from below mount)

£600 - 800

€680 - 910

US\$760 - 1,000



60

61

**A COLOGNE/FRECHEN STONEWARE BELLARMINE
(BARTMANNKRUG), CIRCA 1600**

Applied with a bearded mask below the rim, above a circular medallion with another bearded mask, the sides with similar medallions, applied with a strap handle, the glaze with faint splashes of blue, 24.5cm high (minor losses to medallion)

£3,000 - 4,000

€3,400 - 4,500

US\$3,800 - 5,100



61

62

**A COLOGNE/FRECHEN STONEWARE BELLARMINE
(BARTMANNKRUG), DATED 1641**

Applied with a bearded mask below the rim, above an oval medallion with a flower vase surrounded by the inscription 'ANNO 1641', applied with a strap handle, 21cm high (minor chips)

£700 - 900

€790 - 1,000

US\$890 - 1,100



62



63

63

**A COLOGNE/FRECHEN STONEWARE JUG,
LATE 16TH CENTURY**

Of globular shape, applied with a strap handle, 18.5cm high
(small chips to rim and footrim)

£300 - 500

€340 - 570

US\$380 - 630

64

**A COLOGNE/FRECHEN STONEWARE BELLARMINE
(BARTMANNSKRUG), FIRST HALF 17TH CENTURY**

Applied with a bearded mask below the rim, above an oval medallion
with the arms of Jülich-Kleve-Berg, applied with a strap handle,
18.8cm high

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

A very similar bellarmine with the same arms is in the Collection of the
British Museum (illustrated in D. Gaimster, German Stoneware 1200-
1900 (1997), no.68).



64

65

**A SMALL COLOGNE/FRECHEN STONEWARE BELLARMINE
(BARTMANNSKRUG), DATED 1599**

Applied with a bearded mask below the rim, above a circular medallion
with the arms of a rampant lion below the date 1599, applied with a
strap handle, 13cm high (part of neck restored)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



65



66

ANOTHER PROPERTY

66 *

A COLOGNE/FRECHEN STONEWARE BELLARMINE (BARTMANNSKRUG), DATED 1604

Applied with a bearded mask below the rim, above a circular medallion with an armorial flanked by rampant lions, dated 1604, the sides with similar circular medallions enclosing the same coat of arms, applied with a twisted-rope handle, remnants of a pewter mount to the top, 27cm high (chip to rim)

£6,000 - 8,000

€6,800 - 9,100

US\$7,600 - 10,000

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.



67

67

**AN ENGLISH, PERHAPS WOOLWICH, STONEWARE
BELLARMINE (BARTMANNSKRUG), SECOND HALF
17TH CENTURY**

Applied with a bearded mask below the rim, above an oval medallion,
25.8cm high (small chips to rim and footrim)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

A similar example is in the Collection of the British Museum, see
D. Gaimster, *German Stoneware 1200-1900* (1997), no. 163.



68

68

A FULHAM, JOHN DWIGHT, STONEWARE JUG, CIRCA 1680-90

Of globular shape with a narrow foot, long neck and turned ringed rim,
20.4cm high (typical small chips to footrim)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

The Thomas Dormandy Collection of European Faience, Part I



Thomas grew up in Hungary before the Second World War and travelled in Europe, before settling in the UK in 1948, where he qualified as a doctor. It was then that he began collecting and soon became attracted to the quiet domesticity of European pottery, and in particular to the vulnerable beauty of faience. Over the years, his collection came to include pieces from all over Europe, with a particular focus on the Hungarian factory, Holics. Sadly, Thomas died six years ago. Although his family are sad to see some of his beautiful collection go, they are delighted that a new generation of collectors will be able to enjoy some charming examples of European pottery.

**The Thomas Dormandy Collection, Part II – Online auction
25 June – 4 July 2019**

All items will be offered without a reserve and will be on view in Saleroom 2 at New Bond Street alongside our Fine European Ceramics sale, 29 June – 1 July.

69

**A CASTELLI MAIOLICA BARBER'S BOWL,
SECOND HALF 17TH CENTURY**

Painted with birds among fruiting branches, the yellow-ground rim with ochre and black pattern, the reverse with a broad band of blue scrolling foliage between ochre, blue and yellow concentric lines, 34.9cm across (two restored sections to rim)

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,800





70

70

A MOUSTIERS FAIENCE FLOWER VASE AND COVER, CIRCA 1780

Painted in ochre, green and blue with classical scenes and moulded scrollwork, the sides moulded with figure of centaurs, the pierced cover with similar scrollwork, both twice pierced at the rear, 26cm high, (minor restoration to front, one leg restuck) (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

71

A MOUSTIERS, OLÉRY'S FACTORY, FAIENCE LARGE BOTTLE COOLER, MID 18TH CENTURY

Decorated in ochre, green and blue with circular panels depicting mythological scenes of sea and river nymphs surrounded by a border of flowers, garlands and scattered sprays, above a moulded gadrooned border, the foot with further flower sprays, the handles in the shape of animal heads, 19.5cm high (some retouching to enamels on handles and rim)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Two coolers with a similar style of decoration are illustrated in Jacques Mompeut, *Les faiences de Moustiers* (1980), p.101.



71



72



72

**A PAIR OF SCEAUX FAIENCE FIGURAL
DOUBLE SALTS, CIRCA 1760**

Both with colourful rockwork bases, one with a seated lady wearing a pink bodice, green skirt and pink apron, a shell with puce feathered borders on each side of her, the other with a seated gentleman wearing puce breeches, a puce patterned jacket and puce hat, an indentation on each side of him, 16cm across; 12.5cm high (her head and right arm restuck, his right hand restuck, some further restoration) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

73

**A MARSEILLE, GASPARD ROBERT'S FACTORY,
FAIENCE BOUQUETIÈRE AND COVER,
CIRCA 1770**

Lobed and moulded with three scroll feet and shell- and scroll-moulded rims and two leaf-shaped handles, all heightened in puce, painted with a flower spray, the pierced cover moulded at the back edge with puce-edged leaves surmounted by a rose finial, both twice pierced at the back, 27cm across handles, 23cm high, (some damage and old overpainting) (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



73

A similar bouquetière with figural finial is illustrated in A. Lane, French Faience (1970), no.53a.



74



75

74

A CHANTILLY BOUQUETIÈRE, CIRCA 1740

Painted in kakiemon style with the 'Flying Fox' pattern of a squirrel perched on one of two banded hedges and another to the side between iron-red and black lines, the pierced top edged in iron-red and decorated with scattered insects, 11.4cm high, horn mark in iron-red (tiny chip to edge)

£1,200 - 1,800

€1,400 - 2,000

US\$1,500 - 2,300

75

A STRASBOURG FAIENCE LARGE CYLINDRICAL WINE COOLER, CIRCA 1770

Painted in the workshop of Joseph Hannong with loose flower sprays, the rim with a feathered scallop border in puce, the handle moulded like a shell, 20cm high, 21cm diam., H mark in blue (one handle chipped off, some chips)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



76

76

A STRASBOURG FAIENCE TUREEN AND COVER, CIRCA 1750

Of Rococo silver form embellished in polychrome enamels, moulded with scroll-edged rims with lappet borders interspersed with a shell on each side and scroll handles, the footrim with a moulded lappet border, the shell-moulded cover edged in puce and finely painted with four flower sprigs around the finial modelled as a snail emerging from a shell, the underside of the rim of the cover and the foot painted green, 39.5cm across handles (small restored chips to cover) (2)

£4,000 - 6,000
 €4,500 - 6,800
 US\$5,100 - 7,600

A similarly-moulded Strasbourg tureen with a flower rather than a shell finial is in the collection of the Metropolitan Museum of Art, Gift of Mrs. Charles Wrightsman, inv. no. 2008.543.18.





77

77

A SET OF SIX MARSEILLES, VEUVE PERRIN'S FACTORY, CUPS AND SAUCERS, CIRCA 1770

Each decorated with chinoiserie figures amongst foliate branches in the style of Pillement, flanked by birds perched on foliate branches, green- and blacked-edged rims, *the cups: 5.8cm high*, VP marks in black (one cup and saucer restuck, glaze losses) (12)

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



78

78

A MARSEILLE FAIENCE DESSERT PLATE, VEUVE PERRIN'S FACTORY, CIRCA 1765-75

Painted with flowers and an insect, the puce-edged pierced rim heightened in puce and green scrolls, *25.3cm diam.*, VP mark in black to reverse of rim (small area of restoration to rim)

£600 - 800
 €680 - 910
 US\$760 - 1,000

Similar plates are illustrated in D. Maternati-Baldouy, *Faïence et Porcelaine de Marseille* (1997), nos. 138-140, and another is in the Collection of the Victoria and Albert Museum (illustrated in A. Lane, *French Faïence* (1970), no.53b).



79 (part lot)

79

THREE MARSEILLE, VEUVE PERRIN'S FACTORY, FAIENCE PLATES, CIRCA 1760

Decorated with chinoiserie figures in landscapes in the style of Jean Pillement, three branches with birds to the moulded rim heightened in green, 25cm diam., VP marks in black (typical minor chips) (3)

£700 - 900

€790 - 1,000

US\$890 - 1,100

A very similar plate is in the Collection of the Victoria and Albert Museum (illustrated by A. Lane, *French Faïence* (1970), no.59b. Another is illustrated in Jeanne Giacomotti, *Faïences françaises* (1963), fig. 119.

80

A MARSEILLE, VEUVE PERRIN'S FACTORY, DEEP DISH, CIRCA 1760

Painted with chinoiserie figures and foliage in the manner of Jean Pillement, the shaped rim with birds perched on branches, edged in dark-green with narrow trellis panels at the moulded corners, 38cm diam. (small haircrack to rim)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500



80



81

81
**A RÖRSTRAND FAIENCE TWO-HANDLED TUREEN,
 COVER AND STAND, DATED 1769-70**

Of lobed oval form, painted with scattered flower sprays, the rims decorated with a manganese feathered border and moulded with scrollwork heightened in yellow, green and manganese, the handles in the shape of scrolling shells, the cover with a leaping deer finial, *the stand: 41.4cm long, the tureen: 37.5cm across handles*, Rörst 20/6 70 (tureen) and Rörst 19/10 69 (stand) in manganese, painters' marks and numerals in manganese (some old restoration) (3)

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,800

Another tureen and stand of the same shape is in the Axel Springer Collection in the Schleswig-Holsteinisches Landesmuseum, Schleswig, illustrated in H. Lungagnini, *Fayence des Ostseeraumes - Sammlung Axel Springer* (1998), colour plate 58, no. 30. Another example of the same tureen model with very similar decoration to the present lot, but with a different stand, is illustrated in A. Bäckström, *Rörstrand och dess tillverkningar 1726 -1926* (1930), plate XVI. An earlier Rörstrand tureen, cover and stand of slightly similar shape and leaping deer finial is illustrated in Herwig Guratzsch, *Fayencen aus dem Ostseeraum* (2003), no.40.



82

82
A MOUSTIERS FAIENCE WALL CISTERN, CIRCA 1740

Decorated in blue with scattered vignettes of chinoiserie figures in landscapes surrounded by insects and foliage, each side moulded with a mask, the rim and foot with foliate borders the spout moulded with a mask, *35cm high* (section of foot and mask spout restuck with old overpaint)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



83

**83
A LARGE HOLICS FAIENCE DISH, MID 18TH CENTURY**

Painted in Imari style in blue, green, iron-red, manganese, yellow and gilding with a large flower spray in the centre, enclosed by a floral trellis-ground band reserved with flower panels, the rim with flower sprigs inside a band of alternating trellis and flower panels around the rim, *38.5cm diam.*, H mark in manganese (small haircrack to rim, minor glaze flaking to edge of rim)

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



84

**84
A LARGE HOLICS FAIENCE DISH, MID 18TH CENTURY**

Painted in Imari style in blue, red, green, puce, yellow and gilding with a flower spray in the centre enclosed by a trellis-ground band reserved with flower panels, the rim with four flower sprays and border of alternating flower and trellis panels around the brown-edged rim, *32.8cm diam.*, H mark in manganese (haircrack)

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

**85
A LARGE FRISIAN, DUTCH DELFT OVAL PLAQUE, 19TH CENTURY**

Decorated in blue with a scene of figures engaged in various pursuits including ice skating, and sleighing on the ice, based on winterscenes of Avercamp or a similar Dutch old master, *60cm high*, (attached brace for hanging)

£700 - 900
€790 - 1,000
US\$890 - 1,100



85



86

OTHER PROPERTIES

86

A TUSCAN, MONTELUPO OR CAFAGGIOLO, MAIOLICA LARGE BOWL WITH THE MEDICI COAT OF ARMS, CIRCA 1540

The inside painted with the Medici coat of arms surrounded by floral and foliate borders, the exterior with further yellow- and blue-ground borders, the foot with blue, white and ochre bands, 32cm diam. (restuck)

£3,000 - 5,000

€3,400 - 5,700

US\$3,800 - 6,300

Provenance:

Italian Private Collection

87

AN ITALIAN MAIOLICA ALBARELLO, POSSIBLY FAENZA, MID 16TH CENTURY

Of dumbbell form, painted with a scrolling drug label inscribed 'agari. tua' against a green ground reserved with trophies, the rims reserved with foliate bands, 18cm high (restored)

£500 - 800

€570 - 910

US\$630 - 1,000



87



88

88

A SPANISH HISPANO-MOESQUE CHARGER, PROBABLY VALENICAN, EARLY 16TH CENTURY

Decorated in brown lustre and dark blue, a dragon on the central boss, enclosed by panels of foliage and an inscription, the rim with spirally-moulded gadroons with alternating scale-ground, floral and solid ground decoration, blue bands to the rims, the reverse decorated in lustre with a broad band of foliage enclosing concentric circles, the rim pierce with one hole for hanging, 40cm diam. (haircrack to rim, rim chips and minor wear)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

89

**A RARE AND EARLY FAENZA MAIOLICA
TONDINO, DATED 1520**

Decorated *in berettino* with scrollwork grotesques around a central polychrome scene of a bearded man facing dexter, holding a scroll of paper with gothic letters, dated '1520' on the reverse between two concentric lines on the bowl, *diam. cm 26* (restored section to the rim)

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 25,000

Provenance:

Italian Private Collection

A similar dish with slightly later date and a female portrait is in the collection of the Metropolitan Museum of Art, New York (inv.no. 53.225.80).



89

90 *

**A FAENZA MAIOLICA SMALL ARMORIAL
TONDINO, CIRCA 1520**

Decorated with an armorial in the well surrounded by a white scrollwork border on a beige ground, the rim with a wide border blue interlacing strapwork surrounded by foliate scrolls on a beige ground, *18.5cm diam.* (restored)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



90



91

91

A DERUTA MAIOLICA TAZZA, PROBABLY THE WORKSHOP OF GIACOMO MANCINI ("IL FRATE"), CIRCA 1540

Decorated in blue and lustre with a scene from the life of St Hieronymus, a lion beside him, in a hilly landscape with Christ on the cross in the background, the reverse with several concentric bands, 26cm diam. (restored)

£8,000 - 12,000

€9,100 - 14,000

US\$10,000 - 15,000

Provenance:

The Howard Neville Collection of Early Works of Art and Textiles, Bonhams Knightsbridge, London, 9 December 2009, lot 26; Italian Private Collection



92

92

A RARE URBINO MAIOLICA FIGURE OF THE MADONNA AND CHILD, ATTRIBUTED TO THE PATANAZZI WORKSHOP, SECOND HALF 16TH CENTURY

Painted in shades of ochre, blue and yellow, wearing a dalmatic gown and a crown, the Christ child on her shoulder, his hand making the gesture of a blessing and holding a globe in the other, 45cm high (minor restoration)

£8,000 - 12,000

€9,100 - 14,000

US\$10,000 - 15,000

Provenance:

Collection of Prof. Giancarlo Bojani, former Director of the Museo Internazionale delle Ceramiche, Faenza; Italian Private Collection

The depiction of the Madonna *in veste dalmatica* (dalmatic clothing) comes from one of the most famous pilgrimage churches in Italy, the Basilica della Santa Casa di Loreto.



93

93

A PAIR OF FAENZA MAIOLICA VASES OR BOMBOLE, CIRCA 1550

Decorated with two central circular portraits of soldiers with strap titles 'Anibale' and 'Camilo', placed against a yellow ground and surrounded by bands of Gothic script labels reading 'Ell. De Forbis:' (sic) and 'Ell. Ex Invenzione Nostra' respectively, the horizontally divided naturalistic scrollwork in alternating blue and ochre panels continuing throughout, 19cm high, (both cracked around the centre) (2)

£6,000 - 8,000

€6,800 - 9,100

US\$7,600 - 10,000

Provenance:

Italian Private Collection

For a comparable dated albarello in the Museo di Faenza see: T. Wilson, *Le maioliche rinascimentali nelle collezioni della Fondazione Cassa di Risparmio di Perugia* (2006), cat.no. 31, p.92. Here the author argues that, contrary to previous interpretation of the written date as 1530, the dating should be read as '1550', in keeping with the use of different mixed ground colours which does not occur much earlier. This then dates the current objects and a relatively homogenous group of albarelli and bombole with similar decoration, of which other examples are in the Museo Internazionale della Ceramica di Faenza (as published by Ravanelli Guidotti (1998), cat.no.99.).

94

AN URBINO MAIOLICA ISTORIATIO DISH, ATTRIBUTED TO THE PATANAZZI WORKSHOP, CIRCA 1560

Painted with a biblical scene of Abraham holding a sword aloft and about to sacrifice his son Isaac, an angel in flight overhead holding on to the blade of the sword, the underside decorated with a sea scene of sea monsters and nereids, 21cm diam. (foot missing)

£5,000 - 7,000

€5,700 - 7,900

US\$6,300 - 8,900

Provenance:

Italian Private Collection



94



(reverse)

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.



95



96

95

A DUCHY OF URBINO MAIOLICA ISTORIATO FOOTED DISH, CIRCA 1550

Decorated with a scene from the New Testament depicting John the Baptist, 27.5cm diam, (cracked and restored section to the rim)

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,800 - 6,300

Provenance:

Anon. sale, Christie's London, 1 October 2013, lot 344;
 Italian Private Collection

96

A DERUTA MAIOLICA WET DRUG JAR, CIRCA 1640

Painted in blue and ochre with a scroll label inscribed 'OLO D CaPPARI' beneath scrolling foliage to the spout, 19.5cm high

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



97

AN URBINO WET DRUG JAR ATTRIBUTED TO THE FONTANA WORKSHOP, CIRCA 1565-70

With a serpent handle over a grotesque mask, decorated with two putti holding up a label reading *S.Y. IVVIBINI*, above a seated crowned woman holding a sceptre flanked by trees, in a mountainous landscape with rocks and buildings, 23cm high (spout re-stuck)

£8,000 - 12,000

€9,100 - 14,000

US\$10,000 - 15,000

This vessel is part of a series that is now believed to have been made in the workshop of Orazio Fontana for the apothecary of the Santuario di Loreto. A large part of the apothecary is in the Museo del Palazzo Apostolico di Loreto.

Two vases of this type without the inscription of the contents, one in the Victoria and Albert museum (inv.no.8969&A-1863) and one formerly in the Spitzer collection, are instead inscribed '*Fatto in Urbino*' (made in Urbino). In T. Wilson/E. Sani, *Le maioliche rinascimentali nelle collezioni della Fondazione Casse di Risparmio di Perugia*, (2006), cat.

no 55, the authors point out that the series can be attributed to the Fontana workshop based on stylistic comparison with a vase in the British Museum and a vase sold at auction in London in 1950, both inscribed '*FATE.IN.BOTEGA.DE.ORATIO.FONTANA*' and '*FATTO IN URBINO IN BOTEGA DI ORATIO FONTANA*', pp.166-170. It is plausible that the seated figure represents the city of Florence, though this theory cannot be proven. The decorative scheme recurs on a later series made in Pesaro or Castel Durante around 1574-75, where the crowned figure is sitting beneath a canopy. Both types are illustrated next to one-another in Rudolf E A Drey, *Apothecary Jars* (1978), plates 24a and 24b.

A further albarello is in the Fitzwilliam Museum, illustrated in Julia Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum* (1995), no.411. She notes that there are some forty known pharmacy vessels, albarelli and ewers, most of which she lists, p.377. There are two further albarelli in the Metropolitan Museum, New York (inv. nos.1975.1.995 and 1975.1.996). A pair of similar wet drug jars was sold at Christie's Paris, *Collection d'un amateur*, 15 May 2003, lot 535, and a double-handled pharmacy jar at Christie's London, 2 November 2016, lot 199.



98

98

AN ITALIAN ISTORIATO MAIOLICA PLATE ATTRIBUTED TO THE WORKSHOP OF GUIDO DI MERLINO, CIRCA 1540

Painted with a biblical scene of the Woman Caught in Adultery (John 8:11), Christ standing to the right of the woman, people on either side moving away from them into buildings, perhaps one a temple, an Arcadian landscape in the background, 27cm diam, (two later holes for handing through the foot, minor glaze chips)

£14,000 - 16,000

€16,000 - 18,000

US\$18,000 - 20,000

Provenance:

Italian Private Collection until 2010;
Italian Private Collection

99

A LARGE CASTELLI MAIOLICA DISH, ATTRIBUTED TO THE WORKSHOP OF ORAZIO POMPEI, CIRCA 1561-65

Painted in blue, yellow, ochre, green and brown with the Massacre of the Innocents (Matthew 2:16), 44cm diam. (haircrack to rim)

£30,000 - 40,000

€34,000 - 45,000

US\$38,000 - 51,000

Provenance:

Victor Sanson Collection;
Collection of Prof. Giancarlo Bojani, former Director of the Museo Internazionale delle Ceramiche, Faenza;
Italian Private Collection



99

Literature:

C. Ravanelli Guidotti, Un "Bianco" Extra Moenia, in Faenza, Bolletino del Museo Internazionale delle Ceramiche in Faenza (1982), pp. 316-317, plate XCV;
 C. Fiocco-G. Gherardi, Un Piatto Compendiario nell'officina dell'"Orsini-Colonna", in: Castelli e la Maiolica Cinquecentesca Italiana, Atti del Convegno in Pescara 22/25 Aprile 1989, p.115, fig. 1;
 M. Proterra (ed.), Frammenti ceramici abruzzesi. Donazione Marcattilli-Nardini Catalogo (2007), p. 149, fig. 14;
 C. Fiocco, G. Gherardi and G. Matricardi, La Collezione Matricardi. Capolavori Della Maiolica Castellana Dal Cinquecento al Terzo Fuoco (2012), p. 34

Exhibited:

Teramo, Pinacoteca Civica, Capolavori della maiolica castellana tra '500 e terzo fuoco. La collezione Matricardi, 3 April to 31 October 2012

The scene is after the etching by Marcantonio Raimondi 'La Strage degli Innocenti' [The Massacre of the Innocents], after a sketch by Raphael.



Marcantonio Raimondi, La Strage degli Innocenti, 1512-13, after Raphael



100

100

A DERUTA MAIOLICA TAZZA, LATE 17TH CENTURY

Decorated with a putto or perhaps a young John the Baptist,, surrounded by a border of foliate scrollwork and winged masks edged with a yellow and ochre band, 26.7cm diam. (small section of rim restuck, minor losses)

£500 - 700

€570 - 790

US\$630 - 890



101

101

A TALAVERA FAIENCE CHARGER, 18TH CENTURY

Painted in manganese, blue, yellow and brown with a scene depicting a bullfight in the centre and a lion and figures alternating with buildings around the rim, 38cm diam. (crack to rim)

£1,200 - 1,800

€1,400 - 2,000

US\$1,500 - 2,300



102

102

A CASTELLI SMALL FRAMED OVAL PLAQUE, PAINTED BY F.A. GRUE, DATED 1735

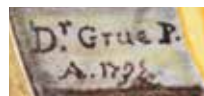
Painted by Francesco Antonio Grue, signed and dated I.I. 'Dr. A. Grue P. 1735', depicting Saint Joseph with a staff surmounted by flowers holding the Christ child, an open book beside him, the heads of two putti in the clouds above, the plaque: 14.5cm high, the frame: 24.5cm high (faint glaze starcrack)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

The decoration is after the Guido Reni painting "St Joseph with Infant Christ in his Arms", circa 1635, which is now in the collection of the Hermitage Museum, St Petersburg.



(detail)



103

103

**A PAIR OF BLUE AND WHITE DELFTWARE TULIP VASES,
19TH CENTURY**

In the manner of Lambertus van Eenhoorn at the Metaale Pot, each of the 5-tiered vases with twenty spouts, the heart-shaped bottom tiers with putti and animal handles, 44cm high, faux LVE mark and numbers to the base, (one broken through the feet and restuck, small sections missing) (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

104

A LARGE DUTCH DELFTWARE PLAQUE, CIRCA 1740-60

The shaped oval cartouche with four medallions depicting two men standing beside a large balluster vase, leaning over a table set with teawares and a pipe, in conversation with two seated ladies, alternated by two oval medallions of oriental flowers against a floral scrollwork border, the central medallion with a chinoiserie scene after a Chinese Kangxi example of two *long Eliza* figures near a small boy, one holding a rabbit, a man looking out at them from a window, 43cm h (typical minimal chips to the rim)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800



104

For the identical scene on a Delft plaque in the Musée Art et Histoire Bruxelles (formerly the Musée du Cinquenaire) see F. Hudig, *Delfter Fayence* (1929), plate 205, p.213.

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.



105

105

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)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

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



106

106

A LARGE NEVERS FAIENCE APOTHECARY VASE AND COVER, DATED 1709

Painted in blue outlined in dark manganese with two entwined snakes enclosing the drug label 'THERIACA/ Androm./ 1709' heightened in cold gilding, surrounded by flower sprigs, birds and insects, the reverse with a similar snake cartouche enclosing birds, insects and a large flower spray, all between line borders with pendent foliate scrollwork motifs, the footrim with four oval panels painted with a snake against on a blue-ground band reserved with foliage and scrollwork, the domed cover similarly decorated with a ball finial, 56.5cm high (finial restuck, restored flat chip to one side) (2)

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

Theriaca was an electuary reputedly introduced into medical practice by Nicander of Colophon, a Greek poet and priest of Apollo, in the second century B.C. as an antidote against poisons, especially snake bite. Theriac of Andromachus contained seventy-three ingredients, the most important of which was the flesh of vipers (R. Drey, *Apothecary Jars* (1978), p. 234).



107

107

A DUTCH DELFTWARE PLAQUE, CIRCA 1720

Decorated in polychrome colours with an unusual chinoiserie scene of a lady standing on a bridge, holding a vase with flowers and a Dutchman leaning on a table with a centrally placed vase, all under a black rim with bands of stylised flowers, 26.5 cm (scattered typical glaze ware to the rim)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

The Dutchman could possibly be based on Japanese print or screens circulating in Europe from the 17th century onwards.

108

A DOROTHEENTHAL FAIENCE VASE, CIRCA 1720

Of ovoid form with a cylindrical neck with a knob at the base and flared rim, cold-painted in red and gilding with two large chinoiserie figures flanked by flowering plants below formal foliate borders, 23cm high (minor rim chips, some scattered losses to cold decoration)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

A garniture of vases with similar cold-painted chinoiserie figures, circa 1716-20, in the Schlossmuseum Arnstadt is illustrated by A. Mahnert, Thüringer Fayencen des 18. Jahrhunderts (1993), no. 37.



108

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.



109

A VERY RARE PAIR OF KÜNERSBERG FAIENCE CONSOLE BRACKETS, CIRCA 1750

Moulded with scrollwork enclosing panels, the central panel painted with a flower vase and insects below three moulded tassels heightened in yellow, panels of 'Indian' flowering branches and insects to the sides between reserves painted with a blue trellis pattern, *52.5cm across; 30.5cm high*, both inscribed 'Künersberg' in blue on the reverse (some old restoration and minor losses) (2)

£12,000 - 18,000

€14,000 - 20,000

US\$15,000 - 23,000

The only other Künersberg console bracket recorded in the literature is in the Bavarian National Museum (inv. no. 35/399, formerly in the collection of Archduke Ludwig Viktor, sold at the Dorotheum, Vienna, 24-27 October 1921, lot 296).



110

**A VERY RARE PAIR OF KÜNERSBERG FAIENCE ROCOCO
WALL LIGHTS, CIRCA 1750**

Each elaborately moulded with coloured rococo scrollwork, reeds and leafy branches, enclosing two pierced trellis panels below tassels, the centre painted with a spray of flowers, surmounted by a canopy and with a bearded mask around a square aperture at the base, *51cm high (2)*

£6,000 - 8,000

€6,800 - 9,100

US\$7,600 - 10,000

A similar model in the Städtische Kunstsammlungen Augsburg is illustrated by K. Hüseler, *Deutsche Fayencen* (1956), ill. 84.



111

111

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.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

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.



112

112

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)

£500 - 700

€570 - 790

US\$630 - 890



113

113

**A RARE SCHREZHEIM FAIENCE TUREEN AND COVER,
CIRCA 1770**

Elaborately moulded with scrollwork and applied with leafy branches and flowers, the tureen with scroll handles and pierced lion masks at the sides, a pierced chamber on the inside of the tureen over each mask, the cover with a lion mask at each end and a cornucopia finial, 48cm across handles; 39cm high (some chips overall) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

A tureen and cover with its stand of the same model but with pierced scrollwork to the rim and cover is in the Hetjens-Museum, Düsseldorf (H. Erdner/G. Nagel, Die Fayencefabrik zu Schrezheim 1752-1865 (1972), no. 336.

114

**A GERMAN FAIENCE MELON TUREEN AND COVER,
MID 18TH CENTURY**

Naturalistically modelled and painted in shades of brown with green stripes, applied with leafy branches, the entwined stems forming the handle on the tureen and the looped stem the finial on the cover, 28cm across; 20cm high (restoration to finial and two applied leaves, haircrack to side of tureen) (2)

£1,200 - 1,500

€1,400 - 1,700

US\$1,500 - 1,900



114



115

115

**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)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

Provenance:

The Sperling Collection, Munich

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.

116

**NINE ROUEN, LEVAVASSEUR WORKSHOP,
FAIENCE ORNITHOLOGICAL PLATES,
CIRCA 1780**

Painted with vignettes of colourful birds in landscapes, the brown-edged rims with polychrome triangular panels edged with scrollwork to the edges, 24cm diam. (wear and chips)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



116 (part lot)



117

117

**A LODI FAIENCE MILK JUG AND COVER,
CIRCA 1775**

Pear-shaped with scroll handle, painted with a flower spray on each side and scattered flowers and leaves, the handle and flat cover embellished in green, red line borders to rims, 17cm high (some chips and losses, restoration to footrim) (2)

£500 - 700

€570 - 790

US\$630 - 890





118

**A RARE DOCCIA FIGURE OF "WINTER",
CIRCA 1740**

Modelled as a bearded man holding a torch with flames, a fur cloak wrapped around him, standing besides a fire, the billowing smoke forming a rococo pedestal supporting the figure, 22cm high (parts of the figure restored in overpainted terracotta, possibly contemporary to the porcelain)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Provenance:

Anon. sale, sold in these Rooms, 14 May 2008, lot 39

The figure is modelled after one of the four seasons sculpted in ivory by Balthasar Permoser. Klaus Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia* (1982), p. 96, illustrates a similar coloured figure in the Museo Correale di Sorrento, his left arm hanging down rather than holding a torch. Another, slightly later polychrome model of the same type is in the Metropolitan Museum of Art, The Charles E. Sampson Memorial Fund, and is illustrated by J. Munger, *Eighteenth-century Doccia porcelain in the Metropolitan Museum of Art, New York*, in *Quaderni degli amici di Doccia, I* (2007), ill. 18. In the inventory of the Doccia factory the series of the four seasons is mentioned around 1760 as *Le quattro Stagioni di Baldassar senza padellina, e con candeliere, alte circa mezzo braccio*, where it is also mentioned the ivory originals were kept in the collection of Marchese Giuseppe Ginori in Florence. These figures appear to be lost. Lankheit mentions there are two series of the seasons by Permoser mentioned in the inventory, which might relate to the figure groups with and without candle holders. Balthasar Permoser (1651-1732) moved to Florence in 1675 where he worked for Giovanni Battista Foggini, in whose studio he remained fourteen years before returning to Dresden in 1689 where he worked at the court of Johann Georg III, Elector of Saxony. Permoser returned to Florence once more in 1697, this time remaining only a year. A closely related ivory series of the four seasons by Permoser dated 1685-90 is in the Green Vaults in Dresden, inv. nos. II 45-47, published in Balthasar Permoser *hats gemacht: Der Hofbildhauer in Sachsen*, exhibition catalogue, *Skulpturensammlung* (2001), cat. no. 18a-d, where the existence of two other ivory versions of the Four Seasons is noted. Another Doccia example of this figure was sold in these rooms, 16th November 2005, lot 125.



119

A RARE VEZZI BEAKER AND SAUCER PAINTED BY LUDOVICO ORTOLANI, CIRCA 1725

Decorated on the saucer with a large bird standing on grassy ground inspecting a passing insect, another bird sitting on a branch of a tree embellished with elaborate chinoiserie flowers, another bird in the sky, the cup with three different birds in sky, tree branch and standing on the ground, *the cup 7.6cm high, the saucer 13.2cm diam*, V a in red to the reverse of both cup and saucer (minute flat chip to edge of rim of cup)

£10,000 - 15,000
€11,000 - 17,000
US\$13,000 - 19,000

Provenance:

Brought to the UK from Vienna by a Miss Schmidt and her brother in 1938; Acquired from the family of the above by the present owner in the 1970s

Another cup and saucer of the same shape, marks and decoration, then the property of the renowned antiques dealers, Gualtiero and Renato Schubert, is published by Francesco Stazzi, *Porcellane della casa eccellentissima Vezzi* (1967), pl. XLV and front cover. A third is in the Porzellansammlung, Dresden (inv. no. PE 4813), published by U. Pietsch/T. Witting, *Zauber der Zerbrechlichkeit* (2010), exhibition catalogue, Ephraim-Palais, Berlin, no. 68.

An exceptional vase painted by Ludovico Ortolani was sold in these rooms, 18 June 2014. The decoration of the vase and the current cup and saucer, both in colours and in stipple technique, are very similar, and suggest the same hand.



120

120

A DOCCIA FIGURAL BOWL AND COVER, CIRCA 1755-60

Modelled with a nereid and a triton holding a fluted bowl and cover decorated with scattered flower sprigs and applied with a rose-bud finial, above a moulded sea-shell and puce-coloured scrollwork, 13.8cm high (minor chips) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

121

A DOCCIA GROUP OF TWO PUTTI AND A DOLPHIN, CIRCA 1760

In the white, the fish-tailed putti flanking the dolphin on a scroll-edged base, 9.5cm high (minor chips)

£600 - 800

€680 - 910

US\$760 - 1,000



121



122

122

A DOCCIA FIGURE GROUP EMBLEMATIC OF SUMMER, CIRCA 1780

Modelled with a seated gentleman wearing a puce-striped jacket and green breeches, a lady standing beside him wearing a pink and blue bodice and floral skirt, holding a sickle and a wheat sheaf, 13.8cm high (she restuck)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

123

SIX DOCCIA PLATES, CIRCA 1750

Decorated with three loose sprays of polychrome flowers picked out in gilding coming in from the lightly lobed side of the rim, 23cm diam. (small typical chips scattered on the rims) (6)

£3,000 - 5,000
€3,400 - 5,700
US\$3,800 - 6,300

A simplified version of this pattern, loosely based on an Asian *famille rose* decoration after Pillement, is still produced today at the Ginori factory as the 'Granduca Coreana' pattern. The distinctive peony flowers bear a high resemblance to silk fabric designs of the same period, prints and drawings of which would have circulated Europe at the time.

Another plate of this rare pattern with slightly different border was sold these rooms, 17 June 2015, lot 21.



123



The Ladies Amusement or, the whole art of japanning made easy, © Metropolitan Museum of Art

124

A RARE DOCCIA WHITE ANIMAL GROUP, CIRCA 1750

Modelled as a family of four short-tailed marmots, climbing over each other and of varying ages, standing on a naturalistic rocky base, 8.5cm high, (losses to ears and one paw)

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



124



125

125

A NOVE, ANTONIBON'S FACTORY, PORCELAIN TEAPOT AND COVER, CIRCA 1765

Lobed with vertical panels of moulded flowers alternating with panels painted with flower sprays, moulded rocailles and shellwork borders around the foot and rim, with a scroll handle and moulded shellwork to the tip of the spout, the cover moulded like a flower and applied with a flower finial, 12.7cm high, star mark in iron-red (chip to spout tip and tiny chips to finial) (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

A similar teapot was sold by Sotheby's London, 9 July 1957, lot 108, and another is illustrated in F. Stazzi, *Italian Porcelain* (1964), colour plate XXIII. Another example of the same shape but painted with landscape scenes is in the Collection of the Victoria and Albert Museum, London (illustrated in A. Lane, *Italian Porcelain* (1954), pl. 30a).

126

A DOCCIA GROUP OF A SHACKLED SLAVE, CIRCA 1770-1800

Modelled after the famous monument for Ferdinando I de Medici by Pietro Tacca, depicting a slave shackled to a tree stump with thick chains, 21.5cm high (some restoration)

£700 - 900
 €790 - 1,000
 US\$890 - 1,100

The model is after one of the figures on the Monument of the Four Moors in Livorno, Italy, by Pietro Tacca of 1626. It was commissioned by Cosimo II to commemorate his father's victories over the Ottoman Empire and consists of an earlier statue of Ferdinando I and four bronze enslaved prisoners chained to the pedestal base, one of which is depicted in the present lot.

Another shackled slave from the same series is in the collection of the Sir John Soane's Museum, M214. For further reading on the interpretation of this sculpture at Doccia see: Anthea Brook, 'From Borgo Pinti to Doccia: The Afterlife of Pietro Tacca's Moors for Livorno' in E. McGrath and J.M. Massing (eds.), *The Slave in European Art* (2012).



126

127

A PAIR OF DOCCIA FIGURES OF TURKS, LAST QUARTER OF THE 18TH CENTURY

Modelled as a man and woman, each holding a spirally-gilt cornucopia and wearing a colourful costume heightened in gilding, the almost-triangular bases elaborately moulded with scroll- and shellwork heightened in enamels and gilding, the cornucopias with 19th century foliate mounts, the porcelain: 17.5cm high, with mounts: 23.5cm high, incised 4 to her (he restuck through legs, she with restoration to section of base) (2)

£4,000 - 6,000
 €4,500 - 6,800
 US\$5,100 - 7,600



Jacopo Ligozzi, about 1575
The J. Paul Getty Museum,
Los Angeles



127

Two similar figures with candle sconces were recently exhibited at the Palazzo Pitti, Florence, and are illustrated in R. Balleri, A. d'Agliano and C. Lehner-Jobst, *Fragili Tesori dei Principi, Le vie della porcellana tra Vienna e Firenze* (2018), no.55. Olivia Rucellai notes that the series of Oriental figures were based on two different sources: the engravings by Charles de Ferriol, *Recueil de cent estampes représentant différentes nations du Levant* published in 1714, and the tempera paintings by Jacopo Ligozzi (1547-1627) (p.248). Indeed, the Ligozzi painting of an Azappi archer, inscribed *AZAPPI - Sonno gli soldati de Galera*, may have been the source used for the male figure in the present lot (see inventory no. 91.GG.53 in the J. Paul Getty Museum) with some small variations to his overcoat.

Another pair of similar figures (with candle sconces), of slightly earlier date, were sold in these rooms, 3 December 2008, lot 89.

128

AN ITALIAN WHITE PORCELAIN GROUP OF CLASSICAL FIGURES, PROBABLY NOVE, CIRCA 1785

Depicting three Roman soldiers, one kneeling, with a lady seated on a plinth by a sword, a putto seated by a tree at the rear, on a circular rocky base with applied flowers, 15.5cm high (some restoration and small chips)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



128



129

129

A PAIR OF CAPODIMONTE OR BUEN RETIRO SMALL VASES, CIRCA 1755-65

After a Meissen model, shell-moulded with two dolphin handles on the gilt-edged rim, painted with a flower sprig on each side and further scattered flowers, *11cm and 11.2cm high* (one handle restuck) (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

130

A CAPODIMONTE SUGAR BOWL AND COVER, CIRCA 1750

Decorated *a fiori 'botanico-orientali'*, or with Oriental-style flowers and scattered insects, gilt-edged rims, the cover with a gilt border of foliate motifs and trellis panels around the rim and a gilt branch finial, *11cm high*, traces of fleur-de-lys mark in blue (flat chip to rim, finial restored) (2)

£3,000 - 5,000

€3,400 - 5,700

US\$3,800 - 6,300

131

A PAIR OF RARE CAPODIMONTE SWANS, CIRCA 1748-55

Modelled by Giuseppe Gricci, each cleaning its right wing, on a rocky base painted with sprigs of reeds and moss, the beaks, eyes and webbed feet heightened in enamels, *7.8cm high*, one with impressed fleur-de-lys (tip of one swan's left wing restored) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Literature:

A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 179, col. pl. XLVI



130



131



132

**AN EXTREMELY RARE CAPODIMONTE
GREEN-GROUND BEAKER AND SAUCER,
CIRCA 1750**

Each painted by Giacomo Nani with a polychrome fish still life within a shaped, gilt-edged panel, the cartouche on the cup embellished with foliate scrolls, the saucer with a double-line cartouche, both with scattered gilt plants, rocks and insects on the green ground, the rims with double-line borders, fleur-de-lys marks in blue enamel (slight wear to gilding on edge of rim) (2)

£6,000 - 8,000

€6,800 - 9,100

US\$7,600 - 10,000

Literature:

A. Caròla-Perrotti, *Le Porcellane dei Borboni di Napoli* (1986), no. 86, col. pl. XXVII

This is the only known example of Capodimonte porcelain with a green ground. The beaker appears to have originally had a handle, though it was detached before the green ground was applied.



132



133

AN EXCEPTIONAL CAPODIMONTE PORCELAIN TEA AND COFFEE SERVICE, CIRCA 1750

Decorated *a farfalle e insetti*, after the prints by Joris Hoefnagel, 'Insects Diversae Insectarum Volatiliium' published in 1630, comprising a coffee pot and cover, tea pot and cover, slop bowl, sugar bowl and cover and four teacups and saucers and one coffee cup and saucer, *the coffee pot and cover: 24cm high*, fleur-de-lys marks in blue enamel (small flat chip to underside of rim of one saucer) (17)

£80,000 - 120,000
 €91,000 - 140,000
 US\$100,000 - 150,000

Provenance:

Private Collection, Rome (the coffee pot and beaker and saucer) by 1977;
 Aldo Pironti Collection, Benevento (paper label to the base);
 Italian Private Collection

Published:

A. Mottola Molfino, *L'Arte della Porcellan in Italia, Il Piemonte, Roma e Napoli* (1977), pls. XVII and XVIII;
 A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), plate XXIX, [I,9]



This service is exceptional both in its completeness and decoration. Insects such as butterflies and moths appear on Asian porcelain with great frequency and fulfilled a clear decorative and often symbolic purpose. The fashion for depicting naturalistic insects on European porcelain was first introduced at Du Paquier, where porcelain was decorated with lifelike creatures based on the prints and copies of the work of Jacob Hoefnagel. According to Claudia Lehner-Jobst (Barockes Luxusporzellan (2005) p.19ff.) it is questionable whether artists of the Du Paquier manufactory always intended to convey the symbolic meaning in depicting certain flowers and animals as is the case with Asian porcelain. In the inventory of the Du Paquier porcelain manufactory in the MAK there are individual sheets by Maria Sybilla Merian, whose engravings, like Josef Hoefnagel's are rooted both in the natural sciences and in artistic depiction of the natural world.

The large naturalistic single insects and animals such as the lizard and mouse we associate immediately with Vienna porcelain of the Du Paquier period faithfully copied the work of Jacob and Joris Hoefnagel, *Archetypa studiaque patris*, and were subsequently used at the Doccia factory. They were most probably introduced there by the painter Carl Wedelin Anreiter von Zirnfeld, whose services to the Doccia factory were secured by Carlo Ginori on his visit to Vienna in 1737, at the head of a delegation travelling from Tuscany to Vienna to pay homage to the new ruler. Appointing Carl Anreiter as chief painter at Doccia meant strong Viennese influence on the entire production cycle, not only the decorative style. A recent discussion of the sources for this naturalistic painting on Du Paquier and Doccia porcelain was published in the catalogue of the exhibition 'Fragili Tesori dei Principi' held in the Palazzo Pitti from 13 November 2018 to 10 March 2019. It showed that, although the Hoefnagel prints remain the main source for this kind of decoration, other Flemish paintings from the same period should also be considered as a source for decoration on Doccia porcelain.

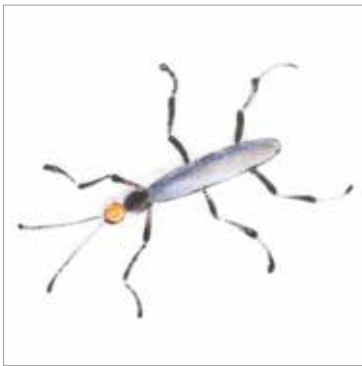
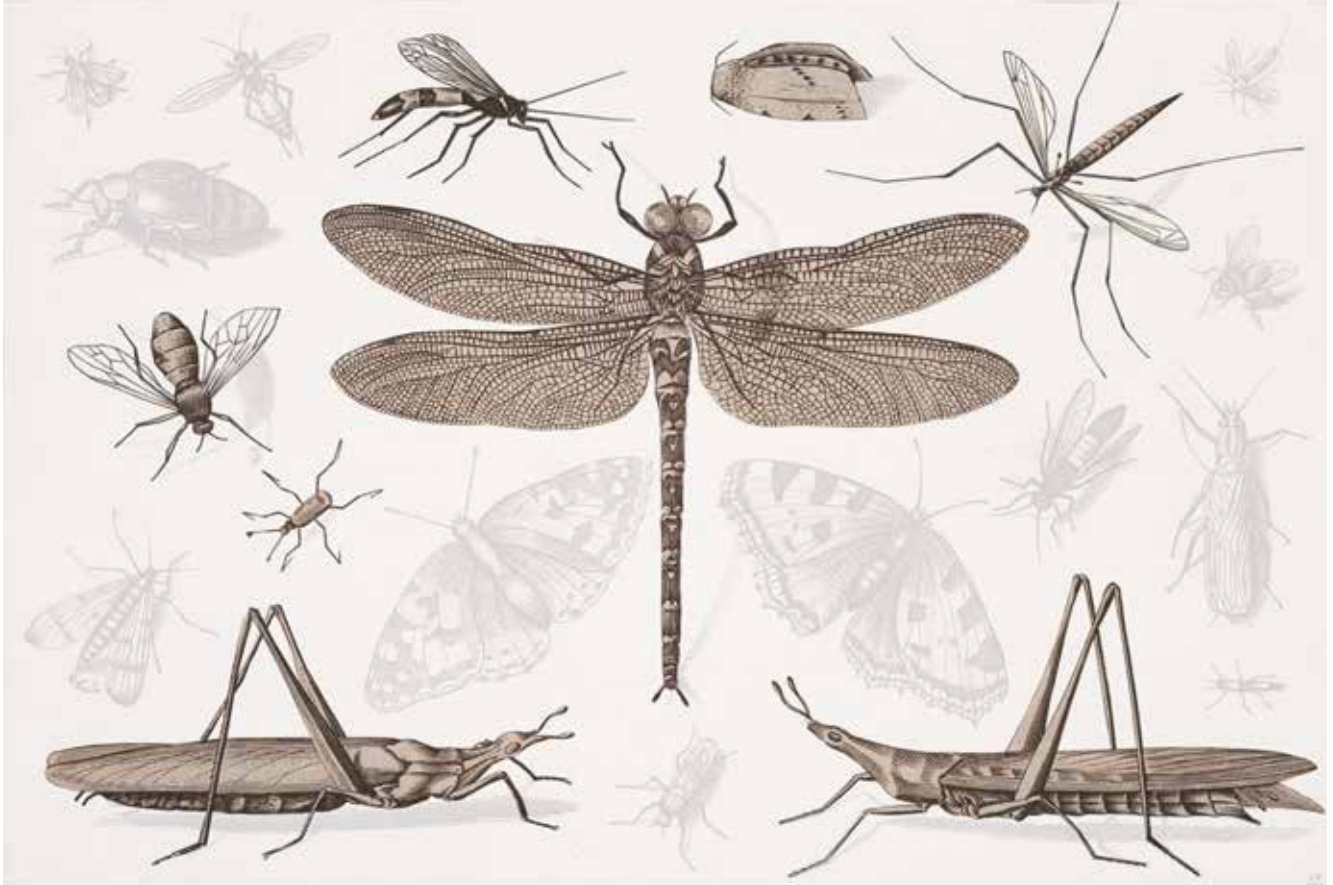
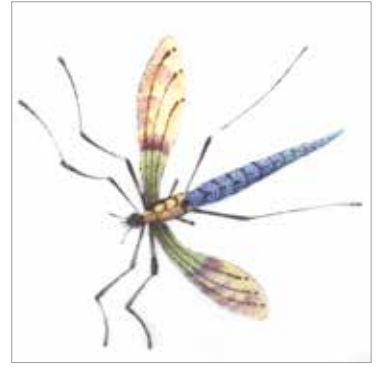
It is no wonder, then, that less than 15 years later the newly-founded Capodimonte factory of King Charles III in Naples also used the fashionable Hoefnagel prints for the most precious and finely-potted pieces of soft-paste porcelain. The insects on this service are not taken after *Archetypa studiaque patris*, but based on the work *Insecta Diversae Insectorum Volatiliium* published in 1630. When Angela Caròla-Perrotti published this service on the occasion of her groundbreaking exhibition on Bourbon porcelain in 1986, she floated the idea that the source prints, rather than arriving at the factory as named concise albums, may have arrived in sets more similar to 'The Ladies Amusement', which included various prints after - amongst many others - Pillement, Watteau and Piazzetta, a theory to which end she was able to find several parallels in the accompanying catalogue. However, the Capodimonte factory, unlike Doccia, was only sparsely influenced by topography and naturalia from outside the Neapolitan realm. This idiosyncrastic style can be found on this service too, certain elements such as the butterflies with their pointed scallop wings seem to be inventions unique to the Capodimonte factory.

Similar insects can be found on a snuff box in the Museo Duca di Martina, illustrated by Angela Caròla-Perrotti, p.239, cat. no. 182, plate XLVII and another, cat. no. 183, again in the Museo Duca di Martina, where the author attributes the decoration, at least on the inside of the box, to perhaps the most celebrated artist at Capodimonte, Giovanni Caselli.

Right

Joris Hoefnagel, *Insecta Diversae Insectorum Volatiliium*, 1630







134



(reverse)

134

A VERY RARE CAPODIMONTE TURQUOISE-BLUE-GROUND TEA CANISTER AND COVER, CIRCA 1745-50

Of baluster form, each side reserved with a gilt-edged panel finely painted by Giacomo Nani with a still-life of vegetables, gilt rims and finial, 14.2cm high, fleur-de-lys mark in blue (two restored small flat chips to underside of rim of cover, some faint crazing) (2)

£12,000 - 18,000

€14,000 - 20,000

US\$15,000 - 23,000

Provenance:

Luzzatto Collection, Milan, by 1960

Literature:

G. Morazzoni, *Le Porcellane Italiane* (1960), vol. II, pl. 307b;
A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 84

The waste bowl from the same turquoise-ground service is illustrated by Morazzoni (1960), col. pl. XXI.

135

A PAIR OF CAPODIMONTE CUPS AND SAUCERS, CIRCA 1750

Each painted by Giovanni Caselli 'a paesi neri' with finely rendered black monochrome landscape scenes, formal gilt floral borders to the rims, the handles embellished in gilding, fleur-de-lys marks in blue (4)

£6,000 - 8,000

€6,800 - 9,100

US\$7,600 - 10,000

Provenance:

Aldo Pironi, Benevento (applied paper labels no. 98 and 99)

Literature:

A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 37, col. pl. XIV

A similar cup is in the Museo Duca di Martina in Naples, published by E. Romano, *La Porcellana di Capodimonte* (1959), pl. 47.



135

136

AN EXTREMELY RARE CAPODIMONTE CHESTNUT-BROWN-GROUND CUP AND SAUCER, CIRCA 1750

The chestnut-coloured ground ('*a fondo marrone*') with lambrequin-shaped gilt-edged reserves painted in enamels heightened in gilding with flowers, the inside rims with gilt foliate scrollwork borders, the handle embellished in gilding, fleur-de-lys marks in brown and blue enamel (small very flat chip to rim of cup) (2)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Literature:

A. Caròla-Perrotti, *Le Porcellane dei Borboni di Napoli* (1986), no. 85, col. pl. XXVI

This is the only known example of this ground colour.



136



137

137

A RARE CAPODIMONTE DOUBLE-HANDLED ECUELLE AND COVER, CIRCA 1750

Applied with two gilt-edged cartouche-shaped handles decorated with gilt scrollwork, painted with '*fiori 'botanico-orientali'*' or Oriental-style flowers, the cover with a border of gilt scrollwork to the rim and gilt grape finial, the inside of the ecuelle with gilt decoration of a bird perched on a leafy branch, 20.8cm across handles, fleur-de-lys mark in blue (the ecuelle restored) (2)

£3,000 - 5,000

€3,400 - 5,700

US\$3,800 - 6,300



138

138

TWO CAPODIMONTE SATIRICAL FIGURES, CIRCA 1750, LATER DECORATED

The first hunch-backed figure depicting Bernado Tanucci, holding a mirror in his left hand and adjusting his wig, seated on a rocky mound on a flat base; the second depicting a seated lady wearing a large bonnet, holding an open book in her right hand and books and papers in the left, on a raised rockwork base, both later-decorated in polychrome enamels, 12.5cm and 14.5cm high (some restoration) (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



An undecorated example of the figure of Bernado Tanucci - a minister of Charles III of Naples from 1734 - is in the Museo di San Martino in Naples, published by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 207. Another unpainted example on a higher base that matches that of the woman is illustrated by Caròla-Perrotti, ill. 207b.

139

FOUR NAPLES, REAL FABBRICA FERDINANDEA, BISCUIT FIGURES, CIRCA 1790-1800

One a peasant modelled by Aniello Ingaldi wearing a broad-rimmed hat, a scarf around his neck and a sash around his waist, another a gentleman wearing a top hat and fine clothes, one lady wearing a bonnet and dress with *ficu* and another lady wearing a feathered wide-brimmed head and carrying books, *the tallest: 18.4cm high*, crowned N marks in blue and black to three (some old restoration) (4)

£2,500 - 3,500
€2,800 - 4,000
US\$3,200 - 4,400



139

Angela Caròla-Perrotti writes (Ritorno al Barocco (2010), p.320) that from 1792, a very elaborate table setting was designed to accompany the *Servizio delle Vedute Napolitane*, also known as the *Servizio del'Oca*. The factory created a kind of miniature park, called the *Real Passagio*, which included figures from the Neapolitan bourgeoisie and nobility. According to one document, this included seventy-five figures dressed in the fashions of the day and described in the factory as *bernesche* because of the gently satirical way in which they were portrayed. The models for these figures would have originally been made for this service, and they became one of the most popular lines of production for the factory in the late 18th century.

A similar figure of a peasant with the incised signature 'Aniello' is illustrated by Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), nos. 183-184, and a white example was sold in these rooms, 7 December 2017, lot 76.

140

THREE ITALIAN BISCUIT FIGURES, LATE 18TH/EARLY 19TH CENTURY

After classical sculpture, depicting Dyonisus, a goddess or priestess holding a bowl and a man with a cloak draped over one arm, *19.8cm high* (one head restuck, further restoration) (3)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



140



141

141

A MEISSEN HAUSMALER WASTE BOWL, CIRCA 1730

Decorated in Holland after Chinese patterns, in iron-red, gilding, green and black with two oval panels painted with a flower basket and two smaller circular panels depicting a fisherman, all reserved against iron-red leaves and flowers on a gilt background, floral and geometric borders to the lower section and footrim, the inside with a flower basket in the centre and single flowers around the rim, 17.5cm diam., crossed swords mark in underglaze-blue

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,800

A set of twelve Chinese bowls decorated in red and gold with this pattern was purchased by Augustus the Strong in July 1723. Another Dutch-decorated Chinese bowl of this pattern, with the addition of green and black, as on the present lot, entered the collection in 1727-28 (H. Espir, *European Decoration on Oriental Porcelain 1700-1830* (2005), p. 62, fig. 16).



142

142

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)

£4,000 - 6,000
€4,500 - 6,800
US\$5,100 - 7,600

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).

See online for footnote.



143

A VERY RARE MEISSEN BOWL, CIRCA 1730

After a Japanese Imari original, of deep quatrelobe form, painted in polychrome enamels and gilding with two scrolling peonies to the inside hanging from the rim, the exterior with a "thunder-scroll" pattern interlaced with flowering chrysanthemum and prunus branches and clouds, brown-edged rim, 19.5cm across; 8.5cm high crossed swords mark in blue enamel (restored)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

This very rare Meissen bowl is copied after a Japanese Imari bowl in the Dresden Collection (inv. no. PO 486) and was part of the group of copies of Japanese and Chinese porcelain made for the Paris merchant, Rudolph Lemaire, that he intended to sell in Paris as Oriental originals.

The Japanese original - one of only two in the collection of Augustus the Strong - is included in a list of Japanese and Chinese porcelain taken from the Elector's collection in the Holländisches Palais (later known as the Japanisches Palais) in Dresden on 24th December 1729

to serve as models for the Meissen manufactory (published by Claus Boltz, Hoym, Lemaire und Meißen - Ein Beitrag zur Geschichte der Dresdner Porzellansammlung, in *Keramos* 88 (1980), p. 95). These pieces were chosen by Lemaire without the Elector's knowledge but with the permission of Count Hoym, the Manufactory Commissioner. Over 4500 Meissen copies of both Japanese and Chinese porcelain were subsequently confiscated from Hoym's palace in 1731 and returned to the Japanese Palace.

The Japanese original is recorded in the inventory of the [Japanese] Palace begun in 1721, as well as in the 1770 inventory: 'Zwey gemuschelte detto {Spühl Napf}, inwendig mit erhabenen kleinen Zierrathen, und braunen Rändern, 3 3/4 Zoll tief, 7 1/2 Zoll in Diam., Nr. 10' [two lobed ditto {rinsing bowls}, inside with small raised decoration, and brown rims] (quoted by Boltz, p. 95). Two lists by J.G. Höroldt of 1731, also published by Boltz, record that one Meissen copy of the Japanese bowl was made to serve as a model for the painters after the original was returned to the Japanese Palace. These models were usually incised with the inventory number of the Asian original (due to the restoration on the present lot, it is not certain whether it ever had an incised 10). Another Japanese example is in the Ashmolean Museum, Oxford, published by John Ayers *et al.*, *Porcelain for Palaces* (1990), no. 212.



144

144

A MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1725-30

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

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

145

A RARE EARLY MEISSEN TEABOWL AND SAUCER, DECORATED IN THE FUNCKE WORKSHOP IN DRESDEN, CIRCA 1715-20

Decorated in gilding and iron-red, the undersides with scallop-edged trefoil panels depicting chinoiserie figures against a dotted ground, the saucer with a vignette on the top depicting a figure by a building, the teabowl with a bird perched on a branch on the inside and another inside the footrim, saw-tooth borders to the rims, (minor rubbing) (2)

£2,500 - 3,500

€2,800 - 4,000

US\$3,200 - 4,400

Another example of this rare group of early Meissen porcelain decorated in gilding and iron-red in the workshop of Georg Funcke in Dresden was sold in these Rooms, 5 July 2018, lot 21.



145

146

A MEISSEN GOLD-GROUND HAUSMALER SAUCER, CIRCA 1730-40

Decorated in Augsburg, possibly by Abraham Seuter, the burnished gold ground reserved with a shaped quatrelobe panel painted with an interior scene depicting a partially dressed woman seated on the lap of a man, each holding a pipe, an open box, a piece of kindling and a tankard on the table beside them, 13.2cm diam.

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

A teabowl and saucer from the same service is attributed by S. Ducret to Abraham Seuter (Meissner Porzellan bemalt in Augsburg (1972), vol. II, ill. 210; the scene is repeated on the saucer of another service (Ducret, ill. 163).



146

147

**A MEISSEN SAUCER DISH, CIRCA 1730,
WITH LATER 18TH CENTURY ARMORIAL**

Of deep lobed form, painted with three flower sprigs in Kakiemon style, the centre later decorated (after 1770) with the crowned arms of Saxony, 14.7cm across, crossed swords mark in blue enamel, incised Japanese Palace inventory number N=336./ W

£4,000 - 6,000

€4,500 - 6,800

US\$5,100 - 7,600

Provenance:

Royal Collections of Saxony, Japanese Palace, Dresden

Part of the large order of porcelain mostly copying Japanese originals that was placed by the Paris merchant, Rudolph Lemaire, and which was subsequently seized and incorporated into Augustus the Strong's collections in the Japanese Palace. The 1770 inventory lists 85 such saucers (for chocolate beakers) without mention of the arms. A similar dish, along with another with the arms of Poland, is in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), nos. 103a and b).



147

148

**A MEISSEN RECTANGULAR TEA CANISTER
WITH SILVER METAL REPLACEMENT COVER,
CIRCA 1730-35**

Painted in Kakiemon style with two quail flanked by flowering prunus and other flowers, flowering shrubs to the sides, 10.8cm high (without cover), 12cm high (with cover) traces of crossed swords mark in blue, impressed Dreher's mark for Andreas Schiefer (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

Provenance:

Property of the Byrnes Children Trust, Christie's London, 19 April 2011, lot 171



148

A RARE MEISSEN LARGE DISH FROM THE SULKOWSKI SERVICE, CIRCA 1735-38

Painted with two shaped escutcheons with the arms of Sulkowski and Stain zu Jettingen, flanked by rampant lion supports standing on a stepped plinth above a puce panel with gilt scrolls, the arms of Sulkowski with the sash and badge of the Order of the White Eagle, the well of the plate with scattered indianische Blumen within a Sulkowski Ozier moulded border, 43.3cm diam., crossed swords mark in underglaze-blue, incised V inside footrim (restored rim chip, typical very minor scattered wear)

£12,000 - 18,000

€14,000 - 20,000

US\$15,000 - 23,000

The Sulkowski Service was the Meissen manufactory's first magnificent and large, privately commissioned armorial service to have been designed to order, preceding the more famous Swan Service by several years, and was the first that was not intended for the Elector/King.

Alexander Joseph Graf von Sulkowski (1695-1762) was born into a prominent Polish noble family and entered royal service as a page at the Warsaw court. From 1711, he was raised in the household of the Electoral Prince Friedrich Augustus, the heir of Augustus the Strong, of whom he became a close friend. He accompanied the Prince as Master of the Horse on his travels for seven years from 1712, including his tours of Italy, France and Catholic German states, and subsequently became the head of the Prince's household. He became a Gentleman of the Bedchamber in 1726, was raised to a (Polish) count in 1732, and, following the accession of Friedrich Augustus in 1733, was made Privy Councillor, Minister of State, Cabinet Minister and an Imperial Count. Sulkowski was the first Pole to achieve such a position of power: he was in charge of most Court offices, and was responsible not only for the Green Vaults, which held the treasures of the Wettin dynasty, but was also in charge of the porcelain deliveries to the Japanese Palace. Sulkowski also was the recipient of numerous gifts and orders from both Augustus the Strong and his successor, Friedrich Augustus, including Schloß Übigau and the Flemmingsche Palais in Dresden, as well as the Polish Order of the White Eagle and the Order of St. Heinrich. Even Heinrich Graf von Brühl, Sulkowski's better-known successor and the recipient of the famous Swan Service, was subordinate to Sulkowski until the latter's fall from grace in February 1738.

The long-held supposition that Brühl saw Sulkowski as a rival and engineered his downfall has been questioned by Dr. Rainer Rückert, who has suggested that the cause of the Elector and King's displeasure with Sulkowski, was probably that he used the Meissen manufactory for his own benefit without informing the manufactory commission or the King. Not only did he order a porcelain armorial service to be made for himself of princely magnificence but he even had it delivered to the King's own porcelain palace, the Japanese Palace (R. Rückert, *Biographische Daten der Meißeener Manufakturisten des 18. Jahrhunderts*, pp.267-269).

Sulkowski married (firstly) in 1728 a Lady in Waiting of the Electoral Princess, Maria Anna Franziska Catharina Freifrau von Stein zu Jettingen (1712-41), whose arms appear on the service together with those of her husband. The first explicit mention of the service in Kaendler's work notes (*Arbeitsberichte*) appears to be the large sugar box and cover "belonging to the order of His Excellency the Count Von Sulkofsky (sic)" in September 1735. The manufactory inspector reported in May 1736 that although Kaendler, as well as the best Formers and Cleaners had worked on the service for a year and a half, it was not going to be possible to finish everything as Count Brühl had ordered a new service of "entirely new design" and the store rooms urgently needed

tablewares, small animals, figures and birds for sale (quoted by Ingelore Menzhausen, *In Porzellan verzaubert*, p.189 - see facing page for the tureen from the service in the Pauls Collection, Basel).

Production of the service seems to have continued until Sulkowski's fall, and there may even have been later deliveries (a dish in the Schneider Collection has an impressed numeral which would seem to date it after Sulkowski's dismissal; published by Rückert 1966, no.490). A list of the pieces delivered to the Japanese Palace, dated 8th February 1738 - three days after Sulkowski's dismissal - and signed by J.G. Höroltd himself was published by Hilde Rakebrandt, *Meissener Tafelgeschirre des 18. Jahrhunderts* (1958), pp.14-15. According to this list, the charger offered here is the second biggest shape produced for this service. The incised 'V' can be taken as an indication of size. There were originally 24 chargers of this size produced. Only one larger charger has been on the art market recently, a large charger of 46cm, of which, according to the specification, twelve were made for service (Kramarsky Collection, New York, sold Christie's New York, 30 October 1993 lot 34). Another charger which measures 47.5cm in the Schneider collection.

Larger forms of the service seem to have been based, at least in part, on silver examples in the Dresden Residence: according to Fritz Fichtner (*Meißner Porzellan für Polen und Rußland* (1941), p.15), Sulkowski himself specified that the large tureens be copies of a silver tureen by the Augsburg goldsmith Johann Miller (or Biller, according to Rückert and Schnyder von Wartensee). The basket-moulded borders, now known as "Sulkowsky-Ozier", seem to have been used from around 1732.

Sulkowski was permitted by the King to retain his titles and property, and four months after his fall he purchased the estates in Poland of the exiled Stanislaus Leszczinski. Friedrich Augustus even sought the advancement of his childhood friend with the Emperor in Vienna. In 1752, Sulkowski purchased the Silesian principality of Teschen and was raised to the rank of Prince of the Holy Roman Empire. In 1754 he was created Duke zu Bielitz and created Principal Master of the Hunt and Master of the Ordinance in the Grand Duchy of Lithuania. The Sulkowski Service was the subject of one of the very earliest scholarly monographs on Meissen porcelain, when it was published by Julius Lessing in 1888 ("Das Porzellangeschirr Sulkowski", in *Kunstgewerbeblatt*, vol.4, pp.43-8). Much of the service was apparently sold shortly afterwards, though a substantial portion was preserved in the family home until it was sold by Sotheby's London ("The Property of a Lady of Title") on 23rd May 1967, lots 29-50 (one dish with 42.5cm diam. was sold as lot 37, possibly the present lot).

A charger of this size was in the collection of Erich von Goldschmidt-Rothschild, Berlin (sold Ball & Graupe, Berlin, 23-25 March 1931, lot 606 - unillustrated). A charger of similar size was sold in these Rooms from the Hoffmeister Collection, 25 November 2009.





150

150
**A RARE MEISSEN TEABOWL AND SAUCER,
 CIRCA 1735-40**

Each painted with a cartouche composed of scrollwork, foliage and lappets surmounted by a parasol with feathers with a pendent trophy, the rims with borders of alternating lustre and gilt panels, scrollwork and foliate motifs, the inside of the teabowl with an insect and flowers, crossed swords marks in underglaze-blue, impressed Dreher's marks for Christian Meynert and Johann Christoph Schumann (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800



151

151
**A MEISSEN BROWN-GROUND BOWL AND
 COVER, CIRCA 1730**

Each reserved with three moulded low-relief cartouches enclosed by elaborate gilt scale-ground panels and scrollwork and enclosing small landscape scenes depicting figures by waterfront palaces, the inside of each with scattered gilt flower sprigs on the brown ground, the ball finial embellished in gilding, 14.5cm diam.; 12.5cm high, crossed swords mark in underglaze-blue (scattered wear to gilt rims) (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Part of a similar service including a similar bowl and cover, is in the Ludwig Collection, Bamberg (R. Hanemann (pub.), *Goldchinesen und Indianische Blumen* (2010), no. 61).



152

152

A MEISSEN PLATE, CIRCA 1740

With wavy, brown-edged rim, painted after a Chinese original with a peacock perched on a flowering branch opposite stylised rockwork and gnarled branches, the border painted with panels alternating between four different garden scenes, including Chinese figures and a fancy bird displaying its tail, the reverse of the rim with a border of trailing plants and rocks, a curious flowering tree issuing from stylised rockwork painted in the centre of the base above the Meissen factory mark, 26cm diam., crossed swords mark and o in underglaze-blue, impressed 20

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

A similar example is in the Arnhold Collection, New York; see M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), p.489, no. 224, where the author notes that the mark on the reverse is based upon a Japanese model. Another identical plate was in the Hoffmeister Collection, Hamburg, sold in these Rooms, 26 May 2010, lot 14.

153

A MEISSEN MINIATURE VASE, MID 18TH CENTURY

Shell-moulded with two dolphin handles, painted in Kakiemon style with a tiger curling around bamboo on one side and flowering prunus branches on the reverse, brown-edged rim, 10.2cm high (minor chips)



153

£500 - 700

€570 - 790

US\$630 - 890

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.



154

154 *

A MEISSEN TURQUOISE-GROUND TEACUP AND SAUCER, CIRCA 1740, TOGETHER WITH A PAIR OF ENGLISH PORCELAIN COFFEE CUPS

Each side reserved with a quatrelobe panel depicting cranes, the saucer with a crane in flight and another crane standing beside foliage, brown-edged rims, the English porcelain cups, early 19th century, similarly decorated, crossed swords marks in underglaze-blue, impressed numerals, the English cups with spurious crossed swords marks in blue (minor rubbing to saucer) (4)

£1,200 - 1,800

€1,400 - 2,000

US\$1,500 - 2,300

155

A MEISSEN TEABOWL AND SAUCER, CIRCA 1730-35

Painted in Kakiemon style with a phoenix in flight, flowering branches and scattered flower sprigs and insects, brown-edged rims, crossed swords marks in underglaze-blue, impressed Dreher's marks : for Johann Martin Kittel (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



155



156

156

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

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

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.

157

A MEISSEN LAVENDER-GROUND DOUBLE-GOURD VASE, CIRCA 1740-50

Reserved with two quatrelobe cartouches on each of the bulbous parts of the vase, the cartouches with elaborate *Kauffahrtei* scenes of Turkish and European merchants near quay sides, the foot and neck with later gilt-metal mounts, 37.5cm high. crossed swords mark in underglaze-blue, impressed 21 and .. inside footrim (the neck reduced, some restoration to underside of base)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



157

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.



158

158
**FIVE MEISSEN FIGURES OF HARVESTERS,
 MID 18TH CENTURY**

Engaged in various activities with gardening and harvesting instruments, the bases applied with leaves and flowers, 11.7cm high, some with crossed swords marks to the rear of the base (some restoration) (5)

£4,000 - 6,000
 €4,500 - 6,800
 US\$5,100 - 7,600

159
**A MEISSEN DOUBLE-HANDLED POT-POURRI
 VASE AND COVER, CIRCA 1760**

Each side painted with a scene depicting birds in a landscape, moulded with shell- and scrollwork, the foliate handles surrounded by applied fruiting and floral branches, a winged putto below the left handle and another to the right side of the foot, the pierced cover similarly decorated and applied with a large flower and fruit finial, 38cm high, crossed swords mark in underglaze-blue (some restoration) (2)

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,800 - 6,300

The model of this vase and cover may well have been part of a garniture made for Frederick the Great. A garniture of three vases painted with flowers in the Neues Palais, Potsdam, includes a vase similar to the present lot, illustrated in Samuel Wittwer, *Friedrich der Große und das Meißener Porzellan*, in *Keramos 208* (2010), p.42.



159



160

160
SEVEN MEISSEN FIGURES OF PUTTI IN DISGUISE, CIRCA 1760-65

Depicting a doctor, a butcher, a pastry seller, a peep-show man, a fisherman, a miner and a lady, all but two of the bases moulded with gilt-edged scrollwork, 8.5cm to 10.5cm high, some with crossed swords marks in underglaze-blue (one with dot) (some damage and restoration) (7)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

161
A MEISSEN 'SCHNEEBALLEN' VASE, CIRCA 1750

Modelled by J.J. Kaendler, applied with a dense ground of mayflowers, green branches and a bullfinch, 20cm high, crossed swords mark in blue (restored)

£3,500 - 4,500
 €4,000 - 5,100
 US\$4,400 - 5,700



161



162

162
**A PAIR OF MEISSEN ORNITHOLOGICAL
 DOUBLE-GOURD VASES, CIRCA 1745-50**

Painted on each side with two vignettes depicting birds perched on leafy branches, between gilt line borders, the rims gilt, 29cm high, crossed swords marks in underglaze-blue, both with impressed numeral 21 (restored) (2)

£2,500 - 3,500
 €2,800 - 4,000
 US\$3,200 - 4,400

The depictions of birds are probably based on Eleazar Albin's *A Natural History of Birds*, published in London in 1731 and acquired by J.G. Höroldt in April 1745 as a source for the painting workshop.



163
**A MEISSEN AUGUSTUS REX VASE
 AND A COVER, CIRCA 1745**

Each side painted with a landscape vignette with birds perched on leafy branches, and scattered insects, gilt borders, the cover with similar insects and applied with a finial in the form of a flower spray, 41cm high, AR mark in underglaze-blue (restored) (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

The Kingfisher depicted perched on a branch is after plate 54 of Eleazar Albin's "A Natural History of Birds", 2nd edition, published in London in 1738; see T.H. Clarke, *Das Northumberland-Service aus Meissener Porzellan*, in *Keramos* 70 (October 1975), ill. 163. A similar depiction of a Kingfisher on an AR-marked Meissen vase, then in the collection of Robert von Hirsch, Basel, is illustrated by Clarke (ill. 164).



163

164
**A MEISSEN OVAL TUREEN AND COVER,
 CIRCA 1750**

Modelled by J.G. Ender with 'Gotzkowsky Relief', on four gilt-edged scroll feet and applied with cauliflower branch handles, painted with flower sprigs and scattered flowers, the cover with a purple-edged gilt foliate monogram 'GW' on each side of the rim, the finial modelled as a patridge on a gilt-edged scroll over various vegetables and a lemon, 33cm high; 40cm across handles, crossed swords mark in underglaze-blue (restored) (2)

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

A variation of the model created for the 'St. Andrew Service' in the mid 1740s as a gift for the Russian Empress Elizabeth; see U. Pietsch (ed.), *Meissen for the Czars* (2004), cat. no. 66.



165

**A MEISSEN SOUP PLATE FROM THE
"BRÜHL'SCHE ALLERLEI" SERVICE,
CIRCA 1742-45**

The wavy gilt-edged rim moulded with scrollwork-edged panels of basketwork and trellis with shells and flower sprigs embellished in polychrome enamels, the well painted with vegetables and scattered flowers, 25.1cm diam., crossed swords mark in underglaze-blue, impressed 21 (very minor wear)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Provenance:

From the service commissioned by Heinrich Graf von Brühl in 1742 and listed at his death in 1763 in his Dresden palace in the Augustusstrasse

The 'Brühlsche Allerlei' service was one of the most magnificent table services made at the Meissen manufactory and is comparable in scale and ambition to the better-known Swan Service. The service has been thoroughly discussed by Johanna Lessmann, *Das "Brühlsche Allerlei" Ein Service für Heinrich Graf von Brühl*, in U. Pietsch (ed.), *Schwwanenservice* (2000), pp. 106-123. The service originally comprised over 2000 pieces, including dinner, dessert and coffee services, and at Brühl's death in 1763, still included 145 soup plates and 269 dinner plates. Most of the modelling work on the service appears to have been done by J.F. Eberlein and J.G. Ehder, whose work records include numerous references to the service. Two large quantities from the service were sold by Sotheby's London, 8 July 1997, lot 57; and by Sotheby's New York, 21 November 2014, lot 1304.

164



165



166

166

A MEISSEN SAUCEBOAT, CIRCA 1745-50

Moulded with 'Gotzkowsky Relief' of flower panels and shells below the rim and handle, finely painted with flower sprigs, insects and beetles, a butterfly to the interior, the scroll handle embellished in purple and gilding and with a shell thumbpiece, gilt-edged rims, 15.5cm high, crossed swords mark in underglaze-blue (restored narrow flat chip to rim)

£1,200 - 1,500

€1,400 - 1,700

US\$1,500 - 1,900

See online for footnote.

167

A DOCUMENTARY MEISSEN HAUSMALER SAUCER, CIRCA 1740

Painted in the workshop of Johann Friedrich Metzsch in Bayreuth, a flower spray in the centre and a border of stylised flower heads and scrolls with floral swags around the gilt-edged rim, the reverse inscribed in blue enamel 'M/ Bayr.', 13.2cm diam., crossed swords mark in underglaze-blue, impressed numeral

£500 - 700

€570 - 790

US\$630 - 890

Provenance:

Luise Hofmann Collection, sold in these Rooms, 16 May 2007, lot 60

A similar saucer with the same marks was sold by Christie's London, 11 December 2000, lot 296.



167

168

A MEISSEN LARGE CIRCULAR DISH, EARLY 19TH CENTURY

Painted in the centre with three birds perched on a tree in a landscape vignette, the moulded rim with insects and butterflies, gilt rim, 29.5cm diam., crossed swords mark in underglaze-blue with an incised cancellation mark, impressed numeral (minor wear)

£500 - 700

€570 - 790

US\$630 - 890



168



169

169

A MEISSEN WASTE BOWL, CIRCA 1745-50

Moulded with panels of 'Gotzkowsky Relief' flowers alternating with finely painted floral specimens, the inside with a flower spray including a large pink rose, the rim with a gilt seeded trellis border, the footrim with a gilt band, 17.5cm across.; 8.5cm high, crossed swords mark in underglaze-blue, impressed 21

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

170

A MEISSEN COFFEE POT AND COVER, CIRCA 1745-50

Of pear shape moulded with panels of 'Gotzkowsky Relief' flowers alternating with painted flower sprigs and scattered flowers, the scrol-moulded spout and wishbone handle embellished in gilding, a gilt seeded trellis border to the rim, the domed cover similarly decorated, applied with a flower-branch finial, 27cm high, crossed swords mark in underglaze-blue (very minor wear to gilding on handle) (2)

£2,500 - 3,000

€2,800 - 3,400

US\$3,200 - 3,800



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172

171

A MEISSEN CUP AND SAUCER, CIRCA 1740

The cup painted with a continuous European landscape scene, the saucer painted with a similar landscape within circular iron-red line border, gilt rims, crossed swords marks in underglaze-blue, gilt S. to both, impressed numerals (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

172

A MEISSEN TEABOWL AND SAUCER, CIRCA 1740

The teabowl painted with a continuous European landscape scene, the saucer with a similar scene within concentric iron-red circles, gilt scrollwork borders to the rims, crossed swords marks in underglaze-blue, gilt 52. to both, impressed numerals (minor wear to gilding) (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

173

AN ORMOLU-MOUNTED MEISSEN SATIRICAL GROUP, CIRCA 1760

Modelled with a gentleman seated on a chair with a dog on his lap fending off a donkey while a standing figure attempts to control the beast, the base modelled with gilt-edged scrollwork and applied with leaves and flowers, mounted on a later ormolu pierced scrollwork base applied at the rear with leafy, fruiting branches surmounted by a similarly-mounted blue-glazed bowl and cover, 18cm high overall, crossed swords mark in underglaze-blue (some restoration and losses) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Provenance:

Anon. sale, Christie's London, 8 December 2011, lot 89



173



174



175

174

A MEISSEN DOUBLE-HANDLED BLUE-GROUND BEAKER AND SAUCER, CIRCA 1735-40

Each side reserved with a quatrelobe panel depicting figures and sheep in a European landscape within a fine gilt scrollwork cartouche flanked by gilt animals on pedestals, the saucer with a similar scene and an elaborate gilt cartouche filled with Böttger lustre and surmounted by a gilt eagle and monkey seated on pedestals, the saucer underside with a powder-blue-ground embellished with gilt borders, gilt scrollwork to the rims, *the beaker: 7.2cm high*, crossed swords marks in underglaze-blue (small chip to saucer rim) (2)

£1,200 - 1,800

€1,400 - 2,000

US\$1,500 - 2,300

175

A MEISSEN BEAKER AND SAUCER, CIRCA 1740

Painted with European landscape scenes within gilt scrollwork cartouches edged in purple and iron-red scrollwork, gilt scrollwork borders to the rims, the handle gilt, crossed swords marks in underglaze-blue, gilt 5. to saucer, impressed numerals (minor wear) (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

176

A MEISSEN OCTAGONAL MILK JUG AND COVER, CIRCA 1745

Each side decorated with a landscape scene within a brown-edged gilt scrollwork cartouche with trellis panels, depicting a harbour scene and a couple in a landscape, respectively, and scattered European flowers (*Holzschnittblumen*) below a gilt scrollwork border, the scroll handle embellished in gilding, the domed cover with two harbour vignettes, *16.5cm high*, crossed swords mark in underglaze-blue, gilt numeral 79. to both (chip to spout, finial restuck) (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500



176



177



178

177

A MEISSEN LEAF-SHAPED DISH, CIRCA 1750-60

Finely moulded with veins and painted in underglaze-blue and embellished in gilding with a large rose and scattered insects and smaller flowers around the rim, the branch handle embellished in underglaze-blue and gilding, the rim with a gilt scrollwork border, possibly slightly later, 26cm across, crossed swords mark in underglaze-blue,

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

A similar leaf-shaped dish is illustrated by K.-P. Arnold, *Meissener Blaumalerei aus drei Jahrhunderten* (1989), no. 219.

178

A MEISSEN SHELL-SHAPED DISH, MID 18TH CENTURY

Painted with scattered *deutsche Blumen*, brown-edged rim, the underside crisply moulded like a seashell, 21.6cm wide, crossed swords mark in underglaze-blue, impressed numeral (minor rubbing)

£600 - 800

€680 - 910

US\$760 - 1,000

179

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)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

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.



179



180



180

A PAIR OF MEISSEN TOPOGRAPHICAL DISHES WITH DUTCH VIEWS, CIRCA 1772

Each painted with a view of a town by a river with figures in the foreground within a gilt and brown rococo and foliate cartouche, the shaped rims hand with flower swags tied by blue ribbons, gilt foliate borders, 21.6cm diam., crossed swords marks and dot in underglaze-blue, both impressed 54 (one with small rim section restored) (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

The shape of central cartouche and subject matter of Dutch views matches the important Meissen 'Stadtholder' dinner service made in 1772, probably as a gift from the Dutch East India Company to Prince William V. This set was painted with titled views of Holland and former Dutch colonies. A large portion of the Stadtholder service is now displayed in the museum at the Palace Het Loo in Apeldoorn.

The present pair of dishes formed part of a second service with a different border design and Dutch views which are untitled. Forty-two pieces from this set belonged to the collectors S.P.D. May and R. May-Fuld and were sold in Amsterdam at the auction house Frederik Muller on 14-17 October 1941. A dish from this set is in the Kestner Museum in Hanover and another dish is illustrated by Dr Den Blaauwen, *Het Meissen servies van Stadhouder Willem de vijfde, Apeldoorn-Zwolle*, 1993, p.33-36. Another pair of dishes from the service was sold in these Rooms, 15 November 2006, lot 4.

181

A MEISSEN FIGURE OF ATLAS HOLDING THE GLOBE, MID 18TH CENTURY

Seated on a rocky mound wearing yellow lion-skin drapery and holding aloft a globe painted with the continents and longitudinal lines, the base modelled with gilt-edged scrollwork and applied with leaves and flowers, 15.5cm high, crossed swords mark in underglaze-blue to rear of base, painted numeral 27 in puce to underside of base (restored)

£3,000 - 5,000

€3,400 - 5,700

US\$3,800 - 6,300



181



182



183



184

182

A MEISSEN PART TEA SERVICE, CIRCA 1760

Painted with landscape vignettes with elegant figures, within blue scale-ground borders edged with coloured scrollwork and flowers, gilt-edged rims, comprising: a teapot and cover mounted with a chain, a sugar bowl and cover, a waste bowl, a milk jug, a lobed teapot stand, a lobed small deep dish, three teacups and saucers and a coffee cup and saucer, *the teapot and cover: 10cm high*, crossed swords mark in underglaze-blue, impressed numerals and marks (16)

£2,500 - 3,500
 €2,800 - 4,000
 US\$3,200 - 4,400

183

A SET OF SIX MEISSEN QUATRELOBE CUPS AND SAUCERS, MID 18TH CENTURY

Painted with *deutsche Blumen* and scattered insects, brown-edged rims, crossed swords marks in underglaze-blue, impressed numerals, some with painter's numerals (small chip to underside edge of one saucer, minor flaking to brown rims) (12)

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



185

184

A MEISSEN FIGURE OF A SHEPHERDESS, CIRCA 1755

Playing the recorder and wearing a puce jacket embellished with gilt and purple foliate motifs, a white floral skirt and yellow shoes, a sheep reclining at her feet and a leafy tree beside her, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *25cm high*, crossed swords mark in underglaze-blue to the rear of the base (minor restoration and chips)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

185

NINE MEISSEN MONKEY BAND FIGURES, SECOND HALF 18TH CENTURY

Modelled by Peter Reinicke and J.J. Kaendler, each on a gilt-edged scrollwork base applied with leaves and flowers, comprising: the organ player, two singers, a drummer, a flautist, two bagpipe players, a cellist and a violinist, *the largest: 15cm high*, crossed swords marks in underglaze-blue and blue, various impressed numerals to some (some restoration) (9)

£10,000 - 15,000
 €11,000 - 17,000
 US\$13,000 - 19,000

The monkey band was modelled around 1753, the year that Madame de Pompadour purchased nineteen of the figures. The set was reworked by Kändler and Reinicke in 1765-66. See Rainer Rückert, *Meissener Porzellan 1710-1810* (1966), nos. 1064-1078, for the examples in the Dr. Ernst Schneider collection.

186

**A MEISSEN GROUP OF CHILDREN,
MID 18TH CENTURY**

Both dressed in elegant clothing, the girl wearing a pale yellow gown with *indianische Blumen* and pink skirt, holding a cat and a parasol, the boy wearing a green coat over purple patterned waiscoat, holding a tricorne and a bunch of flowers, a table with a birdcage between them, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *15cm high*, crossed swords mark in underglaze-blue (restored through base behind figures)

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,800



186



187

187

**A MEISSEN FIGURE OF A SHEPHERDESS,
CIRCA 1755**

Wearing a pale yellow jacket over a yellow bodice with black stomacher, a pink skirt embellished with gilt flowers and puce foliage and yellow shoes, holding a staff, a sheep lying beside her, the moulded scrollwork base applied with leaves and flowers, *24.2cm high* crossed swords mark in underglaze-blue to the rear of the base (some restoration)

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,800



188

188

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

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

189

A MEISSEN GROUP FROM A SERIES OF THE FIVE SENSES, CIRCA 1763-1774

Modelled by Carl Christoph Punct with a seated elegant lady wearing a pink gown embellished with felt foliate motifs and holding a Commedia dell'Arte mask, a gentleman standing beside her wearing a pale blue suit and elaborately embroidered pale yellow waistcoat, a leafy tree stump behind him, on a pierced base moulded with gilt-edged rocailles and applied with leaves and flowers, 19.5cm high, crossed swords and dot mark in underglaze-blue, painter's mark in purple (some restoration)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800



189



190



191

190

A PAIR OF MEISSEN FIGURES OF A FISHERMAN AND FISHERWOMAN, MID 18TH CENTURY

Modelled by J.J. Kaendler, he wearing a cap, white shirt and brown breeches, holding a fish and a long-handled fishing net containing further fish, she wearing a black bonnet, black and white bodice and white skirt with a grey apron, holding a large fish, a bowl with fish beside her, the bases applied with leaves and flowers, *19.3cm high*, crossed swords mark in underglaze-blue to the rear of the base (he) (her right arm restored through shoulder) (2)

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

The models are illustrated in L. and Y. Adams, *Meissen Portrait Figures* (1987), p. 163.

191

A MEISSEN CLASSICAL FIGURE OF A GODDESS, CIRCA 1775

Wearing draped white robes decorated with a gilt foliate pattern and a turquoise shawl, on a gilt-edged square base, *27cm high* (right arm restuck)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



192

192

A MEISSEN DEEP PLATE, CIRCA 1745-50

Moulded with the 'Gotzkowsky-Relief' pattern, modelled by J.F. Eberlein, painted with scattered *Holzschnittblumen* and a butterfly, brown-edged rim, 24cm diam., crossed swords mark in underglaze-blue and two dots, impressed numeral (very minor wear to rim)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

193

A MEISSEN FIGURE OF ATLAS HOLDING A CELESTIAL SPHERE, MID 18TH CENTURY

Seated on a rocky mound wearing white lion-skin drapery and holding aloft a globe painted with the constellations, the base modelled with gilt-edged scrollwork and applied with leaves and flowers, 15.8cm high, crossed swords mark in underglaze-blue to the rear of the base (some restoration)

£3,000 - 5,000

€3,400 - 5,700

US\$3,800 - 6,300

Provenance:

With Lukacs-Donath, Rome (paper label to base)



193



194

194

A NYMPHENBURG GILT-METAL-MOUNTED BOX AND COVER, CIRCA 1770

Painted with vignettes of fruit still lifes surrounded by scattered flower sprigs surrounded by a moulded frame interspersed with scrollwork motifs heightened in gilding, the inside cover with a medallion enclosing a female portrait in puce camaieu above a scrollwork plaque inscribed in gilding 'so nach den (?)rand' and signed 'm fc' below surrounded by more fruit in a garden landscape, with a fitted gilt-metal insert on the inside, 13.2cm long, 6cm high (minor wear to gilding) (2)

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,800 - 6,300

195

A GERMAN ENAMEL GILT-METAL-MOUNTED SNUFF BOX, PERHAPS ELLWANGEN, CIRCA 1770

Painted with the life and miracles of Saint Anthony of Padua, the cover depicting him being visited by the Virgin Mary and the Christ child, an open book and spray of lilies lying on a table, the interior with an older Anthony being visited by the depiction of Christ on the cross, an open book, crucifix and skull in the foreground, 9cm long, 4cm high (very minor rubbing around edge of underside)

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

The scenes on the sides and underside of the box depict some of the miracles of Saint Anthony: one scene shows him re-attaching the foot of a man from Padua, another shows the Heretic's mule kneeling before Anthony and the Sacrament and the underside depicts the miracle known as the Miser's heart. Anthony was attending the funeral of a rich man in Tuscany who was being celebrated to great extent. The saint however commented that the man had oppressed the poor, keeping "his heart in his money box". Following those words a surgeon performed an autopsy and found no heart in the dead man's body, but when the family opened his treasure chest there they discovered the heart.



195

196

A NYMPHENBURG GILT-METAL-MOUNTED SNUFFBOX, LATE 18TH CENTURY

The moulded profile bust to dexter on a moulded, gilt-edged blue-ground medallion with painted flowers and swags, the side decorated with flowers and floral swags hung from columns incorporating an oval medallion on either side inscribed 'J' and 'W', the base with a flower spray and scattered blooms within a foliate border, the inside cover with an interior scene depicting a priest seated at a table reading, 8cm long (bottom restored)

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

An unpainted Nymphenburg oval box with a similar biscuit medallion was sold from the Helmut Joseph Collection in these Rooms, 5 July 2011, lot 31.

See additional footnote online.



196

197

A MEISSEN CIRCULAR SHELL-MOULDED SNUFF BOX, MID 18TH CENTURY

The exterior moulded in relief with lines radiating from a central foliate motif on the base and cover, and parallel wavy lines to the side, the inside cover finely painted with a scene of an Italianate town by a river and a waterfall in the foreground, the interior gilt, 8cm diam. (three tiny shallow chips to the cover)

£3,000 - 5,000
€3,400 - 5,700
US\$3,800 - 6,300

Provenance:

Adalbert Freiherr von Lanna collection, Prague, sold by Lepke's Berlin, 21-28 March 1911, lot 1142;
Alfred Joseph collection, no. 1684, sold in these rooms, 3 December 2008, lot 180

Published in Beaucamp-Markowsky 1985, no. 172, and in Beaucamp-Markowsky 1988, no. 48. Exhibited at the Rijksmuseum, Amsterdam 1972-2003, and in the Gilbert Collection, Somerset House, London 2003-2008.



197



198

198

A MEISSEN SILVER-GILT-MOUNTED OVAL SNUFF BOX, CIRCA 1760

Moulded with coloured and gilt-edged strap- and scrollwork cartouches and trailing flowers enclosing military scenes after Georg Philipp Rugendas, the inside cover with a cavalry battle scene, 7.9cm long, 5cm high

£4,000 - 6,000
€4,500 - 6,800
US\$5,100 - 7,600

Provenance:

Anon. sale, Sotheby's London, 21 November 2000, lot 54

Many of the scenes seem to be after prints by Georg Philipp Rugendas I (1666-1742), a German painter and engraver of battle and military scenes.

199

A MEISSEN GILT-METAL-MOUNTED ETUI, CIRCA 1760

Painted with gallant figures in landscapes within moulded scrollwork cartouches heightened in polychrome colours and edged with flowers, 9cm long

£700 - 900
€790 - 1,000
US\$890 - 1,100

Provenance:

Anon. sale, Sotheby's Olympia, London, 5 April 2002, lot 88



199

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.



200

200

A HÖCHST TOPOGRAPHICAL PORCELAIN PLAQUE, CIRCA 1765

Painted with a view of the Main river outside Frankfurt depicting boats on a river with peasants amidst ruins to one side and buildings on rolling hills on the other, a mountain range in the background, in a giltwood frame, the reverse with later inscription '7660/La Hage', the plaque: 17.7cm by 17.7cm, the frame: 24cm by 24cm,

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,800

Based on an engraving by Adrian Zingg after a painting by the Frankfurt landscape painter, Johann Georg Schütz the Elder. The print was commissioned in 1762 by the owner of the painting, Zingg's friend and patron, the Paris-based publisher and engraver, Johann Georg Wille, and was dedicated to Schütz; see P. Stahl, *Höchster Porzellan 1746-1896* (1994), fig. 6.3.10.

An old paper label on the reverse of the frame notes: 'One of a collection which was [...] to Norwegian Government'.



1re Vue du Mayn, c. 1762, A. Zingg after C.G. Schütz



201

201

A GERMAN PORCELAIN CANE HANDLE, PROBABLY 19TH CENTURY

Each side moulded with a gilt-edged cartouche enclosing a scene depicting three figures in a park landscape, a similar scene on the top, further painted with scattered flowers, mounted on a gilt-metal base inscribed 'RT', 6.7cm high (small flat chip to bottom rim)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



202

202

TWO LUDWIGSBURG BACCHANALIAN GROUPS WITH OBELISKS, CIRCA 1765-70

The first modelled by Johann Adam Bauer with a seated satyr embracing and kissing a nude woman, a small faun resting on her legs, an obelisk at the back moulded with musical trophies, the other modelled by Johann Christian Friedrich Beyer with a recumbent satyr (with human legs) holding a jug and goblet, behind him a recumbent bacchante pressing grape juice into his goblet, a basket with grapes at their sides and an obelisk at the back moulded with bunches of grapes, both on rockwork bases applied with leaves and grapes, 26.4cm high, crowned CC monograms in underglaze-blue (some restoration and chips) (2)



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

Other examples of the models are illustrated in D. Flach, Ludwigsburger Porzellan (1997), p. 519, nos. 124 and 126, and in the Pauls-Eisenbeiss Collection, see E. Pauls-Eisenbeiss, German Porcelain of the Eighteenth Century, vol. II, pp. 290-293. The models also exist as versions without obelisks.

203

A FRANKENTHAL GROUP OF A PUTTO AND LEOPARD EMBLEMATIC OF 'SPRING', CIRCA 1760

Modelled by J.W. Lanz, the putto feeding the leopard a flower, its paw resting on an upturned flower basket, the grassy base modelled with gilt-edged scrollwork, 17cm high, rampant lion mark and JAH monogram in underglaze-blue, gilt 70 (minor chips)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

An earlier version of the model, which dates from 1752-54, with a plain base is illustrated by B. Beaucamp-Markowsky, Frankenthaler Porzellan, vol. I (2008), no. 22.



203



204

204

**A FRANKENTHAL GROUP OF LOVERS,
CIRCA 1758**

Modelled by Johann Friedrich Lück, with a lady wearing an elegant striped bodice, patterned pink skirt and pink sun hat, playing the hurdy-gurdy and leaning into the arm of a gentleman wearing an elaborately purple patterned suit and yellow shoes, bagpipes on his lap, a yellow hat with grapes to his side and a book of music between them on the ground, the base and a vase behind them elaborately moulded with gilt-edged scrollwork and shellwork heightened in blue, 23.8cm high, rampant lion mark in underglaze-blue, incised H.I. (some restoration, vase cover lacking)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

Another example is illustrated by B. Beaucamp-Markowsky, *Frankenthaler Porzellan*, vol. I (2008), no. 148.



205

205

**A FRANKENTHAL GROUP OF TWO CHILDREN
WITH A VASE AND COVER OR CANDLE
SCONCE, CIRCA 1770**

The children both seated on a grassy hill, one embracing the other and holding a beaker, wearing a yellow chinoiserie tunic embellished with chrysanthemums and a purple hat, the other wearing a pink tunic and patterned trousers, holding a flask, a double-handled vase and cover painted with purple foliage beside them, the cover flips to reveal a candle sconce, 19.5cm high, crowned CT monogram and TB? in underglaze-blue (restored) (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

206

**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)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Provenance:

The Sperling Collection, Munich



206

The so-called 'Atlasmuster' appears in the price lists ('Preiscourant') 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.

207

A FRANKENTHAL MYTHOLOGICAL GROUP OF PLUTO AND DIANA, CIRCA 1767

Modelled by Franz Conrad Linck and Carl Gottlieb Lück with Pluto wearing elaborate silvered armour and a plumed helmet, handing a crown to Diana wearing draperies embellished with gilt floral sprays, a hound seated at her feet, a pedestal with a fire in a gilt vessel between them, a young man wearing draperies at the back reaching for the vessel, the grassy base applied with leaves and foliage and moulded with gilt-edged scrollwork, 22.8cm high, crowned CT monogram in underglaze-blue, incised R and Z (minor restoration)

€2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

In an 1899 exhibition of Frankenthal Porcelain in Mannheim, Emil Heuser described the group as "Beauty and Wealth" and referred to a model listed in the former records as no. 83, "Pluto krönt Diana am Altar" [Pluto crowns Diana at the altar]; quoted by Beaucamp-Markowsky, *Frankenthaler Porzellan*, vol. I (2008), p. 434. The Mannheim price lists of 1777 mention a group with the title "Die Vermählung von Mars und Venus" [the marriage of Mars and Venus], which would match, except for the addition of the dog that points to the female figure being Diana and not Venus. Beaucamp-Markowsky suggests that the factory may have offered two versions of the model, one with Venus and one with Diana. See B. Beaucamp-Markowsky (2008), no. 241, for full details and another example of the model.



207



208



209



210

208
**A FRANKENTHAL WHITE GROUP OF
 THE THREE FATES, CIRCA 1770**

Modelled by Franz Conrad Linck with the three Moirai, Clotho, Lachesis and Atropos, seated amongst clouds, spinning, measuring and cutting the thread of life, a small putto kneeling at the front of the base, 24cm high, crowned CT monogram and 70(?) in underglaze-blue (some restoration)

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

The model is considered to be the counterpart of a group depicting the Graces, illustrated in B. Beaucamp-Markowsky, *Frankenthaler Porzellan*, vol. I (2008), no. 242. It is mentioned that the 1777 Mannheim price lists of the factory lists both groups for 30 Gulden. Coloured examples of the Fates can be found in the Metropolitan Museum of Art, New York (inv. no. 52.2.5) and the Residenzmuseum in Munich (inv. no. Res. Mü. K.I. Fra. 103).



211

209

A FRANKENTHAL WHITE GROUP EMBLEMATIC OF SCULPTURE, CIRCA 1774

Depicting three young men, one kneeling over a large urn using hammer and chisel on the urn's handle, the second standing over a fallen column and holding a piece of parchment, the third at the back wearing fine clothing and a plumed hat, the base applied with foliage and edged with moulded scrollwork, 22.7cm high, crowned CT monogram and 74 in underglaze-blue (some restoration)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

210

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)

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,800 - 6,300

Provenance:

The Sperling Collection, Munich

211

A FRANKENTHAL TWO-HANDLED TUREEN AND COVER, CIRCA 1760

Of lobed shape moulded with big sprays of flowers, painted in *famille rose* style, with peacocks amongst stylised rockwork, flowering shrubs, flying insects and bamboo heightened in gilding, the twisting handles in the shape of turned foliage surrounded by pink ribbons ending in scrolling foliate feet, the cover with similar twisting rococo handle, 30cm across handles, rampant lion mark and JH monogram in underglaze-blue, impressed HI, I and further impressed mark (tiny chips) (2)

£4,000 - 6,000
 €4,500 - 6,800
 US\$5,100 - 7,600

The pattern is based on Chinese export wares. A Frankenthal plate with similar decoration, but more of a pink palette, and its Chinese *famille rose* counterpart are illustrated in B. Beaucamp-Markowsky, *Frankenthaler Porzellan*, vol. III (2014), no. 8.

An oval tureen of similar shape and with the same decoration as the present lot, presumably from the same service, is in the Erkenbert-Museum in Frankenthal. The matching oval dish is in the Pauls-Eisenbeiss Collection, see E. Pauls-Eisenbeiss, *German Porcelain of the Eighteenth Century*, vol. II, pp. 210f.



212 (part lot)



213

212
**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)

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

Provenance:
 The Sperling Collection, Munich

213
**THREE NYMPHENBURG DEEP PLATES,
 CIRCA 1770**

Each painted with a landscape vignette in shades of green and purple, enclosed by a gilt scrollwork cartouche with flowers, the moulded gilt-edged rims with foliate garlands, 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

Provenance:
 The Sperling Collection, Munich

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

214

**A STRASBOURG GROUP OF LOVERS,
CIRCA 1752-54**

Modelled by Johann Wilhelm Lanz, both seated, the lady wearing a floral gown and holding a wine glass, the man leaning into her arm and pouring wine from a bottle, trees with leaves and grapes behind them and some grapes on a dish in front, the grassy base applied with leaves, 22.5cm high, impressed PH (some losses to the trees and minor restoration)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

The group is based on the engraving "*Le Dejeuné, ou l'Alliance de l'Amour et du Vin*" from 1751 by François Joullain after Jean-Marc Nattier. Lanz took the model with him to Frankenthal, where versions with and without an arbour were produced. The source print and a Frankenthal version with arbour is illustrated in B. Beaucamp-Markowsky, *Frankenthaler Porzellan*, vol. I (2008), no. 58.



214



215

215

**A STRASBOURG GROUP OF A PEASANT AND
A BOY, CIRCA 1752-54**

Modelled by Johann Wilhelm Lanz, the man wearing a purple jacket, blue trousers and a wide-brimmed hat, a walking stick in one hand, carrying a sack on his back and holding the hand of a boy beside him, the grassy base applied with foliage, 20cm high, impressed PH (some restoration)

£600 - 800

€680 - 910

US\$760 - 1,000

See B. Beaucamp-Markowsky, *Frankenthaler Porzellan*, vol. I (2008), no. 111 for an example that seems to be the counterpart.



216

216
**FIVE NYON TEABOWLS AND SAUCERS
 AND A JUG AND COVER, CIRCA 1780**

Each painted with gilt and purple floral swags hung from a gilt and black border to the rim; together with a similar later replacement teabowl and saucer, *the pot and cover: 18.5cm high*, fish marks in underglaze-blue (finial of cover restuck) (14)

£600 - 800
 €680 - 910
 US\$760 - 1,000



217

217
**A RUSSIAN PORCELAIN SOUP PLATE FROM
 THE ST ALEXANDER NEVSKY SERVICE,
 GARDNER FACTORY, CIRCA 1780**

the cavetto painted with the star of the order and motto 'For Labour and Fatherland' in Russian, the border with moiré sash and badge, gilt-edged scalloped rim, *22.5cm G* in ungerglaze-blue, impressed *. and red Hermitage inventory number R.Y 8033 (broken and restored)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance:
 Private Collection, UK



218

Another soup plate is in the State Hermitage Hermitage, Inventory Number M3-4-2362. The Order of Saint Alexander Nevsky was originally established by Peter the Great. The service for 60 persons was finished at the Gardner Factory in 1780. The chief adornment of the ensemble is the eight-pointed star of the order with the motto "For Labour and Fatherland" running in a circle. In the centre is the monogram SA for Saint Alexander beneath a princely crown. The red ribbon of the order is shown fastened by the cross decorated with double-headed eagles and a depiction of the canonized 13th-century prince on horseback.



219

218

A MENNECY SILVER-MOUNTED WHITE BOX AND COVER, CIRCA 1760

Applied with foliate branches, flowerbuds and flowering daisies, the cover with an inserted velvet pin cushion, mounted with silver hinges, escutcheon and small knob, 16.5cm long, 7cm high (small chips)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

219

FIVE SAINT-CLOUD CUPS AND TREMBLEUSE SAUCERS, 1720-40

Four beakers and saucers with moulded gadrooning and decorated with Baroque underglaze-blue borders, the teacup and saucer with underglaze-blue lambrequin borders, the tallest: 7.8cm high, StCT marks in underglaze-blue to two (10)

£2,000 - 2,500

€2,300 - 2,800

US\$2,500 - 3,200

220

A PAIR OF MENNECY WHITE WALL-SCONCES OR BOUQUETIÈRES, CIRCA 1760

Each of gadrooned vase shape moulded with borders of acanthus above and around the foot, the pierced top applied with flowerheads, the shaped tops with a pierced hole for mounting and moulded with two insects in flight, 29.2cm high, impressed D.V. marks (small chips to flowers) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



220



221

221
**A SÈVRES LOZENGE-SHAPED TRAY,
 CIRCA 1758**

Plateau 'losange', painted in rose camaieu with trailing flower garlands, the well with a central flower spray, a gilt dentil border to the shaped rim, 30.2cm long, interlaced LL monogram enclosing date letter e in blue, unidentified painter's mark o

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

222
**A PAIR OF VINCENNES/SÈVRES POMADE
 POTS AND COVERS, CIRCA 1757**

Pot 'à pommade', each painted in rose camaieu with trailing flower garlands heightened with gilt dashes, gilt dentil borders to the rims, the covers applied with gilt flower finials, 8.5cm high, interlaced LL monograms enclosing date letters D, unidentified painter's marks :. (typical minuscule chips to flower finials) (4)

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,800 - 6,300

Provenance:
 Anon. sale, Christie's Paris, 25 June 2008, lot 118



222





223 (part lot)

223

A SÈVRES FLOWER VASE, CIRCA 1758-59

Cuvette 'à fleurs unie', decorated with an elaborate gilt floral and foliate scrollwork cartouche enclosing two putti amongst clouds, the reverse with a trophy emblematic of the Arts amongst clouds, the scrolling foliate handles heightened in gilding; together with a pair of later-decorated Sèvres bottle coolers, 29cm across handles, interlaced LL monogram enclosing date letter F in blue, unidentified painter's mark E (rim chip, drilled twice, some wear to gilding) (3)

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

For a full discussion of the shape and a list of the pieces mentioned in the Sèvres sale records, see John Whitehead, 'Les cuvettes à fleurs unies en porcelaine de Vincennes-Sèvres', *Sèvres, Revue de la Société des Amis du Musée National de Céramique*, no. 7, 1998, pp. 41-50. The only cuvette listed which matches the decoration of the present lot is one sold to Lazare Duvaux in 1758, described as *Enfants colorés*.

224

A SÈVRES BLUE-GROUND MILK JUG, CIRCA 1765

Pot à lait 'à trois pieds' of the second size, reserved with a gilt-edged panel depicting a landscape vignette of a bird perched on a leafy branch, the gilt dentil rim with a border of gilt *Taillandier* ground above a gilt scrolling berried myrtle trail, gilt moulded flowering branches to the edges of the handle and feet, 10cm high, gilder's mark in blue for J.-P. Boulanger to underside of one foot

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500



224

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.



225

225
A SÈVRES COOLER FROM THE SERVICE FOR M. PICCALUGA, CIRCA 1788

Seau ovale à liqueur, painted with a border of small red and yellow flower bouquets, underneath a gilt-edged blue band embellished with a gilt frieze of lyres, a second such band above the base, with a metal insert, 31cm across handles, incised marks (restored crack to one side)

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

Provenance:

Purchased by Francesco Maria Ignacio Piccaluga on 8 August 1788

See additional footnote online.



226

226 *
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 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 M^{me} Buteux (la jeune), incised mark (minor wear to gilding) (2)

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

See online for footnote.



227



227

A PAIR OF SEVRES PLATES, CIRCA 1775-80

Each painted with scattered rose sprays in the well, the rim with a border of hexagons made up of blue and pink dotted circles enclosing stylised flower heads, reserved with three gilt-edged panels with a rose spray, the rims gilt, 24cm diam., incised marks (one with rim chip) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

The decoration described as 'roses et mosaïque' is stylistically very similar, but has a slightly different border pattern. A plate from a 'roses et mosaïque' service, probably for the Comte d'Artois from 1775, was in the Charles-Otto Ziesenis Collection, sold Christie's Paris, 5-6 December 2001, lot 147.

228 *

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)

£600 - 800

€680 - 910

US\$760 - 1,000

Provenance:

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



228

See online for footnote.

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.



229 (part lot)

229

A VERY LARGE COLLECTION OF VINCENNES-STYLE FLOWERS, FRENCH, LATE 19TH OR 20TH CENTURY

All modelled after 18th century botanical examples including anemonies, roses, tulips, chrysanthemum, lilies, ranuncular, corn flowers, dahlias, marigolds, tulips, daffodils, primula, convolvulus, viburnum and carnations, all in full bloom, some, such as the tulips, lilies and convolvulus with flower buds, varying in size between 2 and 12 cm. (135 approx.)

£3,000 - 4,000

€3,400 - 4,500

US\$3,800 - 5,100

ALL FLOWERS IN THIS LOT ARE ILLUSTRATED IN DETAIL ONLINE

230

A VERY LARGE COLLECTION OF WHITE VINCENNES-STYLE FLOWERS, FRENCH, LATE 19TH OR 20TH CENTURY

En suite with lot 181, all modelled in the white, varying in size between 2 and 12 cm. (approx. 204 + uncounted quantity of smaller flowers and a box of small flower heads of lily-of-the-valley)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

ALL FLOWERS IN THIS LOT ARE ILLUSTRATED IN DETAIL ONLINE



230 (part lot)

231

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, 20.4cm diam., interlaced LL monogram enclosing date letter ff in blue, painter's mark for Claude-Antoine Tardy (2)

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

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.



231

232

A SÈVRES GREEN-GROUND PLATE FROM A SERVICE GIVEN BY LOUIS XVI TO JOSEPH II OF AUSTRIA, CIRCA 1777

Painted with a large floral spray in the well, the green-ground rim reserved with three oval panels enclosing further flower sprays surrounded by gilt ribbon-tied palm fronds and berried myrtle branches, gilt floral swags hanging from gilt nailheads in between, 24.2cm diam., interlaced LL monogram enclosing date letter Z in purple, painter's mark for F.-M. Barrat (oncle) and gilder's mark for É.-H. Le Guay (l'aîné) and incised D (some wear)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

The service was given as part of a diplomatic gift with other porcelain by Louis XVI to Joseph II of Austria, Holy Roman Emperor and elder brother of Marie-Antoinette. The Sèvres sale registers state: '*Presentes faits par sa Majeste à L'Empereur Et Livré à Monseigneur de Vergenes le 30 Avril 1777*' [Presents made by his Majesty to the Emperor delivered to Monseigneur de Vergenes on 30 April 1777]. The service was delivered to Charles Gravier, comte de Vergennes, Minister of Foreign Affairs between 1774 and 1787, as an intermediary. For a full description and list of known pieces from the service, see David Peters, *Sèvres Plates and Services of the 18th Century* (2005), III, no. 77.6, p. 577ff.



232



233 (part lot)

233

A VERY LARGE COLLECTION OF VINCENNES-STYLE FLOWERS, FRENCH, LATE 19TH OR 20TH CENTURY

En suite with lot 180, all modelled after 18th century botanical examples, varying in size between 2 and 12 cm. (approx. 135)

£3,000 - 4,000

€3,400 - 4,500

US\$3,800 - 5,100

ALL FLOWERS IN THIS LOT ARE ILLUSTRATED IN DETAIL ONLINE

234

A VERY LARGE COLLECTION OF WHITE VINCENNES-STYLE FLOWERS, FRENCH, LATE 19TH OR 20TH CENTURY

En suite with lot 180, all modelled in the white, together with a group of uncounted green boccage with white flowers, varying in size between 2 and 12 cm. (approx. 211 + uncounted quantity of smaller flowers)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

ALL FLOWERS IN THIS LOT ARE ILLUSTRATED IN DETAIL ONLINE



234 (part lot)



235

TWO VERY RARE BERLIN BLUE-GROUND VASES, CIRCA 1785

Of 'Weimar' form with moulded and gilt classical borders and a snake above acanthus leaves, mounted on a gilt-edged flared foot and circular pedestal, the domed cover with moulded gilt finial on an acanthus base, the first reserved with a sepia breast portrait, titled above 'DOROTHEE DUCHESSE DE COURLANDE', within a finely-tooled gilt border and laurel wreath, the reverse with a similar cartouche enclosing a sepia depiction of a classical maiden by a leafy tree-trunk, the second with the arms of Peter Duke of Kurland within a circular gilt-edged reserve embellished with palm fronds and foliate swags in two-tones of gilding, the reverse with a similar cartouche enclosing gilt and foliate letters 'PDC', 49cm high, sceptre marks in underglaze-blue (4)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Provenance:

Prince Tolonia, Rome;

Thence by descent to the present owner

Literature:

E. Köllmann, *Berliner Porzellan 1763-1963*, vol. II (1966), pl. 144

Dorothea Duchess of Kurland, née Countess von Medem (1761-1821), was the third wife of Peter von Biron Duke of Kurland (m. 1779). She resided in the Palais Kurland in Berlin and in 1794 acquired the estate of Löbichau as a summer residence, to which she invited poets and philosophers as well as family and friends. Among other famous personalities, she was acquainted with Czar Alexander I of Russia, King Friedrich Wilhem III of Prussia, Napoleon, Goethe and Schiller. These vases were not among the contents of Schloss Löbchau that were sold by R. Lepke, Berlin, 22-23 October 1907.



236

236

A VIENNA PART SOLITAIRE, CIRCA 1760

Decorated in puce camaieu with landscape vignettes of gallant figures engaged at various pursuits, the rims with a wide pale green and puce geometric border edged in gilding and above a fine gilt lace band, comprising: a double-handled tray, a milk jug, a beaker and saucer and a small oval dish, *the tray: 26.4cm across handles*, shield marks in underglaze-blue, various impressed numerals and incised letters (5)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

237

A LARGE BERLIN EWER-SHAPED VASE AND COVER, CIRCA 1770, LATER DECORATED

Urn-shaped, moulded on one side with a reclining woman attended by three putti, applied with colourful flowers and leaves trailing downwards from the rim, the moulded lower section heightened in gilding, the circular foot moulded with gilt-edged acanthus leaves and scrolls and trailing leafy branches with purple flowers, the cover moulded with foliate scrollwork heightened in brown and green against a fluted ground, applied with a foliate scrollwork handle with dragon head terminal, applied at the front with a putto and flowers, *56.5cm high*, sceptre mark in underglaze-blue (handle restuck, rim of cover re-gilt, some losses) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Provenance:

G. Rohloff Collection, Berlin;
Dr. K.H. Wadsack Collection

Literature:

E. Köllmann/M. Jarchow, *Berliner Porzellan* (1987), vol. II, p. 563, fig. 513



237

238

TWO VIENNA TOPOGRAPHICAL CUPS AND SAUCERS, CIRCA 1815 AND LATER

The first on three claw and ball feet with large loop handle, decorated with a named view of the Hohen Markt in Vienna against a yellow ground set off with elaborate gilt leaf scrollwork motifs, the other *outside decorated* with a puce ground and a view of figures on a market square, the first with shield-mark in underglaze-blue and impressed (1)815, titled in black to the base of the cup, the second with impressed shield-mark and date number (1)829, 55 and 47. (chip to the outside-decorated saucer) (4)

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



238 (part lot)

239

A VIENNA SORGENTHAL PERIOD CUP AND SAUCER, CIRCA 1799-1800

The cup painted by Anton Kothgasser with a medallion depicting a putto and two swans between reeds at a riverbank surrounded by a gilt band, both cup and saucer with a grey-ground border of white zig-zag enclosing green flowerheads above a gilt foliate border, shield marks in underglaze-blue, painter's mark 96., impressed date marks, impressed numerals (minor wear to gilding) (2)

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



239

240

A VIENNA TWO-HANDLED FLARED BEAKER, CIRCA 1808

Decorated with burgundy-ground and gilt bands under a gilt repeating pattern of scrolling feathers, a gilt band to the rim and footrim, the handles and interior gilt, 10.5cm high, shield mark in underglaze-blue, impressed numerals 808 and 12, incised // (two restored chips to footrim)

£400 - 600
€450 - 680
US\$510 - 760



240



241



242

241

TWO FRENCH PORCELAIN CAMEO PORTRAIT PLATES, SECOND HALF 19TH CENTURY

Each painted in the centre with a gilt-edged circular portrait medallion in imitation of a cameo, a gilt scrollwork border around the edge of the well, one with a yellow-ground rim reserved with three further cameo medallions surrounded by brown foliate scrollwork heightened in gilding, the other rim with a brown foliate scrollwork border, gilt rims, 22.8cm diam., S.53 stencilled in green with incised cancellation mark (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

242

A LARGE NAPLES, POULARD PRAD, GOLD-GROUND KRATER VASE, CIRCA 1820

Painted on side with a harbour scene and on the other side with two women and a man in a landscape, each surrounded by a tooled gilt classical border, a tooled border of stiff leaves around the bottom of the vase, the handles with bearded mask terminals, the foot on a square pedestal, 44.5cm high (one handle restored, rubbing to gilding)

£3,000 - 4,000

€3,400 - 4,500

US\$3,800 - 5,100



243

243

**A PAIR OF PARIS PORCELAIN
TOPOGRAPHICAL PLATES, CIRCA 1850**

Decorated by Boyer, depicting the Halle aux Blés and the Palais du Conseil d'état, titled in red on a gilt band at the edge of the well, the blue-ground rims with a rich gilt and platinum scrollwork and foliate border, 24.6cm diam., Boyer rue de la paix in iron-red to both (2)

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

244

A BERLIN PLAQUE, DATED 1840

Signed and dated l.r. *Meussers(?) 2/3 40*, painted with an oval brown-edged panel depicting Adonis seated on rockwork at the edge of a pool in a landscape surrounded by three nude nymphs, surrounded by a mottled brown ground, with a giltwood frame, the plaque: 26cm by 21cm, impressed eagle mark, impressed P and numeral

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



244



245 (part lot)

245

AN EXTENSIVE CREIL ET MONTEREAU SERVICE, DÉCOR 'PARISIEN', LATE 19TH CENTURY

Designed by Antoine-Albert Richard, called Froment-Richard, each with an individual scene, 55 plates, 36 dessert plates, 5 assiettes creuses, 4 serving chargers, 1 salad bowl, 1 covered soup tureen, one vegetable dish, two saucières on fixed stands, three footed coupes, two footed plates (110)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

For further reading on the designs of Froment-Richard see M. Kalt (et. al.), Antoine-Albert Richard dit Froment-Richard, Décorateur sur faïence à Creil Montereau et Sarreguemines (2009).

A similar if less extensive service was sold at Fraysse & Associés on 6 June 2012, lot 179 for 5000 euro.

246

A BERLIN PORCELAIN PLAQUE OF THE DARMSTADT MADONNA, LATE 19TH CENTURY

After the painting by Hans Holbein the Younger, depicting the Madonna and Child surrounded by Jakob Meyer zum Hasen, the mayor of Basel and his family, in an elaborate gilt wood frame, *the plaque: 25.5cm by 19cm*, impressed sceptre and K.P.M marks, incised B

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



246



247

The painting "Madonna of Jakob Meyer zum Hasen", also known as the Darmstadt Madonna, was completed in 1562 by Holbein the Younger. It depicts Jakob Meyer zum Hasen (1482-1531), the mayor of Basel, his first and second wives and his daughter surrounding the Madonna and child, showing Meyer's devotion to his Catholic faith, as he was a staunch opposer of the reformation. Until around 1606 the painting remained in the hands of his descendants, then changed owners various times before it was purchased by Prince Wilhelm of Prussia in 1822. His daughter Elisabeth inherited the picture and brought it to Darmstadt, where it remained until the 20th century. Between 2004 and 2011 it was on temporary loan to the Städtelsche Kunstinstitut in Frankfurt and after its sale is now on view in the Johanniterkirche in Schwäbisch Hall.

247 *

A VERY LARGE FRAMED BERLIN PLAQUE, LATE 19TH CENTURY

Superbly painted by Ehrhardt after Gerrit Dou, signed lower right, in an elaborate pierced giltwood foliate scrollwork frame, *the plaque: 48.4cm by 40cm; the frame: 71cm by 61cm*, impressed sceptre mark, KPM and numeral, incised '18 1/2 - 15 1/2', incised x

£12,000 - 18,000

€14,000 - 20,000

US\$15,000 - 23,000

After the self-portrait of 1647 by Gerrit Dou, The Painter in his Workshop, in the Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister.



248

248

A GROUP OF FIVE RUSSIAN COLOURED BISCUIT GROUPS, GARDNER FACTORY, LATE 19TH CENTURY

Comprising a mother holding a baby on her lap, two ladies cooking, and a man mending a shoe and a group of two children seated on a fence, *together with* a table set with coffee and tea and two seated ladies, also in biscuit and also likely Russian but unmarked, *between 18 and 7.5cm high* Gardner factory mark in red and impressed to the five large groups (some chips and minor damage) (8)

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,800 - 6,300



249

A MEISSEN FIGURE OF THE HUNTSMAN JOHANN GEORG WENTZEL WITH PRINCESS MARIA ANNA'S FAVOURITE DOG, MID 19TH CENTURY

After the 18th-century model by J.J. Kaendler, wearing Saxon hunting livery with a green coat, yellow breeches and a patterned waistcoat, the hound seated at his feet by a tree-stump, the gilt-edged base painted with rockwork, *29cm high*, crossed swords mark in blue and one cut cancellation mark, incised model number 503, painters' marks in black (minor damage)

£600 - 800
 €680 - 910
 US\$760 - 1,000



249

The model was created by Kaendler for Princess Maria Anna and is described in detail in his work records for January 1744.

250

A MEISSEN FIGURE OF A LADY OF THE 'MOPSORDEN', SECOND HALF 19TH CENTURY

After the 18th-century model by J.J. Kaendler, holding a pug dog under her left arm and with another at her feet, wearing a yellow crinoline skirt and bodice decorated with *indianische Blumen* and embellished with iron-red details, on a flared, gilt-edged pedestal with marbled panels, *28cm high*, crossed swords mark in underglaze-blue, incised model number 549, impressed numeral and painter's numeral

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



250

Another example is illustrated in S. and T. Bergmann, *Meissen Figures - Model Numbers 1 - 3000* (2017), no. 1049.



251

251

**A VERY RARE SET OF FOUR MEISSEN PLAYING CARD
CANDLESTICKS, DATED 1876**

The suit supported on neoclassical plinths picked out in gold against the pale green ground, the nozzles flanked by scrolled handles applied with a human mask at the lower terminals, finely painted with three playing cards from the relevant suite, the reverse with a gilded crests, *each 18.5cm high*, rare impressed L mark for Leuteritz with date 1876 within a rectangle, 'Ausschliesslich angefertigt für S. Litchfield in London' in black script to the Spade, (small chips) (4)

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,800

Samuel Litchfield ran 'The Dresden Gallery' in Oxford Street, London, a retail shop selling imported porcelain and luxury goods including an extensive range of Meissen porcelain. In the 1880s Litchfields were London's leading retailer of Meissen and Dresden porcelain.

252

**A MEISSEN GROUP OF AENEAS RESCUING ANCHISES
AND ASCANIUS, LATE 19TH CENTURY**

After the 18th century model by J.J. Kaendler, Aeneas wearing elaborate armour and a plumed helmet heightened in gilding and a lion skin, carrying his father on his back, his son Ascanius beside him wearing a green tunic and holding a small sculpture of Minerva, on a circular base with a moulded classical frieze, *25.3cm high*, crossed swords mark in underglaze-blue, incised model number 2030, painter's mark and impressed numeral

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



252

Another group is illustrated in S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), no. 2285. The 18th century model is based on a print by Bernard Picart of 1734.

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.



253

253
**A GROUP OF MEISSEN BIRDS,
 MAINLY 20TH CENTURY**

Comprising: two woodpeckers, circa 1956 and 1962, a Kingfisher modelled by Paul Walther, a thrush, a small blue tit, a chaffinch and a bullfinch, together with a pair of Sitzendorf magpies, *the magpies: 34.3cm high*, crossed swords marks in underglaze-blue and blue, incised model numbers, impressed numerals and painters' numbers, the magpies with Sitzendorf marks in underglaze-blue (some chips) (9)

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



254

254
**A PAIR OF MEISSEN MODELS OF PARROTS,
 CIRCA 1985-86**

After the 18th-century models, each perched on a rocky base with a leafy branch, flowers and grass tufts, the plumage naturalistically coloured, *19cm and 20.3cm high*, crossed swords marks in underglaze-blue, incised model numbers 77117 and 77118, impressed numerals and date codes F and G (one leaf broken off base) (2)

£600 - 800
 €680 - 910
 US\$760 - 1,000



255

255
A MEISSEN CLOCK CASE, TOGETHER WITH A PAIR OF MEISSEN WALL SCONCES, 19TH CENTURY

The clock case moulded with gilt-edged scrollwork and surmounted by a winged Psyche sitting on a globe, a winged cupid and foliage to the sides, a winged Chronos below on the base flanked by a candle sconce issuing from flowering branches on each side, the base on four scrollwork feet and moulded with further scrolls; together with a pair of three-armed wall sconces, the arms entwined with flowering branches, the supports moulded with rocailles and heightened in turquoise, pink and gilding, *the clock: 47cm high, the sconces: 30.5cm high*, the clock: crossed swords mark in underglaze-blue, incised model number No 1050, the sconces: crossed swords marks in blue, incised model numbers 2961 and 1150 (some typical restoration) (3)

£4,500 - 5,500
 €5,100 - 6,200
 US\$5,700 - 7,000

256
TWO VERY LARGE MEISSEN MODELS OF PARROTS, LATE 19TH CENTURY/EARLY 20TH CENTURY

Colourfully decorated and perched on tree stumps, each with cherries clasped in one claw, the bases applied with leaves and flowers, *41.6cm high*, crossed swords marks in underglaze-blue, incised model numbers A43a, impressed numerals (restoration to tail and wing feathers) (2)

£4,000 - 6,000
 €4,500 - 6,800
 US\$5,100 - 7,600



256



257



257

A PAIR OF MEISSEN 'LIMOGES ENAMEL' STYLE POT-POURRI VASES AND COVERS, CIRCA 1860

Each decorated with a blue-ground and painted in white with classical female figures emblematic of the elements, applied with entwined serpent handles heightened in gilding, on square bases moulded with gilt wreaths, the pierced covers applied with gilt wreath finials, *28.5cm high*, crossed swords marks in underglaze-blue, incised model numbers F.26 and impressed numerals (one with restored cover and chips to edge of base) (4)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800



258



258

TWO MEISSEN FIGURES FROM THE ARTISAN SERIES, LATE 19TH CENTURY

After the 18th century models by J.J. Kaendler and Peter Reinicke, one a coppersmith sitting on a tree stump and holding a hammer, wearing a pink patterned jacket and brown apron, an anvil in front of him, the other a tinker holding a metal utensil and wearing a blue-patterned jacket, pink breeches and brown apron, a small oven stove and metal instruments beside him, both on bases moulded with gilt-edged scrollwork, *18cm and 16.3cm high*, crossed swords marks in underglaze-blue and blue, incised model numbers 1399 and 1390, impressed numerals and painters' numbers (some restoration) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

A European Private Collection of 19th Century Meissen

259

A MEISSEN GROUP OF A CHILD AND A DOG ("DIE SANFTHEIT DER KINDHEIT"), SECOND HALF 19TH CENTURY

After the model of 1774 by M.V. Acier, depicting a dog leaping up to a baby reclining on a bed with floral-patterned sheets, a gilt rattle in a blue ribbon to one side, on a canted rectangular rockwork base moulded with a formal border, 20.5cm across; 18cm high, crossed swords mark in underglaze-blue, incised model number E.77 (minor restoration to baby's feet)

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

See T.H. Clarke, Meissen Marcolini Figures
Engraved by Friedrich Elsasser 1785-1792, in
Mitteilungsblatt der Keramikfreunde der Schweiz
(103) 1988, no. 67.



259

260

A MEISSEN GROUP OF A LADY AT A SPINNING WHEEL, LATE 19TH CENTURY

After an 18th century model by J.J. Kaendler, 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 purple jacket decorated with flowers, a striped patterned underskirt and a white overskirt embellished with green flowers, the base moulded with gilt-edged scrollwork, 15.5cm high, crossed swords mark with two incised cancellation marks, incised model number 2685, impressed numeral and painter's mark (some chips and losses)

£500 - 700

€570 - 790

US\$630 - 890

Another example is illustrated in S. and T.
Bergmann, Meissen Figures - Model Numbers 1 -
3000 (2017), no. 1063.



260



261

261
A MEISSEN GROUP OF THE BROKEN BRIDGE, LATE 19TH CENTURY

After the model by M.V. Acier of 1777, with a swooning lady supported by a gentleman in front of the broken planks of a bridge, a cupid at their back and a sitting putto in front, on an oval rockwork base with a gilt classical frieze, 24.2cm high, crossed swords mark in underglaze-blue, incised model number F.63, painter's marks and impressed numeral (minor restoration and some chips)

£700 - 900
 €790 - 1,000
 US\$890 - 1,100

The group was modelled by M.V. Acier in February 1777; see Clarke 1988, no. 66, p. 30 and S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), no. 29.



262

262
A MEISSEN FIGURE OF A GARDENER, EARLY 20TH CENTURY

Wearing a green coat, purple breeches and black hat, holding a bunch of flowers in one hand and leaning on a spade, a watering can on a tree stump beside him, the base moulded with gilt-edged scrollwork, 19cm high, crossed swords mark in underglaze-blue, incised model number C. 69, painter's mark and impressed numeral

£500 - 700
 €570 - 790
 US\$630 - 890

263
A LARGE MEISSEN FIGURAL BASKET CENTREPIECE AND MATCHED STAND, LATE 19TH CENTURY

Modelled by Ernst August Leuteritz, with eight putti emblematic of the seasons on a rockwork base moulded with scrollwork, around a scroll-moulded shaft with two oval panels painted with flowers and applied with flowering branches, surmounted by a pierced oval two-handled basket applied with flowering branches of flower sprays, the similarly decorated base on four scroll feet, 52cm high, crossed swords marks in underglaze-blue, incised model number 605 to base and No. 2772 to base, the base with painter's number 22. in green (restoration to stand, base of centrepiece and some extremities, typical chips and losses) (2)

£3,000 - 5,000
 €3,400 - 5,700
 US\$3,800 - 6,300



263



264



265

264

A LARGE MEISSEN MUSICAL GROUP, LATE 19TH CENTURY

After the 18th century model by M.V. Acier, modelled in the round with various figures playing instruments, on a rockwork base moulded with scrollwork heightened in gilding, 37.5cm high, crossed swords mark in underglaze-blue, incised model number C.59, (some restoration)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

265

A MEISSEN FIGURE OF A GENTLEMAN, 19TH CENTURY

Wearing an floral waistcoat and purple jacket edged with gilt lacework over yellow-patterned breeches, a tricorne wedged under one arm and a flower spray in the other hand, on a gilt-edged base, 19.8cm high, crossed swords mark and / in blue, incised model number A.58 (some restoration)

£500 - 700

€570 - 790

US\$630 - 890

266

A LARGE MEISSEN FIGURAL BASKET CENTREPIECE AND STAND, LATE 19TH CENTURY

Modelled by Ernst August Leuteritz, with eight putti and various attributes emblematic of the Seasons on a high base moulded with scrollwork embellished in turquoise, green and gilding, around a scroll-moulded shaft edged in gilding and turquoise and applied with flowering branches, enclosing two panels with finely painted flower sprays, surmounted by a pierced, gilt-edged oval two-handed basket applied with flowering branches and with underglaze-blue borders, on a similarly decorated stand raised on four scroll feet with a gilt floral motif in the centre and flower swags to the sides, 54cm high overall, crossed swords marks in underglaze-blue, incised model number 605 to both (some chips and restoration) (2)

£3,000 - 5,000

€3,400 - 5,700

US\$3,800 - 6,300



266

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.



267 (part lot)

267

A MEISSEN COMPOSITE PART DINNER SERVICE, 19TH CENTURY

Painted with scattered flower sprigs, comprising: eight soup plates, nine small side plates, fourteen dessert plates, eight deep dinner plates, a sauceboat on a fixed stand, one deep square bowl, one circular tureen and cover, two circular dishes, one large oval dish and one very large oval dish, *the tureen: 34cm across handles*, crossed swords marks in underglaze-blue, impressed numerals (sauceboat handle with crack) (47)

£1,800 - 2,500
 €2,000 - 2,800
 US\$2,300 - 3,200

268

A PAIR OF LARGE MEISSEN FIGURAL CANDELABRA, LATE 19TH CENTURY

After models by J.J. Kaendler and M.V. Acier, each with three putti playing musical instruments on a gilt-edged scrollwork base raised on three feet, applied with leaves and flowers, the scroll-moulded baluster shaft applied with flowers and painted with insects, surmounted by a scone and a removable seven light candelabrum moulded with foliage and applied with branches, terminating in foliate sconces, *59cm high*, crossed swords marks and S in underglaze-blue, incised model number G.194 to both, impressed numerals (one arm broken off but present, some chips) (4)

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

269

A MEISSEN GROUP OF CHILDREN AT PLAY, 19TH CENTURY

After the 18th century modelled by M.V. Acier, with a girl standing on stilts, a boy at her back supporting her and another boy lying on the ground leaning on a section of a column and reaching for her stilts, a hat filled with flowers hanging from a ribbon on a tree stump behind him, the base moulded with a gilt edged classical frieze, *22.5cm high*, crossed swords mark, incised model number G.35 (some chips, sculpture from pedestal at back of base lacking)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500



268



269



270

270

A MEISSEN GROUP OF A GALLANT COUPLE, LATE 19TH CENTURY

After the 18th century model by M.V. Acier, with a seated lady in fashionable clothes holding a birdcage on her lap, a small bird perched on her left hand, a gentleman standing beside her holding a basket of flowers and holding out a spray for her to smell, his black tricorn hat on rockwork behind him, the base moulded with a gilt frieze, 19.3cm high, crossed swords mark in underglaze-blue, incised model number G.22, impressed numeral and painter's number (some chips)

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



271

271

A PAIR OF MEISSEN LARGE FIGURAL CANDELABRA, LATE 19TH CENTURY

Modelled by Ernst August Leuteritz after J.J. Kaendler, depicting a lady playing the recorder and a gentleman the bagpipes, a recumbent sheep and dog at their feet, respectively, on scrollwork bases embellished in puce, turquoise and gilding, with a tree at the rear terminating in a sconce and a removable four-arm candelabrum with applied flowers and foliate sconces and drip-trays, 51.5cm high, crossed swords marks in underglaze-blue with one and two incised cancellation marks, respectively, incised model numbers F.155 and F.156, impressed numerals, painter's numeral 12. to both (some losses and damage) (4)

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

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.



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272

A MEISSEN GROUP OF CHILDREN EMBLEMATIC OF SUMMER, 19TH CENTURY

After the 18th century model by J.C. Schönheit, from a set of the four seasons, with a girl playing a mandolin and wearing a flower garland around her shoulders, a boy seated on wheat sheaves beside her holding a sickle, the base moulded with a border heightened in turquoise and pink, 15.8cm high, crossed swords mark in underglaze-blue, painter's number in black (restoration to extremities)

£500 - 700

€570 - 790

US\$630 - 890

The full set of models were first modelled by Schönheit January to June 1782; see T.H. Clarke, Meissen Marcolini Figures Engraved by Friedrich Elsasser 1785-1792, in Mitteilungsblatt der Keramikfreunde der Schweiz (103) 1988, nos. 102-105, p.38, and S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), nos. 241-244.



274

273

TWO MEISSEN CIRCULAR GROUPS OF CHILDREN, 19TH CENTURY

One after the model by M.V. Acier depicting five children playing various instruments or singing, the other with five children with dogs and sheep, both on rockwork, the bases moulded with classical gilt friezes, 17.5cm high, crossed swords marks in underglaze-blue, incised model numbers B.24 and G.13, painter's numerals and impressed numerals (minor restoration, some chips and small losses) (2)

£1,200 - 1,800

€1,400 - 2,000

US\$1,500 - 2,300



274

A PAIR OF MEISSEN TUREENS, COVERS AND STANDS, 19TH CENTURY, POSSIBLY OUTSIDE-DECORATED

Decorated with large birds in landscapes and scattered insects, the covers applied with finials of putti holding a cornucopia, the handles moulded with scrollwork, 33cm across handles, crossed swords marks in underglaze-blue to one tureen and stand (the stand with one cancellation mark), the other tureen and stand with ground marks, impressed numerals (two handles restored, wear) (6)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



275

275

A MEISSEN GROUP OF A SHEPHERD AND SHEPHERDESS, 19TH CENTURY

She seated on rockwork wearing a puce and iron-red bodice over floral skirts petting a sheep and holding a crook, he wearing a pink jacket and beige patterned trousers, perched on rockwork beside her and handing her a flower, on a gilt-edged rockwork base applied with leaves, 18.8cm high, crossed swords mark in underglaze-blue, incised model number A.41 (minor chips and restoration)

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



276

276

A LARGE MEISSEN FIGURAL BASKET CENTREPIECE, LATE 19TH CENTURY

Modelled by Ernst August Leuteritz, with an elegantly clad young man pursuing a lady with flowers in her apron and a flower swag over her shoulder around a trunk applied with flowering branches and issuing reeds at the top, surmounted by a pierced, gilt-edged oval basket applied with flowering branches, the high base moulded with scrollwork heightened in puce, turquoise and gilding, 50cm high, crossed swords mark and one incised cancellation mark, incised model number 2772, painter's number 6. in red, two impressed numerals (some chips and restoration)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800



277

277

A MEISSEN PART DEJEUNER, 19TH CENTURY

Of very large size, painted with scattered flower sprigs, comprising: a coffee pot and cover, a large teapot and cover, a milk jug, a hot water jug and a tray, the tray: 47 x 38cm, crossed swords marks in underglaze-blue, impressed numerals (minor chips to coffee pot cover and teapot rim) (7)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500



278

278

A LARGE MEISSEN MUSICAL GROUP, LATE 19TH CENTURY

After the 18th century model by M.V. Acier, modelled in the round with various figures playing instruments, on a rockwork base moulded with scrollwork heightened in gilding, 37.5cm high, crossed swords mark in blue with faint incised cancellation mark (one or two), incised model number C.59 (some restoration, firing cracks to underside of base)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800



279

279

A MEISSEN FIGURE OF A CELLIST, LATE 19TH CENTURY

Wearing a pale yellow floral jacket, blue waistcoat, black breeches and black tricorne, seated on a tree stump and playing the cello, the base moulded with gilt-edged scrollwork and applied with leaves, 12cm high, crossed swords mark in underglaze-blue, incised 5, painter's number and impressed numeral (restoration to top part of cello)

£500 - 700
 €570 - 790
 US\$630 - 890



280

280

A MEISSEN GROUP OF APPLE PICKERS, SECOND HALF 19TH CENTURY

After the model by J.J. Kaendler, depicting a boy on a ladder against a tree picking apples, a lady and a child on the base gathering them in their apron and hat, respectively, another seated child and a basket of apples on the gilt-edged base, 28.5cm high, crossed swords mark in underglaze-blue, incised model number 1998, impressed numeral, painter's number 43, twice in red (lady's head restuck old restoration to seated child's right leg, minor chips)

£700 - 900
 €790 - 1,000
 US\$890 - 1,100



281

**281
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, *33cm high*, crossed swords mark in underglaze-blue with one cancellation mark, incised model number C. 35, impressed numeral and painter's numeral (firing cracks to base, some chips and minor losses)

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



282

**282
A SMALL MEISSEN GROUP OF PUTTI EMBLEMATIC
OF THE FOUR SEASONS, 19TH CENTURY**

Winter seated on rockwork, wearing a cloak and holding a small brazier, Autumn seated on a barrel holding a wine glass and jug, Summer holding a wheat sheaf and embracing Spring wearing a wreath of flowers, the base moulded with gilt-edged scrollwork, a leafy tree between the figures, *14.5cm high*, crossed swords mark in underglaze-blue, incised model number 1068, painter's numeral (minor chips)

£600 - 800
€680 - 910
US\$760 - 1,000



283

**283
A MEISSEN FIGURE OF A MAN WITH A DOG, 19TH CENTURY**

Wearing a blue jacket and striped patterned breeches, a bag slung on his back, holding his hat with a bird's nest inside it, a bird perched on his other hand, a dog seated at his feet in front of a tree stump support, the high base moulded with gilt-edged rocailles, *23.5cm high*, crossed swords mark in underglaze-blue, incised 1324, painter's number in black and impressed numeral (minor chips and restoration)

£500 - 700
€570 - 790
US\$630 - 890



284



286



285

284

A LARGE MEISSEN MUSICAL GROUP, LATE 19TH CENTURY

After the 18th century model by M.V. Acier, modelled in the round with various figures playing instruments, on a rockwork base moulded with scrollwork heightened in gilding, 37.5cm high, crossed swords mark and two incised cancellation marks, incised model number C.59 (restored)

£1,800 - 2,200

€2,000 - 2,500

US\$2,300 - 2,800

285

A MEISSEN FIGURE OF A PUTTO, TOGETHER WITH TWO SMALL MEISSEN FIGURES, LATE 19TH CENTURY

The putto after the model by M.V. Acier, on a canted triangular base inscribed with the French motto 'Prix de la Constance', together with a small figure of a young girl wearing a skirt and holding a dish and a boy in fashionable clothes decorated in underglaze-blue and gilding, 14cm high, crossed swords marks in blue, incised model numbers F.3, J.3(?) and 22, impressed numerals and H (putto with restoration to arms and upper body, some chips) (3)

£500 - 800

€570 - 910

US\$630 - 1,000

286

FOUR MEISSEN FIGURES OF GIRL MUSICIANS, LATE 19TH CENTURY

Three seated on rockwork, one holding a book of music, another a bunch of flowers and the third playing a zither, the fourth wearing a floral dress and playing the recorder, 12.5 and 13.8cm high, crossed swords marks in blue, incised model numbers 2566, 2559 and 2567, impressed numerals (one with arm restored, minor losses) (2)

£700 - 1,000

€790 - 1,100

US\$890 - 1,300



287

287
**TWO MEISSEN MODELS OF GOLDEN ORIOLES,
 LATE 19TH/EARLY 20TH CENTURY**

After the 18th century models by J.J. Kaendler and J.G. Ehder, naturalistically decorated with yellow and black plumage, perched on tree stumps applied with leaves, *25.4cm high*, one with crossed swords and dot mark for 1924, the other with crossed swords mark in blue, incised model numbers 820 and impressed numerals (restoration to beaks and to tail feathers on one) (2)

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

288
**TWO SMALL MEISSEN MODELS OF BULL FINCHES,
 EARLY 20TH CENTURY**

Each naturalistically coloured and perched on tree stumps, *15.5cm high*, crossed swords marks in underglaze-blue, impressed model numbers 899, impressed numerals (2)

£500 - 700
 €570 - 790
 US\$630 - 890



288



289

289
**A PAIR OF CONTINENTAL PORCELAIN MODELS OF MAGPIES,
 19TH CENTURY**

Naturalistically coloured, perched on tree stumps with a snail on one, the bases filled in, *28cm high* (some chips)

£500 - 700
 €570 - 790
 US\$630 - 890

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.



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TWO MEISSEN CLASSICAL GROUPS OF PUTTI, 19TH CENTURY

One emblematic of Music with three winged putti playing the flute, a lyre and holding sheet music, a violin on books in front, the other emblematic of Mathematics with three winged putti reading a mathematical book, holding a compass and a scroll depicting a floor plan, both on rockwork on shaped bases moulded with classical friezes, 22cm high, crossed swords marks in underglaze-blue, incised model numbers 10 and 12, painter's numerals and impressed numerals (restored) (2)

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

291

TWO MEISSEN GROUPS OF CHILDREN EMBLEMATIC OF AUTUMN, 19TH CENTURY, ONE OUTSIDE-DECORATED

After the 18th century model by J.C. Schönheit, each with a girl seated on a goat and holding a vine with grapes and a boy playing an oboe, the oval bases moulded with a classical frieze, 15.8cm high, crossed swords mark in underglaze-blue (first) and crossed swords mark with one cancellation mark in blue (second), incised model numbers G.93, impressed numerals (chips to both, the second with boy restuck) (2)

£600 - 800

€680 - 910

US\$760 - 1,000

These groups belong to a series of the four seasons which were first modelled by Schönheit January to June 1782; see Clarke 1988, nos. 102-105, p.38 and S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), nos. 241-244.

292

A LARGE MEISSEN FIGURAL BASKET CENTREPIECE AND STAND, LATE 19TH CENTURY

Modelled by Ernst August Leuteritz, with eight figures of putti emblematic of the Seasons on a high rockwork base moulded with scrollwork embellished in turquoise, puce and gilding, around a scrollwork shaft with two polychrome flower panels and applied with flowering branches, surmounted by a two-handled, gilt-edged pierced oval basket applied with flowering branches on the exterior and with four cartouches painted with flower sprays to the interior, the similarly decorated base on four scroll feet, painted with scattered flowers, *53.8cm high*, crossed swords marks in underglaze-blue, incised model number 605, to both, red painter's number 21, to the stand (some restoration to base of centrepiece and to extremities, typical small chips) (2)

£3,000 - 5,000
€3,400 - 5,700
US\$3,800 - 6,300



293

293

TWO MEISSEN GROUPS OF PUTTI EMBLEMATIC OF THE SEASONS, 19TH CENTURY

Each modelled in the round, one depicting Winter wearing a fur-lined cloak with his hands held over a brazier and Spring with a basket of flowers around the neck holding flowers in each hand, the other with Summer sitting on wheat sheafs with a bird perched on one hand and Autumn feeding a bunch of grapes to a goat, on rockwork bases moulded with rocailles, *25.5cm high*, crossed swords marks in underglaze-blue, incised model numbers 1239 and 1230, painters' numbers and impressed numerals (minor chips and some restoration) (2)

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



294

A PAIR OF MEISSEN LARGE FIGURAL CANDLESTICKS, LAST QUARTER 19TH CENTURY

Modelled by Ernst August Leuteritz, depicting a gentleman holding a basket of fruit on his left arm and a fruit in the right hand, a leaping dog and his tricorne at his feet, the lady holding fruit gathered in her apron, a recumbent sheep at her feet, on gilt-edged, turquoise and puce scrollwork bases with a fruiting tree at the rear surmounted by a foliate sconce and drip-tray, *36cm high*, crossed swords marks in underglaze-blue, incised model numbers F.132 and F.131, impressed numerals, painter's number 32 in red (minor restoration, some losses) (2)

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

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion in which 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 be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*'s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bidding via the internet

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

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

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

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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

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

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

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

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

8. VAT

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

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

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

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact 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 licensing 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 Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFFRA 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

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, 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, it's 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

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

		<p>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;</p> <p>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;</p>
<p>3.2 Except as provided in paragraph 2.1.5, the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been <i>Bonhams</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i>.</p>	<p>7 COLLECTION OF THE LOT</p> <p>7.1 Unless otherwise agreed in writing with you by <i>Bonhams</i>, the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i>.</p> <p>7.2 The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i>.</p>	<p>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;</p> <p>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;</p>
<p>4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</p> <p>4.1 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p> <p>4.2 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p>	<p>7.3 You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers'</i> agreement set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.</p> <p>7.4 You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.</p> <p>7.5 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	<p>8.1.9 to retain possession of, and on three months' 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</p> <p>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.</p>
<p>5 RISK, PROPERTY AND TITLE</p> <p>5.1 Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i>, with whom you have separate contract(s) as <i>Buyer</i>. You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.</p>	<p>7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i>. All such sums due to the <i>Seller</i> will be payable on demand.</p> <p>8 FAILURE TO PAY FOR THE LOT</p>	<p>8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.</p>
<p>5.2 Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i>.</p>	<p>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):</p>	<p>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.</p>
<p>6 PAYMENT</p> <p>6.1 Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>6.2 Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i>. Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by</p>	<p>8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;</p> <p>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;</p> <p>8.1.3 to retain possession of the <i>Lot</i>;</p> <p>8.1.4 to remove and store the <i>Lot</i> at your expense;</p>	<p>9 THE SELLER'S LIABILITY</p> <p>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>.</p> <p>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</p>

that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial

cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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	or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.	paragraph 4.2. These storage fees form part of our Expenses.
	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.		
	3.10	Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:	4.5
	3.10.1	you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;	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.
	3.10.2	your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;	4.6
	3.10.3	funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;	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.
	3.10.4	items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and	4.7
	3.10.5	that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.	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.
	3.11	We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.	4.8
	4	COLLECTION OF THE LOT	5
	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, and once we have completed our investigations under paragraph 3.11 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.	STORING THE LOT
	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.	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 3, 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.
	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.	6
	4.4	If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting in this instance 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	RESPONSIBILITY FOR THE LOT
	6.1		6.1
	6.2		6.2
	7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7
	7.1		7.1
	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:	If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):
	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.	
	3.8	You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:	
	3.8.1	the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or	
	3.8.2	located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.	
	3.9	You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion	

7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	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> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	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> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	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> .
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	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:
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	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
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	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	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		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		

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" Any person considering, attempting or making a Bid, including those who have 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 of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the *Conditions of Business*.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the *Conditions of Business*.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the *Conditions of Business*.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the *Conditions of Business* by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the *Conditions of Business* or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Registration and Bidding Form

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

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

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

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If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Fine European Ceramics	Sale date: Tuesday 2 July 2019
Sale no. 25311	Sale venue: New Bond Street

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

General Bid Increments:

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

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

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
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By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□	Please tick if you have registered with us before <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

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Please leave lots "available under bond" in bond Please include delivery charges (minimum charge of £20 + VAT)

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