

Bonhams



Paul Scheurich

L'avant-garde en céramique
Collection du Prof. J. Rafael

Paris | 14 avril 2022



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L'avant-garde en céramique

Collection du Prof. J. Rafael

Paris | jeudi 14 avril 2022 à 14h

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Catherine Yaiche

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27377
Lots 1 - 141

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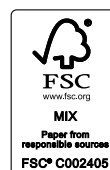
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Paul Scheurich

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Collection du Prof. J. Rafael

Paris | Thursday 14 April 2022, 2pm

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Catherine Yaiche

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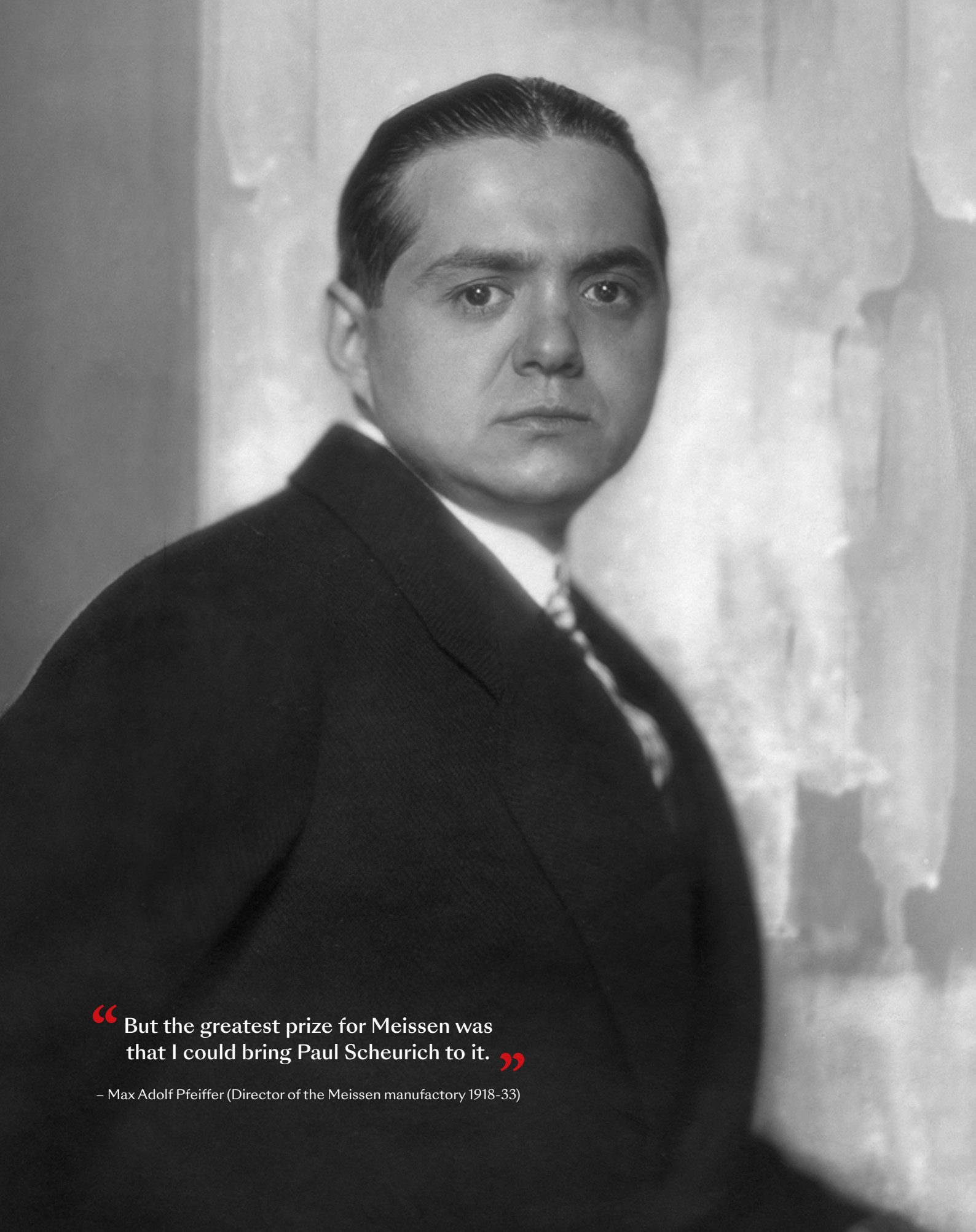
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“ But the greatest prize for Meissen was
that I could bring Paul Scheurich to it. ”

– Max Adolf Pfeiffer (Director of the Meissen manufactory 1918-33)

Paul Scheurich and his Art:

Collector's introduction

Some critics considered Paul Scheurich to be the “greatest porcelain artist of all times” and his works the “peak of the art of porcelain sculpture”. In 1928, both his sculptural and his graphic works were recognised in two monographs without showing the connections between the two. In the period following these publications, Scheurich remained a prolific artist in both fields. It was his works in porcelain, however, that increasingly attracted the attention of art historians while his graphic output was neglected.

This collection confirms that Scheurich's sculptural oeuvre was deeply rooted in his graphic work. As a painter he worked in pastels, oil and watercolours; he painted portraits, interior scenes and took large scale commissions such as the curtain for the new opera house in Charlottenburg. He also decorated ceilings and walls in public buildings. There are even glass paintings and tapestry designs by him. Much was lost during the war. Scheurich's drawings, in pencil, charcoal and chalk were reproduced in printed form and were used for book illustrations and even bank notes. He also created production and costume designs for theatre and film. Graphic works also served as designs for posters, caricatures, and fashion drawings in German magazines of the period. Indeed, he illustrated over 100 cover-pages solely for the magazines *Die Dame* and *Sport im Bild*.

Many of his graphically depicted ideas re-appear in Scheurich's figural work. His sculptural oeuvre includes pieces of all sizes, but much was again lost in the war. One of the few surviving examples of his large-scale works is the monument for field artillery regiment no. 27 “Oranien” in Wiesbaden which is in the shape of a rearing horse (see lot 122). Most of the small to middle large sculptures, especially those in porcelain, have survived. The present collection includes more than 90% of Scheurich's figural designs in porcelain, of which the majority was produced by Meissen and Berlin.

Scheurich knew and admired classic and traditional works in porcelain. It was the art of the creators, not their style, that inspired him. He continued using early motifs which he perceived as ‘porcelain-specific’ but changed them in

meaning and context. Many 18th century porcelain pieces were after earlier or contemporaneous engravings, but Scheurich found enough inspiration in his own graphic work. In reverse his graphic works also reflect earlier sculptural works. No, Paul Scheurich was not “neo-rococo”, as some superficial views maintain; he transformed the classical art of porcelain into a new, contemporary form of expression. The themes of Scheurich's porcelain figures are derived above all from antique mythology, the magic of the stage, and fashion, and from different ages, not least his own. The variety and vitality of expression and diversity of sources in Scheurich's porcelain is astonishing; rich fantasy, humour, gentle irony and erotic but never bawdy sensuality are characteristic of his work.

Scheurich described his view on porcelain art in these terms: *“...all expressions of pathos fall away; one can't place any pathos in the room. The celebrated seriousness of monumentality is impossible, porcelain always remains a joyful game. One can be light, graceful, and occasionally even cheeky with porcelain, but it cannot be used to express too weighty things...every genre is permitted, only boring ones not...”*. *“Porcelain is a difficult material and brings many dangers to the artists who works with it, but on the other hand there is also the possibility of the greatest wealth of forms, with the allure of its shiny glaze, its painted details... The artist must decide at the beginning whether a figure is to be white or painted. In each case a different handling of the form is necessary. With models that are intended for painting, the artist must give up some of the allure and possibilities of pure sculpture so as not to detract from the effect of the colours.”*

Max Adolf Pfeiffer wrote of Scheurich: *“But the greatest prize for Meissen was that I could bring Paul Scheurich to it. The groups and figures that he created for the manufactory between 1919 and 1933 will always remain a high point in the manufactory's artistic ebb and flow.”* And *“...if today looking back, I can say that more than 90% of all of Paul Scheurich's porcelain sculptures were instigated by me, that they passed through my hands and that were produced thanks to me, I hope that will always be counted as one of my achievements, that alone vindicates my life.”*

Johannes Rafael, 2017

Professor Dr. Johannes Rafael (1937-2021)

As a collector, Hans Rafael brought to bear not only a formidable intellectual rigour - he was Emeritus Professor of Biochemistry at the University of Heidelberg – but also an unquenchable enthusiasm and tireless energy and passion. This was reflected not only in the two collections he formed alongside each other – 18th-century Meissen porcelain as well as Scheurich and his contemporaries – but also in numerous scholarly publications.

Hans Rafael's interest in porcelain began around 1970. He travelled regularly to London and New York, where he met some of the leading experts and dealers in the field. By chance, while having tea with Michael and Margot Newman in their beautiful old London house, he spotted among many other pieces of porcelain a group that he had never seen before: a rococo lady, teasing a boy with an apple or small ball. When he asked what it was, he was told "*It's Meissen, Scheurich, do you like it? – Well, have it!*" Thanks to this generosity, Rafael acquired his first piece by Scheurich, and the subsequent discovery of the Berlin figures of "Apollo" and "Daphne" – with the unmissable wink of the artist – sealed his predilection for Scheurich's work.

After the reunification of Germany, Rafael had the opportunity not only to study the Meissen manufactory archives but also to meet people who had known Paul Scheurich personally. He met the descendants of both Max Adolf Pfeiffer and Wolfgang Müller von Baczko, the directors of the Meissen manufactory, the sons of Paul Scheurich's sister, Louise, and of Max Esser, as well as former employees at Meissen, all of whom provided

important information and sometimes the opportunity to add to his collection as well. Rafael always sought the earliest possible examples of Scheurich's porcelain, aided by the specific marks and form numbers, the "*Urstücke*" or limited-edition artist's proofs made under the supervision of and signed by the artist, as well as provenance.

In 1995, Paul Scheurich's complete works for the Meissen manufactory were exhibited in Meissen to mark the 50th anniversary of his death. Hans Rafael contributed crucial loans of early pieces to the exhibition and wrote the catalogue to accompany it. This important publication is not only the most authoritative and scholarly work on Scheurich: it is written with extraordinary eloquence, sensitivity, and a profound understanding of the artistic, historical, and literary context of Scheurich's work. In subsequent years, he published on Scheurich's work for the Berlin manufactory, as well as other artists of the time such as Max Esser, Richard Langer. He also maintained his interest in the 18th-century, publishing and lecturing on J.J. Kaendler's '*Taxa*'.

Hans Rafael was without doubt the most knowledgeable, passionate, and discerning collector of Paul Scheurich's work, and his collection - with its exceptional quality and range, numerous early examples, artist's proofs, and exceptional provenance – is the finest of its kind. He was a founding member of the *Beirat* [advisory council] of the Meissen manufactory, a longstanding and active member of the *Gesellschaft der Keramikfreunde*, the *Freundeskreis der Dresdner Porzellansammlung im Zwinger* and remained in regular contact with scholars and collectors around the world.

Sebastian Kuhn

The following catalogue entries are mostly based upon the scholarly publications by Professor Dr. Johannes Rafael (see Select Bibliography), to whom we are indebted for any insights this catalogue may contain.

“ One can be light, graceful,
and occasionally even cheeky
with porcelain. Every genre is permitted,
only boring ones not... ”

– Paul Scheurich



Biographies

Professor Max Esser

1885-1945

Esser started his career early on with an apprenticeship with a sculptor, and during the evening hours took courses at the Museum for Applied Art in Berlin. He then studied at the Berlin School of Fine Arts (*Berliner Hochschule für Bildende Künste*) and studied and worked with Professor August Gaul between 1904-1915. He was also a close friend of Paul Scheurich. From 1909 Esser delivered several models to the Schwarzburger Werkstätten, where he also became an employee between 1915-1918. From 1918 Esser was designing for the Meissen manufactory, and moved to Meissen, where he lived until 1926, and became Professor. Esser won the Grand Prix on the International Exhibition in Paris in 1937 for his Meissen sculpture of an otter. He also sporadically created works for the Berlin manufactory from 1914, and his models were used at Hutschenreuther and Selb. The Selb manufactory created two of Esser's models in silver in his memory.

Max Adolf Pfeiffer

1875-1957

Pfeiffer studied mechanical engineering and chemistry. From 1904-1908 he worked as a Construction Assistant at the *Technische Hochschule* Dresden. In 1908 he became Director of the Unterweißbach porcelain manufactory and supervisory board member of the Aelteste Volkstedter Porzellanfabrik AG. Pfeiffer was the founder of the Schwarzburger Werkstätten für Porzellankunst in Unterweißbach. In April 1913 he took on the role of Commercial Director of the Meissen manufactory and became a member of the Deutsche Werkbund. In November 1918 Pfeiffer became Managing Director, and in 1926, General Director of the Meissen manufactory. In March 1934 he was dismissed from the Meissen manufactory, and in November 1938 took over as Director of the Berlin (KPM) manufactory, a role he continued until 1946. Pfeiffer also became Director of the Karlsbad glass manufactory in 1941. Max Adolf Pfeiffer was to a large degree responsible for the revival of ceramics in Germany as a medium of modern art and for the new appreciation of the material that ensued.

Professor Richard Langer

1879-1950

The sculptor Richard Langer studied at the Berlin Academy of Fine Arts and, along with Paul Scheurich, was a student of Louis Tualillon. He was Professor of architectural and decorative sculpture at the Düsseldorf academy of art until 1930, after which he retired for health reasons to the Cavigliano in Switzerland.

Professor August Gaul

1869-1921

The famous animal sculptor and artist, August Gaul, was a founding member of the Berlin Academy of Arts in 1899. He was a member of the *Deutsche Werkbund* and the *Freie Sezession*. In April 1921, he was appointed Senator of the Academy of Arts in Berlin. He was introduced to the Meissen manufactory by Max Esser and it and the Rosenthal manufactories purchased animal models from his estate.

Wolfgang Müller von Baczko

1894-1947

Following studies at the universities of Greifswald and Rostock, Müller von Baczko began working at the Meissen manufactory in 1920, firstly as a trainee, and from 1921 as an official. Having gained commercial and artistic experience of working with independent artists as director of the Schauhalle, he resumed his academic studies with the enthusiastic support of Max Adolf Pfeiffer and the Meissen chemist, Dr. William Funk. In the late 1920s and early 1930s he was active at several manufactories in Germany and in Florence before his appointment as Director of the Meissen manufactory in November 1936, where he remained until July 1940. Müller von Baczko shared Pfeiffer's taste for modern ceramics and during his tenure production of Paul Scheurich's models at Meissen was resumed. Müller von Baczko subsequently worked in Riga and in the Ukraine and died in a Soviet internment camp in Bautzen.

Professor Paul Scheurich

1883-1945

Scheurich was born in New York, but his family returned to Germany in 1884. Between 1901 and 1904 he studied at the *Akademie der bildenden Künste* [Academy of Fine Arts] in Berlin. His astonishingly varied and prolific artistic career encompassed painting, sculpture, drawing, illustration, and even stage and costume design, despite being punctuated by long periods of illness when he was unable to work. His first models were produced in porcelain at the initiative of Max Adolf Pfeiffer at the *Schwarzburger Werkstätten* in 1912, and subsequently at the Nymphenburg, Berlin (KPM), Hutschenreuther and Karlsruhe manufactories, as well as chiefly at Meissen. The great scholars of 18th-century Meissen porcelain, Ernst Zimmermann and Ludwig Schnorr von Carolsfeld, both recognised Scheurich's unique talent as a porcelain sculptor, and his close friend, Max Esser, wrote at his death in September 1945 "*Meissen verlor damit seinen Besten Meister des Porzellans!*" [Meissen has lost its greatest master of porcelain].

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PAUL SCHEURICH (1883-1945), RARE BRONZE FIGURANT LE PRINCE HÉRITIER WILHELM DE PRUSSE, CIRCA 1911
PAUL SCHEURICH (1883-1945): A VERY RARE BRONZE FIGURE OF CROWN PRINCE WILHELM OF PRUSSIA, CIRCA 1911

Wearing the uniform of the 'Ersten Leibhusarenregiment' in Danzig-Langfuhr, on a square black marble plinth, signed 'Scheurich' and dated 1911 on the back of the base, 30cm high

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This bronze figure of Crown Prince Wilhelm of Prussia (1882-1951) is one of the earliest known sculptural works by Paul Scheurich. Crown Prince Wilhelm is depicted wearing the uniform of the 1st Leibhusarenregiment of Leipzig-Langfuhr, which he later commanded.

In 1911, the Crown Prince stood at the pinnacle of Prussian society and so it is not surprising that Scheurich's humorous and ironic depiction was not published, exhibited or even offered for sale. Even the foundry where it was produced remains unknown and Scheurich may have funded the cast himself.

In the heyday of the Berlin Secession, Scheurich exhibited bronzes at their exhibitions, including 'Bruder Lutz' in 1919/20 (see lot 41). The Berlin Secession was an art movement established in Germany in 1898. It was formed in reaction to the Association of Berlin Artists, and the restrictions on contemporary art imposed by Kaiser Wilhelm II, father of the Crown Prince. Under the leadership of Walter Leistikow, Franz Skarbina and Max Liebermann, various artists, including women, converged to form a "free association for the organization of artistic exhibitions". This bronze may be seen in the context of criticism of the tight grip the Prussian Establishment tried to exert over artistic expression in Berlin in the early 20th century.

**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE
CHASSEUSE, SCHWARZBURGER WERKSTÄTTEN FÜR
PORZELLANKUNST, APRÈS 1912
A SCHWARZBURGER WERKSTÄTTEN FÜR PORZELLANKUNST
WHITE FIGURE OF A HUNTRESS, AFTER 1912**

Modelled by Paul Scheurich wearing a tricorne hat and an 18th century hunting costume, holding a rifle with her left hand, on a lobed base, 26.2cm high, indistinct impressed fox mark, impressed U 42 (tiny chip to hat embellishment)

€600 - 800

£500 - 660

US\$670 - 890

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Three of Paul Scheurich's models were produced by the Schwarzburger Werkstätten für Porzellankunst under Max Adolf Pfeiffer: the huntress, the hunter and figure of a lady holding a lyre. The huntress, modelled in 1912, was the first of Scheurich's models to be produced in porcelain; he had initially had a trial piece made at the KPM Berlin manufactory at his own expense, but in the absence of any interest there it fell to Pfeiffer.



3

**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE
CHASSEUSE, SCHWARZBURGER WERKSTÄTTEN FÜR
PORZELLANKUNST, APRÈS 1912
A SCHWARZBURGER WERKSTÄTTEN FÜR PORZELLANKUNST
WHITE FIGURE OF A HUNTRESS, AFTER 1912**

Modelled by Paul Scheurich wearing an 18th century hunting costume, holding a rifle with her left hand, on a lobed base, 25cm high, impressed 'Schwarzburger Werk-/stätten für Porzellankunst', impressed U 42 and impressed fox

€600 - 800

£500 - 660

US\$670 - 890

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich*.
Porzellangestalter Zeichner Grafiker, 6 March 2020-21 February 2021





Deutsche Kunst und Dekoration
38 (1916)

4

**PAUL SCHEURICH (1883-1945): STATUETTE EN BRONZE
REPRÉSENTANT UNE CHASSEUSE NUE, CIRCA 1912
PAUL SCHEURICH (1883-1945): A BRONZE FIGURE OF A
NAKED HUNTRESS, CIRCA 1912**

On an oval base mounted on a black marble rectangular base,
inscribed with the foundry mark 'H. NOACK' on the side of the base,
30cm high

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Literature:

Wilhelm Siemen (ed.), *Schwarzburger Werkstätten fuer Porzellankunst*
(1993), ill. 236

Exhibited:

Hohenberg a.d. Eger, Museum der deutschen Porzellanindustrie,
Schwarzburger Werkstätten für Porzellankunst, 1993;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich*.
Porzellan gestalter Zeichner Grafiker, 6 March 2020-21 February 2021





5
FIGURE EN PORCELAIN BLANCHE REPRÉSENTANT UN CHASSEUR, SCHWARZBURGER WERKSTÄTTEN FÜR PORZELLANKUNST, APRÈS 1912
A SCHWARZBURGER WERKSTÄTTEN FÜR PORZELLANKUNST WHITE FIGURE OF A HUNTER, AFTER 1912

Modelled by Paul Scheurich, standing holding a rifle slung over his right shoulder, wearing a tricorn, jacket and waistcoat, on a lobed base with a tree-stump at the rear, incised 'Scheurich' to rear of base, 26.9cm high, impressed fox mark, impressed Schwarzburger Werkstätten/ für Porzellankunst and impressed U 46 (top section of rifle restored)

€600 - 800
 £500 - 660
 US\$670 - 890

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021



6
FIGURE EN PORCELAIN REPRÉSENTANT UN CHASSEUR, SCHWARZBURGER WERKSTÄTTEN FÜR PORZELLANKUNST, APRÈS 1912
A SCHWARZBURGER WERKSTÄTTEN FÜR PORZELLANKUNST FIGURE OF A HUNTER, AFTER 1912

Modelled by Paul Scheurich, standing holding a rifle slung over his right shoulder, wearing a black tricorn, green coat with turquoise and puce cuffs, a waistcoat edged in turquoise with scattered flowers and yellow breeches and shoes, on a lobed base shaded in green with a tree-stump at the rear, incised 'Scheurich' to rear of base, 25.8cm high, impressed 'Schwarzburger Werkstätten/ für Porzellankunst' over a fox, model number U 45 and II (tip of rifle barrel restored)

€600 - 800
 £500 - 660
 US\$670 - 890

Literature:

Wilhelm Siemen (ed.), *Schwarzburger Werkstaetten fuer Porzellankunst* (1993), ill. 236

Exhibited:

Hohenberg a.d. Eger, Museum der deutschen Porzellanindustrie, *Schwarzburger Werkstätten für Porzellankunst*, 1993;
 Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE
FEMME À LA LYRE, SCHWARZBURGER WERKSTÄTTEN FÜR
PORZELLANKUNST, APRÈS 1912
A SCHWARZBURGER WERKSTÄTTEN FÜR PORZELLANKUNST
WHITE FIGURE OF A LADY WITH A LYRE (*Dame mit Lyra*),
AFTER 1912**

Modelled by Paul Scheurich, wearing a feathered headdress and Empire-style gown, holding a lyre, on a circular base, faint incised 'Scheurich' to top of base, 27.3cm high, impressed 'Schwarzburger Werk-/stätten für Porzellankunst' over an indistinct fox, impressed U 58 (restuck through ankles)

€400 - 600

£330 - 500

US\$440 - 670

Provenance:

Folker Doyé Collection

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellan- und Zeichner Grafiker*, 6 March 2020-21 February 2021



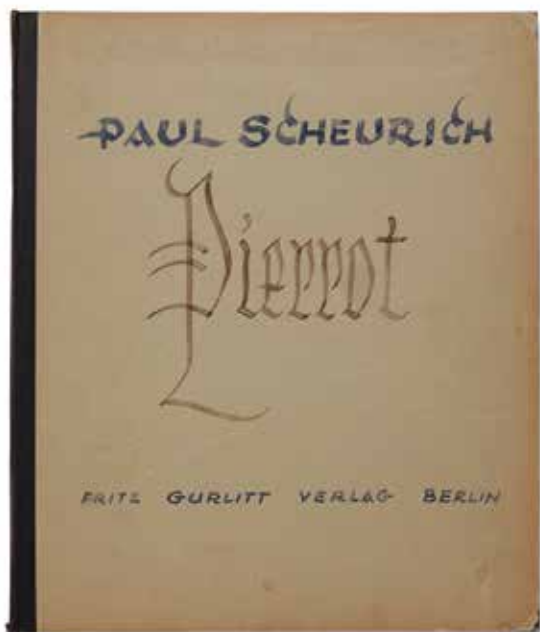


“ Of all the wonders of the world had to offer,
only art promised immortality. ”

– Sergei Diaghilev



lot 9 (part lot)



8

PAUL SCHEURICH (1883-1945): PORTFOLIO DE GRAVURES À L'EAU FORTE 'PIERROT', 1912

PAUL SCHEURICH (1883-1945): FOLIO OF ETCHINGS 'PIERROT', 1912

In a folder published by Fritz Gurlitt Verlag, Berlin, in an edition of 20, comprising five signed etchings, depicting Commedia dell'Arte scenes, 35.5 by 30cm

€600 - 800

£500 - 660

US\$670 - 890

9

SUITE DE CINQ PERSONNAGES EN PORCELAIN ISSUS DU BALLET 'LE CARNAVAL' DES BALLETS RUSSES, CIRCA 1914-1923

A SET OF FIVE MEISSEN FIGURES FROM THE *Ballets Russes* IN THE BALLET 'LE CARNAVAL', CIRCA 1914-1923

Modelled by Paul Scheurich, depicting Pierrot, Eusebius, Estrella, Chiarina, Harlequin and Columbine, 18.4cm, 23.5cm, 27.3cm, 26.7cm, 28cm, crossed swords marks in underglaze-blue, incised model numbers D 283-D 287, impressed Bossier numbers 156, 50, 123, 150, 85, painters' numbers 27, 27, 15, 12, 67 (miniscule chip to edge of ruffle on Chiarina) (5)

€10,000 - 15,000

£8,300 - 12,000

US\$11,000 - 17,000

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Paul Scheurich's first models for the Meissen factory were those based on characters from the ballet "Le Carnaval", which was performed several times by Sergei Diaghilev's *Ballet Russes* between 1910 and 1912 in Berlin.

Diaghilev's company and their performances sparked excitement across Europe in the early 1910s and many great names in music and modern art worked with them throughout the next 20 years, such as Ravel, Debussy, Strauss, Picasso and Braque.

The ballet "Le Carnaval" was first arranged by Michael Fokin for a charity ball in Saint Petersburg in 1910 to Robert Schumann's piano music of the same name. Due to its success, Diaghilev decided to take his company to Paris, and it was on the way there that they performed in Berlin for the first time on 24 May 1910. Their visit was only short and it wasn't until their return in January 1912 that they were widely celebrated and greeted with big enthusiasm by the press and Berlin audience. On 8 January 1912, opening night, the *Berliner Tagesblatt* published an interview with Diaghilev on their front page with a review following the next day: *'Die Freunde und Kenner wahrer Tanzkunst hatten gestern einen genußreichen Abend. ...'* [The friends and connoisseurs of the art of dance had yesterday a highly enjoyable evening ...].

Due to his profound interest in theatre and music, it is likely that Scheurich went to see the ballet during their highly-publicised performances of 1912. In the same year Scheurich worked with the publishers Fritz Gurlitt, Berlin, who published a folder of illustrations with the title 'Pierrot' (see lot 8), depicting Commedia dell'Arte figures in daily life which resemble the figures from 'Le Carnaval' (Rafael 1995c, p. 59-60 and fig. 5), suggesting that he created the porcelain models in the same year and no earlier. Early drawings and photographs of the dancers show how the porcelain models are definite renditions of the characters in the ballet, incorporating many of the original costume designs by Leon Bakst. Scheurich first brought the models to the factory at the end of 1912 and they were purchased for their production by Max Adolf Pfeiffer in June 1913 for 2500 Marks. Scheurich's decoration suggestions followed in January 1914 and the first completed figures were ready in February of the same year (Rafael 1995a, p.22). For a detailed discussion of Scheurich's ballet models, see Rafael 1995c.





10

GROUPE EN PORCELAINE BLANCHE REPRÉSENTANT UNE FEMME ET SON CHIEN, NYMPHENBURG, APRÈS 1916

A WHITE NYMPHENBURG FIGURE OF A LADY WITH A DOG (*Dame mit Hündchen Weiss*), AFTER 1916

Modelled by Paul Scheurich, wearing a fashionable suit, her left arm outstretched and looking down at a small dog balancing on his hind legs on a cushion, on a square base with canted corners, 22.2cm high, impressed shield mark to the rear of the base, incised 546 and 5. to underside (tiny chips to flower on dress)

€350 - 450

£290 - 370

US\$390 - 500

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Modelled in 1916.



11

FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE ÉLÉGANTE, NYMPHENBURG, APRÈS 1916

A WHITE NYMPHENBURG FIGURE OF A LADY (*Stehende Dame mit Handtasche weiss*), AFTER 1916

Modelled by Paul Scheurich, wearing a fashionable skirt suit and hat, her right hand in a pocket and holding a handbag in her left, on a flat base, 22.8cm high, impressed shield mark to the rear of the base and to the underside, incised 547 and 3 (restoration to her collar)

€350 - 450

£290 - 370

US\$390 - 500

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Modelled in 1916.



12

GROUPE EN PORCELAINE REPRÉSENTANT UNE FEMME ET SON CHIEN, NYMPHENBURG, APRÈS 1916

A NYMPHENBURG FIGURE OF A LADY (*Dame mit Hündchen bunt*), AFTER 1916

Modelled by Paul Scheurich, wearing a fashionable suit with red buttons, a blue pocket square and pink rose, her left arm outstretched and looking down at a small dog balancing on his hind legs on a cushion decorated with stylised flowers and iron-red tasselled corners, on a square base with canted corners, 21.9cm high, impressed shield mark to the rear of the base and to the underside of the base, incised 546 and 3

€600 - 800

£500 - 660

US\$670 - 890

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

FIGURE EN PORCELAIN REPRÉSENTANT UNE FEMME ALLONGÉE, BERLIN (KPM), APRÈS 1918

A BERLIN (KPM) FIGURE OF A RECLINING LADY (*Ruhende*), AFTER 1918

Modelled by Paul Scheurich, in the nude with some fabric draped over her right knee, her left arm resting on some rockwork, on a long oval base, incised 'Scheurich' to the side, 22.7cm high, 41cm long, sceptre mark in underglaze-blue with incised /, impressed 11031, C and Z(?)

€700 - 900

£580 - 750

US\$780 - 1,000

Literature:

Rafael 2018, ill. 22

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Paul Scheurich had initially sent the models for this reclining woman, Apollo and Daphne to the Meissen manufactory. The 68-year old Director of Works, Privy Conucillor of Mines Dr. Heintze, returned them to the artist without informing the manufactory's then Commerical Director, Max Adolf Pfeiffer, with the remark that "the manufactory has enough naked figures." All three models were a commercial success for the Berlin manufactory (Rafael 2018, p. 39). See footnote lot 14.



Der Kunstwanderer (1926 – 1927)



**DEUX FIGURES EN PORCELAINE BLANCHE FORMANT
PENDANTS REPRÉSENTANT APOLLON ET DAPHNÉ, BERLIN,
RESPECTIVEMENT APRÈS 1945 ET CIRCA 1930
A PAIR OF BERLIN WHITE FIGURES OF APOLLO AND DAPHNE,
POST 1945 AND CIRCA 1930**

Modelled by Paul Scheurich, each on a rectangular base with rounded corners with a support of rockwork, a tree-stump and reeds, Apollo with incised signature 'Scheurich' to rear of base, 39cm and 38cm high, sceptre marks in underglaze-blue, Apollo with incised 11040, impressed A and marks; Daphne with impressed 11.041, 3 and year code for 1930 (2)

€1,500 - 2,000

£1,200 - 1,700

US\$1,700 - 2,200

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Paul Scheurich exhibited three plaster models intended for production in porcelain at the Autumn 1917 exhibition of the Berlin Secession, including the figures of Apollo and Daphne. Despite the great success of Scheurich's *Ballet Russes* figures at Meissen from 1914, in the absence of its Commercial Director, Max Adolf Pfeiffer, the manufactory rejected Scheurich's offer of these new figures. He consequently offered them to Theodor Schmuz-Baudiss, the Artistic Director of the KPM Berlin manufactory, who purchased the figure of a reclining lady (later known as *Ruhende (Daphne)*) in December 1917 and the figures of Daphne and Apollo in January 1918, each for RM 1,500. The first figures were produced in porcelain in February 1918: they were an immediate success for the Berlin manufactory and have remained in production ever since (Gronert 2020, pp. 70-71).





**FIGURE EN GRÈS BÖTTGER REPRÉSENTANT UNE FEMME
DEBOUT, MEISSEN, CIRCA 1929-1933
A MEISSEN BÖTTGER STONEWARE FIGURE OF A STANDING
GIRL, CIRCA 1929-1933**

Modelled by Paul Scheurich, with her right hand on her hip, lightly polished on a circular base, incised signature 'P. Scheurich' on the back of the base, 34.7cm high, impressed crossed swords mark and 'BÖTTGER/ STEINZEUG', incised model number A.1214, impressed former's number 27

€1,500 - 2,000

£1,200 - 1,700

US\$1,700 - 2,200

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen Manufactory 1936-40

The plaster model of this figure was completed by 1917 (when it was published in the journal 'Kunst'). Scheurich only offered it to the manufactory in 1929; it was purchased on 3 May for RM 1,000 and immediately produced in stoneware (Rafael 1995a, no. 9).



**CASTOR ASSIS EN GRÈS BÖTTGER, MEISSEN, CIRCA 1923
A MEISSEN BÖTTGER STONEWARE MODEL OF A SEATED
BEAVER, CIRCA 1923**

Modelled by August Gaul, on a high rectangular plinth, inscribed 'A.GAUL' on the side, 40cm high; 48cm across, crossed swords mark to rear of base, incised crossed swords mark, incised model number G.290, impressed 'Böttger/Steinzeug', incised L 209, impressed 59 (repaired)

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Provenance:

Max Esser (1885-1945);

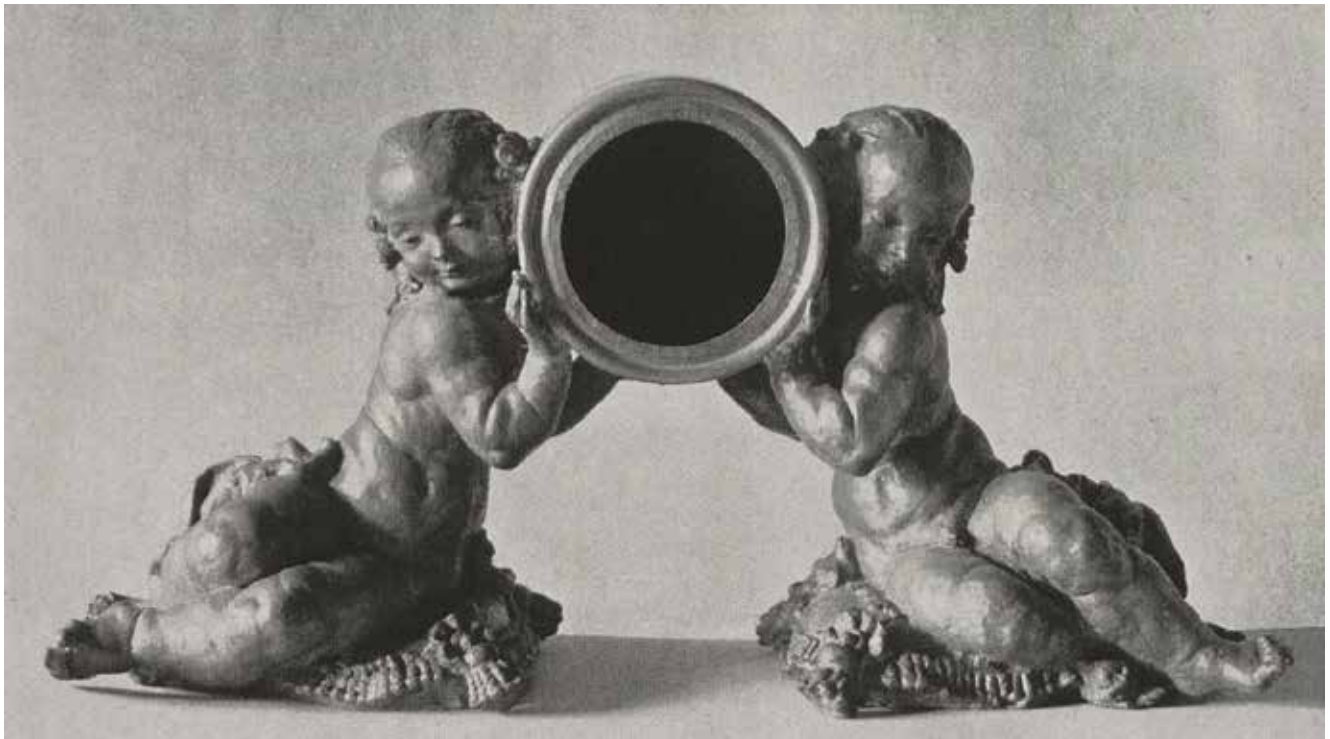
Acquired directly from the Estate of the above

Modelled in 1917.

Three days after his appointment as director of the Meissen manufactory on 1st November 1918, Max Adolf Pfeiffer travelled to Berlin and took the opportunity to visit both Paul Scheurich and the renowned sculptor Professor August Gaul, both of whom had promised Pfeiffer new models. Gaul died on 18 October 1921, however, and so a contract was made with his heirs in early 1922 for the purchase of 18 animal models and a female mask.

Max Esser was a student of August Gaul's and worked in his studio between 1904 and 1915: *"Because of my work with the [Meissen] manufactory, shortly before his death I was able to interest Gaul greatly in this material, porcelain, as well as Böttger stoneware, such that he wanted to make various of his models available for this material and gave me a free hand for their translation into ceramics. After his death, I proposed to the trustees, Prof. Ebbinghaus, [Ernst] Barlach and [Paul] Cassirer, 20 works from the estate that lent themselves particularly to production in porcelain or Böttger stoneware"* (quoted by Marusch-Krohn 1993, p. 118). Esser was charged with supervising the production of Gaul's models and with finishing the *Urstücke* [artist's proofs]. On 19 May 1923, Max Adolf Pfeiffer specified that Max Esser should receive an example of each of August Gaul's models.





Clock case in bronze, *Deutsche Kunst und Dekoration* 39 (1916)

17

**PENDULE AUX PUTTI EN PORCELAINE, MEISSEN, CIRCA 1924
A MEISSEN CLOCK CASE, CIRCA 1924**

Modelled by Paul Scheurich, in the form of two putti seated on blue cushions with gilt trellis patterns supporting a cylindrical clock case, the porcelain dial moulded with gilt Arabic numerals, the canted, shaped rectangular base painted on the surface with a purple foliate trellis pattern and raised on four purple ball feet, 36.9cm high; 58.7cm across; 24cm deep, crossed swords mark with dot between the tips in underglaze-blue to rear of base, incised model number A 1009, impressed former's number 48, painter's number 27 in grey

€6,000 - 8,000

£5,000 - 6,600

US\$6,600 - 8,900

At the beginning of 1918, Max Adolf Pfeiffer managed to contractually bind Paul Scheurich to the Meissen manufactory. The artist was committed to offer all of his porcelain models as well as the designs for their decoration first and foremost to the Meissen factory. If they declined, he was allowed to have it made by a different manufactory. In return he not only received the purchase price from the factory, but also a royalty from any sales proceeds for several years to come. Additionally he was allowed several bronze casts for his personal use (see Rafael 1995a p. 13). On 1 November 1918 Max Adolf Pfeiffer became the new director of the now state-run Meissen manufactory.

In addition to new models, Scheurich offered several already finished models including the present clock case to the manufactory. The model was completed by 1915, and several bronze examples (fig. 1) had already been sold by the time the Meissen manufactory purchased it in August 1919 for RM 3,500. It was produced in porcelain by 1920 and coloured according to Scheurich's design. The first example was sold in September 1921 and the model was offered with different types of decoration; it was a commercial success and by the end of 1931 85 had been sold (Rafael 1995a, no. 6).



**PUTTO EN PORCELAIN, MEISSEN, CIRCA 1920, E.A 5/11
A MEISSEN FIGURE OF A PUTTO ('Putto oder Amor'),
CIRCA 1920**

Urstück [Artist's Proof] No. 5 of 11

Modelled by Paul Scheurich, crouched and holding a bow in his right hand, the circular base decorated with sprays of *indianische Blumen*, signed 'Scheurich' in black to rear, 14.4cm high, crossed swords mark in underglaze-blue, incised model number F 275, impressed 'Bossierer' numeral 70 and painter's numeral 12 in grey, indistinctly impressed and incised 'von 11 Urstücken Nr.5' (top of bow restuck)

€1,200 - 1,800

£990 - 1,500

US\$1,300 - 2,000

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 1995a, ill. 10.2 (left)

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellan-gestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich completed this model in plaster before July 1917. It was originally conceived as a boy holding grapes and offered to the Meissen manufactory in July 1918. Scheurich altered the model in 1919 to depict Cupid holding a bow, probably at the wish of the manufactory, which purchased the figure the same year. This figure was one of the most successful of the modern designs at Meissen: by the end of 1931 around 400 had been sold.



PUTTO EN PORCELAINE, MEISSEN, CIRCA 1924
A MEISSEN FIGURE OF A PUTTO, CIRCA 1924

Modelled by Paul Scheurich, squatting holding a bow, with green drapery, on a circular base painted with flower sprigs, 14cm high, crossed swords mark in underglaze-blue, incised model number F.275, impressed 141, red painter's number 74

€500 - 700

£410 - 580

US\$550 - 780

Literature:

Rafael 1995a, ill. 10.2 (right)

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen,
Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur,
 21 September 1995-10 January 1996

See footnote to preceding lot.



Der Kunstwanderer (1928 – 1929)



**DEUX FIGURES EN PORCELAINE FORMANT PENDANTS
REPRÉSENTANT UN DANDY ET UNE FEMME, MEISSEN,
CIRCA 1919-1923**

**A PAIR OF MEISSEN FIGURE OF A DANDY (Geck) AND A LADY
(Biedermeierdame), CIRCA 1919-1923**

Modelled by Paul Scheurich, the dandy wearing a suit in the style of the 1830s of a pale purple jacket, black bow tie and white trousers, holding a book in his right hand, his left arm on his hip, leaning on a pedestal moulded with a medallion of a putto and trailing ivy, applied with a flower and leaves, on an oval base, the reverse incised 'Scheurich'; the lady wearing a dress in the style of the 1830s edged in blue, leaning on a pedestal with her hands crossed, a rose and an evening bag in her hands, on an oval base applied with a flower and leaves at the base of the pedestal, 24.5cm (Geck) and 24.1cm (lady) high, crossed swords marks to both in underglaze-blue, incised model number F. 235, impressed 'Bossierer' numeral 49 and painter's numeral 65 in grey (Geck); incised model number F 241, impressed 'Bossierer' numeral 86 and painter's numeral 74 in iron-red (lady) (minuscule chips to applied flower on lady) (2)

€3,500 - 4,500

£2,900 - 3,700

US\$3,900 - 5,000

Literature:

Rafael 1995a, nos. 7 and 8

Exhibited:

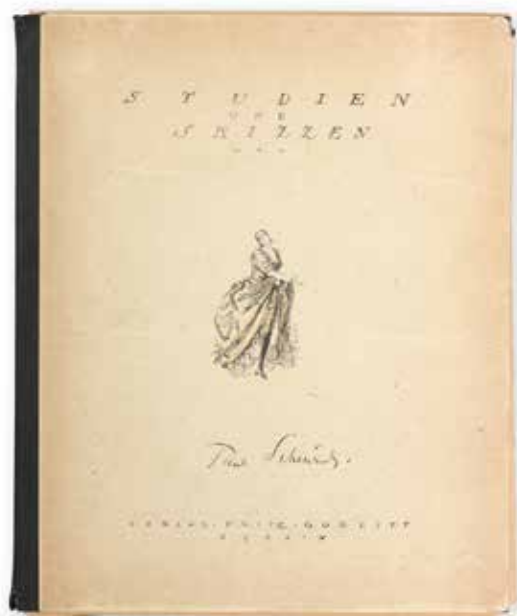
Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Paris, Musée National de Céramique à Sèvres, *Chefs d'oeuvres céramiques de collections privée allemandes*, 30 June-20 July 1996, nos. S2 and S3



Scheurich's background as a graphic artist is evident in his close attention to detail on both the dandy and the lady: they are drawings translated into porcelain (Rafael 1995a, p. 34). The dandy derives from illustrations by Scheurich of 1912 for an edition of Jean Paul's 'Doktor Katzenbergers Badreise' in which all the men are depicted in Biedermeier costume. In particular, the character of the conceited playwright Theudobach appears to have been the model for the dandy (Rafael 1995a, ill. 7/8.2). Scheurich depicted both characters in later illustrations, as well as the lady in the group 'Geschwister' (see lot 84), albeit in a different costume.

Scheurich offered the model of the dandy to the Meissen manufactory in November 1916, though it took another three years until it was produced in porcelain. The manufactory requested a pair to the figure, which Scheurich had not planned, and so he reworked the plaster model of the dandy and created the figure of the lady to go with it, which the manufactory purchased in October 1917 (both figures cost RM 3,000). Delays caused by the war and Scheurich's illness in late 1917/early 1918 meant that the Scheurich's designs for the colouring were only delivered in August 1918, and the first painted examples were produced in May 1919.





21

21

PAUL SCHEURICH (1883-1945): PORTFOLIO DE GRAVURES À L'EAU FORTE 'STUDIEN UND SKIZZEN', 1922, NUMÉROTÉ VII SUR UNE ÉDITION DE 100

PAUL SCHEURICH (1883-1945): FOLIO OF LITHOGRAPHS 'STUDIEN UND SKIZZEN', 1922

In a folder published by Fritz Gurlitt Verlag, Berlin, no. VII from an edition of 100, comprising cover page and 16 lithographs, partly coloured by hand and signed in pencil; together with a signed etching for 'Das Huendchen der Marquise', 1919, 36 x 30cm

€400 - 600

£330 - 500

US\$440 - 670

22

**TRÈS RARE GROUPE EN PORCELAINE REPRÉSENTANT UNE FEMME ET SA SUIVANTE MAURE, MEISSEN, CIRCA 1918-1919
A VERY RARE MEISSEN GROUP OF A LADY WITH ATTENDANT ('Dame mit Mohr'), CIRCA 1918-1919**

Artist's Example, one of three early examples

Modelled by Paul Scheurich as a seated lady in a wide gown embellished with blue bows and a pink bow collar around her neck, her attendant kissing her hand and wearing an elaborate outfit with a yellow turban, a doublet heightened in blue, trousers decorated with *indianische Blumen* and pointed shoes, on a stepped hexagonal base, incised 'Scheurich' to the rear of the base, 26.0cm high, 29cm wide, crossed swords mark in underglaze-blue, incised model number F 260, impressed 'Bossierer' numeral 69, painter's numeral 69 in brown (minor restoration to tips of his left fingers)

€10,000 - 15,000

£8,300 - 12,000

US\$11,000 - 17,000

Provenance:

Paul Scheurich, thence likely to

Max Adolf Pfeiffer (1875-1957), Director of the Meissen Manufactory 1918-33

Literature:

Rafael 1995a, ills. 11.1-2 and 11.5;

Rafael 1995d, ills. 3-5;

Lechelt 2007, ill. 16

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The model for this group was commissioned by Nora Noëmi Allatini, née Meyer Cohen (1889-1954), the daughter of a Berlin banker, who in 1910 married an Englishman and moved to England in 1919. The plaster model was exhibited at the Autumn 1917 exhibition of the Berlin Secession (and published in *Die Kunst* 37 (1918), reproduced by Rafael 1995d, ill. 2). The Meissen manufactory was not able to purchase the model because it had been privately commissioned and this was one of the main reasons that Meissen entered into a contract with Scheurich in 1918.

Nora Allatini did permit the Meissen manufactory to make three examples of the group in 1918: one for her, one for the Schauhalle at the manufactory, and one for Scheurich himself. Allatini received her example in March 1919 shortly before her departure for England. It is now in the Victoria & Albert Museum in London, one of several works by Scheurich that Allatini (Mrs Bobbins, following her second marriage in 1927) bequeathed to the museum in 1954. The second example, for the manufactory Schauhalle, was taken to the Soviet Union after the war and is presumed lost. This group is probably Paul Scheurich's own example, and it is likely that it ended up in Max Adolf Pfeiffer's private possession.

In April 1927, Pfeiffer wrote to Nora Bobbins to ask her to relinquish ownership of the model so that the manufactory could purchase it from Scheurich, who had been incapacitated by illness and mostly unable to work since August 1923. Bobbins agreed to sell the model for RM 3,000, while Scheurich received half the amount, and the manufactory was finally able to produce the group for sale to the public in two different painted versions. Despite being quite expensive compared to Scheurich's other figures and groups (RM 340 and RM 360), the group was a success and thirteen had been sold by the end of 1931.



**PLAQUE DU NOUVEL AN EN GRÈS BÖTTGER, MEISSEN, CIRCA 1918, E.A NON NUMÉROTÉE
A MEISSEN BÖTTGER STONEWARE NEW YEAR PLAQUE, CIRCA 1918**

Unnumbered Artist's Example

Of rectangular form with a moulded frame and modelled in low relief, lightly polished, depicting a putto scattering flowers from a cornucopia seated on the back of a horse below a ribbon inscribed 'Ihren Freunden', beneath the horse the inscriptions 'P. SCHEURICH' above the dates 1918-19 and 'DIE STAATLICHE/ PORZELLAN-MANUFAKTUR/ IN MEISSEN', pierced for hanging on the reverse of the frame, 19.5cm by 14.7cm, impressed crossed swords mark above '100 AUSFORMUNGEN/ No'

€500 - 700

£410 - 580

US\$550 - 780

Literature:

Rafael 1995a, ill. 13.1

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

One of Max Adolf Pfeiffer's first initiatives when he became Director of the Meissen manufactory in November 1918 was the introduction of a New Year's gift of a plaque for friends of the manufactory, artists and collectors. Only the best artists were entrusted with these commissions, for which they were allowed complete artistic freedom. The New Year's plaques were also a signal of Pfeiffer's intention that ceramics should become a medium of modern art.

Another of Pfeiffer's initiatives was the revival of stoneware production at Meissen, in which he was assisted by the manufactory chemist, William Funk. Known as 'Böttger stoneware', after the manufactory's founder, it was produced for a few years from 1710 until the manufactory perfected the production of white porcelain after which production and interest in the material lapsed. Pfeiffer recognised the possibilities of the material and, in particular, its suitability for modern art (polished stoneware could be a more affordable alternative of comparable quality for sculptures that were otherwise only executed in bronze). Stoneware is especially suited to small-scale plaques and medallions this art reached new heights of artistic quality under Pfeiffer's directorship with medallions by artists such as Scheurich, Paul Börner, Max Esser, and even Oskar Kokoschka.

Paul Scheurich's New Year's plaque for 1919 was not only the manufactory's first, it was also the first limited edition signed by the artist, and it was the first modern work of art in the newly-revived Böttger stoneware; it merged the oldest tradition of the manufactory with the newest artistic taste.

The manufactory purchased the model on 18 November 1918 for RM 200 and it was initially produced in an edition of 100 (50 in biscuit porcelain [nos. 1-50] and 50 in Böttger stoneware [nos. 51-100]).



**PLAQUE DU NOUVEL AN EN BISCUIT, MEISSEN, CIRCA 1918,
NUMÉROTÉE 23 SUR UNE ÉDITION DE 100
A MEISSEN BISCUIT PORCELAIN NEW YEAR PLAQUE,
CIRCA 1918**

No. 23 of an edition of 100

Modelled by Paul Scheurich, similar to the preceding, pierced for hanging on the reverse of the frame, *18.7cm by 14cm*, impressed crossed swords mark and '100 AUSFORMUNGEN/ No.' and incised 23 (flat chip to back of one corner of frame)

€500 - 700

£410 - 580

US\$550 - 780

Literature:

Rafael 1995a, ill. 13.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellantgestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

See footnote to preceding lot.



25

**GROUPE EN PORCELAINE REPRÉSENTANT UNE FEMME ET UN JEUNE MAURE, MEISSEN, CIRCA 1920-1923, E.A 6/11
A MEISSEN GROUP OF A LADY AND BOY (*Dame mit Mohrenknabe*), CIRCA 1920-1923**

Urstück [Artist's Proof] No. 6 of 11

Seated on a hexagonal base, the lady holding a fruit behind her back, wearing a yellow hat edged in green, the skirt lined in lavender and with a pink and dark-purple-striped underskirt, the boy holding her skirt with his right hand, wearing a striped turban, jewelled purple jacket, blue sash around his waist and yellow trousers decorated with flowers, a similarly decorated cushion at the rear, incised 'Scheurich/ 19' on rear of base, 28cm high, crossed swords mark in underglaze-blue, incised model number F 274, impressed former's number 48, indistinctly impressed 'VON 11 Ur-/ STÜCKEN Nr.' and incised 6 (mark mostly erased) (tiny restored chip to edge of boy's sash)

€6,000 - 8,000

£5,000 - 6,600

US\$6,600 - 8,900

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich modelled this group in 1919 at a time when he was inspired by Richard Strauss's opera, 'Der Rosenkavalier', which he also depicted in countless sketches and drawings depicting scenes, characters and costumes. The figures of this group can be found in lithographs by Scheurich depicting 'Der Rosenkavalier' published in 1920 (fig. 1); see following lot.

Scheurich delivered the model for this group to the Meissen manufactory in August 1919, and it was purchased at the end of the month for RM 2,500. In early 1920, Scheurich designed three different colour schemes for the group, all of which were produced (the design with a predominantly coral-red colouring was the most frequently used). The group, which was only sold in the coloured version, proved to be very popular and 227 examples had been sold.





26

PAUL SCHEURICH (1883-1945): PORTFOLIO DE LITHOGRAPHIES TIRÉES DU 'CHEVALIER À LA ROSE', 1920
PAUL SCHEURICH (1883-1945): FOLIO OF LITHGRAPHS 'DER ROSENKAVALIER', 1920

The complete bound folio published by Fritz Gurlitt, Berlin, comprising cover page and 17 lithographs, from edition B: no. 88/100, the folio: 46 by 38cm (some age spots)

€250 - 350

£210 - 290

US\$280 - 390

27

GROUPE UNIQUE EN PORCELAINE REPRÉSENTANT UNE FEMME ET UN JEUNE MAURE, MEISSEN, CIRCA 1920
A MEISSEN GROUP OF A LADY AND BOY (*Dame mit Mohrenknabe*), CIRCA 1920

Unique Example

Painted by Paul Scheurich, signed and dated 'Scheurich/ 1920' on the base in black, on a hexagonal base, her dress, hat and shoes finely edged in shades of turquoise, the hat with silvered ribbons and tassels, the boy's costume decorated in iron-red and gilding with flowers on the trousers and slippers, and turquoise earrings, a similary decorated cushion at the rear, incised signature on edge of base 'Scheurich/ 19', 28cm high crossed swords mark in underglaze-blue, incised model number F. 274., impressed former's number 36 (her right hand restuck, restoration to tip of her left shoe and to fingers on boy's left hand)

€6,000 - 8,000

£5,000 - 6,600

US\$6,600 - 8,900

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 1995a, ill. 14.6

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996; Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This documentary group was one of several painted by Scheurich himself with different decorative schemes. The manufactory eventually opted for two other schemes once the group went into production (Rafael 1995a, p. 50).



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**GROUPE EN PORCELAINE REPRÉSENTANT UNE FEMME ET
UN JEUNE MAURE, MEISSEN, CIRCA 1920-1923**

**A MEISSEN GROUP OF A LADY AND BOY (*Dame mit
Mohrenknabe*), CIRCA 1920-1923**

Modelled by Paul Scheurich on a hexagonal base, the seated lady wearing a dress edged in shades of iron-red, her hat with a gilt ribbon with tassels, holding a golden fruit in her right hand, the boy wearing a turban and similarly coloured costume with flower sprigs, a similarly decorated cushion at the rear, incised 'Scheurich/ 19' to rear edge of base, 27.9cm high, crossed swords mark in underglaze-blue, incised mode number F.274, impressed Former's number 50, painter's numeral 74 in black (tip of her right shoe restored)

€1,800 - 2,200

£1,500 - 1,800

US\$2,000 - 2,400

Provenance:

Michael and Margot Newman, London

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

See footnote to preceding lot. See Rafael 1995a, ill. 14.2 for the similarly decorated group painted by Scheurich now in the Schauhalle of the Meissen manufactory.



**FIGURE EN PORCELAIN REPRÉSENTANT UN BERGER,
MEISSEN, DATÉ 1920, E.A 10/11
A MEISSEN FIGURE OF A SHEPHERD (*Hirte*), DATED 1920**

Urstück [Artist's Proof] No. 10 of 11

Modelled by Paul Scheurich as a nude man wearing a hat and leaning on a tree stump, a staff in his hands, delicately decorated by the artist, on a square base, signed 'Scheurich 1920' to the rear and incised 'Scheurich 19' to the side, 35.6 cm high, crossed swords mark in underglaze-blue, incised model number F 276, impressed 'Bossierer' numeral 48, painter's numeral 12 in black enamel and impressed and incised 'von 11 Ur=/stücken Nr. 10' (staff professionally restuck)

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Provenance:

Wolfgang Müller von Baczko 1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 1995a, ill. 15.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Modelled by Scheurich in 1918 or, at the latest, 1919, when he exhibited the model at the Spring exhibition of the Akademie der Künste in Berlin. The Meissen manufactory purchased the model for RM 1,500 on 27 August 1919; in November Max Adolf Pfeiffer wrote to Prof. Ernst Zimmermann, Director of the Dresden Porcelain Collection: "...Anliegend send ich Ihnen die Photos unseres neuesten Scheurichs...Ist der "Hirt" nicht ganz entzückend?..." [enclosed I send you the photos of our latest Scheurich...Isn't the 'Shepherd' completely charming?] (Rafael 1995, p. 52). The first porcelain figure was produced around the beginning of 1920 and the first example was sold in October; by 1933, around 160 figures had been sold, thereafter around two each year.



Longus: Hirtengeschichten von Daphnis und Chloe (1918)





30

**FIGURE DE VENUS EN PORCELAINE, MEISSEN,
CIRCA 1921-1923**

A MEISSEN FIGURE OF VENUS, CIRCA 1921-1923

Modelled by Paul Scheurich as a nude figure with her arms across her front body, delicately decorated, a tree support behind her legs, on a square base, incised 'Scheurich.' to the rear of the base, 34.4cm high, crossed swords mark in underglaze-blue to the rear of the base, incised model number G 250, impressed 'Bossierer' numeral 48, painter's numeral 69 in green

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 1995a, ill. 16.4;

Lechelt 2007, ill. 33

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The plaster model of Venus was exhibited at the 1920 exhibition of the Berlin Secession and was purchased by the manufactory on 11 June 1920 for RM 5,000. The first figure was sold in August 1921 and a further 130 were sold by 1931.

31

**PAUL SCHEURICH (1883-1945): STATUETTE EN BRONZE
REPRÉSENTANT VENUS, CIRCA 1921-1922
PAUL SCHEURICH (1883-1945): A BRONZE FIGURE OF VENUS,
CIRCA 1921-1922**

The base inscribed "Scheurich", the reverse with foundry mark "Guss
Rich. Barth", 38.3cm high excluding pedestal

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Provenance:

Gift of Paul Scheurich to Wolfgang Müller von Baczko in 1922

Literature:

Rafael 1995a, ill. 16.2

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich.
Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021





Seated Diana, in O. Fischl, Paul Scheurich: Zeichnungen (1928), pl. 1

32

**TRÈS RARE BISCUIT REPRÉSENTANT DIANE ASSISE,
MEISSEN, CIRCA 1934-1948
A VERY RARE MEISSEN BISCUIT FIGURE OF DIANA (*Sitzende
Diana*), CIRCA 1934-48**

Modelled by Paul Scheurich in the nude, seated and loosening the strap of her quiver of arrows which lies beside her, draped fabric beneath it, incised 'Scheurich' to the rear of the base, 32cm high, approx. 27cm long, crossed swords mark in blue to the rear of the base with four incised / ('Deputatware'), incised model number A 1046, impressed former numeral 150 for Hoberg, impressed crossed swords/'weiß' (ends of arrows broken off)

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Provenance:

Heinrich Hoberg, Master of the Bossierers at the Meissen manufactory

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The biscuit porcelain version of this figure was a private commission by Annelies von Ribbentrop. The master of the Bossierer, Heinrich Hoberg, received this example with firing cracks as payment-in-kind. See footnote to following lot.



**FIGURE DE DIANE ASSISE EN PORCELAINE BLANCHE,
MEISSEN, CIRCA 1921-1923
A MEISSEN WHITE FIGURE OF DIANA (*Sitzende Diana*),
CIRCA 1921-1923**

Modelled by Paul Scheurich in the nude, seated and loosening the strap of her quiver of arrows which lies beside her, draped fabric beneath it, *31cm high, 28cm long*, crossed swords mark in underglaze-blue to the rear of the base, impressed crossed swords mark/'weiß' to the rear and the underside of the base, incised model number G 271 and impressed 'Bossierer' numeral 62 (minuscule shallow chip to edge of base)

€1,200 - 1,800
£990 - 1,500
US\$1,300 - 2,000

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellan- und Graphik-Zeichner Grafiker*, 6 March 2020-21 February 2021

The model for Diana seated was exhibited at the 1920 exhibition of the Berlin Secession and Scheurich subsequently offered it to the Meissen manufactory, which purchased it in late 1921 for RM 9,000. The first porcelain figure was sold in November 1921, and 115 had been sold by the end of 1931. See Rafael 1995a, no. 17 for the example in the Schauhalle of the Meissen manufactory.





34

**PLAQUE DU NOUVEL AN À DÉCOR DE GRAPPES DE RAISIN EN GRÈS BÖTTGER, MEISSEN, 1922, E.A NON NUMEROTÉE
A MEISSEN BÖTTGER STONEWARE NEW YEAR'S PLAQUE, 1922**

Unnumbered Artist's Example

Modelled by Max Esser with a fox carrying grapes on a branch above the crossed swords, inscribed above and below '*DIE STAATLICHE PORZELLAN MANUFAKTUR/ IHREN FREUNDEN 1. JAN 1922*' and with the artist's initials at the base, the reverse impressed '*VON 100/ AUSFORMUNGEN/ No - ' and with incised signature 'M. Esser, 22.5 by 12.5cm, impressed crossed swords mark to reverse*

€300 - 500

£250 - 410

US\$330 - 550

Provenance:

Max Esser (1885-1945);

Acquired directly from the Estate of the artist

34

35

**PLAQUE DU NOUVEL AN EN BISCUIT À DÉCOR DE GRAPPES DE RAISINS, MEISSEN, 1922, NUMÉROTÉE 6/100
A MEISSEN BISCUIT PORCELAIN NEW YEAR'S PLAQUE, 1922**

Numbered 6/100

Modelled by Max Esser with a fox carrying grapes on a branch, similar to the preceding, the reverse impressed '*VON 100/ AUSFORMUNGEN/ No 6*' and with incised signature '*M. Esser*', 22.5cm by 12.5cm, impressed crossed swords mark to reverse

€300 - 500

£250 - 410

US\$330 - 550

Provenance:

Max Esser (1885-1945);

Acquired directly from the Estate of the artist



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Deutsche Kunst und Dekoration 47 (1920 - 1921)

36

FIGURE EN GRÈS BÖTTGER REPRÉSENTANT UNE FEMME ALLONGÉE, MEISSEN, CIRCA 1923

A MEISSEN BÖTTGER STONEWARE FIGURE OF A RECLINING LADY, CIRCA 1923

Modelled by Richard Langer, on drapery, impressed 'R. Langer' at the rear, covered in a dark-brown slip and lightly polished, on a polished oval base, 36.5cm across base; 22cm high, impressed crossed swords mark and 'BOTTGER/ STEINZEUG', incised F.278 and L126

€1,800 - 2,200

£1,500 - 1,800

US\$2,000 - 2,400

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 2017, ill. 4

One of six models that Richard Langer, a fellow student of Paul Scheurich's under Louis Tuaillon, made for the Meissen manufactory between 1914 and 1927. "They are among the most important examples of classical-modern style in porcelain and document the Meissen manufactory's efforts to reform its artistic output" (Rafael 2017, p. 37).

In February 1919, Länger wrote to Max Adolf Pfeiffer "[...] at the suggestion of Mr Scheurich I have taken the liberty of recently sending you a plaster model of a reclining woman, which I assume would be suitable for an attempt with the brown porcelain" (quoted by Rafael 2017, p. 42). The model was purchased by the manufactory for RM 1,000. The revival of Böttger stoneware was one of the most important of Max Adolf Pfeiffer's achievements at the Meissen manufactory. He wished to make modern art accessible to those who could not afford works in bronze and stoneware, which could be cut, polished, ground, coloured or glazed after firing, offered a myriad of possibilities. Gerhard Marcks' equestrian candlestick and Richard Langer's reclining lady were among the first modern sculptures executed in stoneware, and Pfeiffer considered the reclining lady to be one of the most important new creations of the Meissen manufactory.



37

FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE FEMME ALLONGÉE, MEISSEN, CIRCA 1923
A MEISSEN WHITE PORCELAIN FIGURE OF A RECLINING LADY, CIRCA 1923

Modelled by Richard Langer, impressed 'R. LANGER' on the back, 34.5cm wide across base; 21cm high, crossed swords mark in underglaze-blue, incised model number F. 278, impressed 136 (restoration to fingers, flat chip to underside edge of footrim)

€1,000 - 1,500
 £830 - 1,200
 US\$1,100 - 1,700

Provenance:

Wolfgang Müller von (1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 2017, pp. 41-44, ill. 3

See footnote to preceding lot.

38

PAUL SCHEURICH (1883-1945): ENSEMBLE D'ÉPREUVES D'ESSAI POUR 'DAS HUENDCHEN DER MARQUISE POMPADOURE' AINSI QU'UN EXEMPLAIRE DU LIVRE, 1919
PAUL SCHEURICH (1883-1945): SET OF TRIAL PROOFS (Probedrucke) FOR 'DAS HUENDCHEN DER MARQUISE POMPADOURE', 1919

13 trial proofs aside from the edition, and a print of Cupid, together with the book of the same name published by Fritz Gurlitt Verlag, Berlin, the largest: 28 x 21cm (15)

€400 - 600
 £330 - 500
 US\$440 - 670





Detail of lot 38

39

GROUPE EN PORCELAINE REPRÉSENTANT UNE FEMME ET L'AMOUR, MEISSEN, CIRCA 1923

A MEISSEN FIGURE OF A LADY WITH CUPID (*Dame mit Amor*), CIRCA 1923

Urstück [Artist's Proof] No. 3 of 11

Modelled by Paul Scheurich as a lady wearing a 19th century gown heightened in blue, holding up her dress and adjusting her stocking with her left foot resting on a pillow decorated with *indianische Blumen*, a winged putto beside her, signed and incised 'Scheurich' on the top of the base on the reverse, 25.3cm high, crossed swords mark in underglaze-blue, incised model number G 293, impressed 'Bossierer' numeral 48, painter's numeral 69 in blue and impressed and incised 'von 11 Ur=stücken Nr. 3'

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Provenance:

Wolfgang Müller von Bacsko (1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 1995a, ill. 18.3

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996; Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellan-gestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Paul Scheurich drew a lady with Cupid to illustrate a short poem, 'Das Strumpfband' [The Garter] by F.W. Gotter, published in "Damenbrevier 1920" (fig. 1). The model was created between 1919-22 and was purchased by the manufactory on 20 March 1922 for RM 15,000 and produced in porcelain the same year. Fifty-eight figures - all coloured - were sold between 1923 and 1932.



**FIGURE EN PORCELAINE REPRÉSENTANT UN PHILOSOPHE,
MEISSEN, CIRCA 1923, E.A 2/11**

A MEISSEN WHITE FIGURE OF A PHILOSOPHER, CIRCA 1923

Urstück [Artist's Proof] No. 2 of 11

Modelled by Paul Scheurich, wearing a hat, cloak and simple shoes and carrying a walking stick and a flask, the square base moulded with vegetation, incised signature 'Scheurich' to rear of base, 31.1cm high, crossed swords mark in underglaze-blue, impressed 'VON 11 UR=/Stücken Nr:' and incised 2., incised model number G.295., impressed former's number 123

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 1995a, ill. 19

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The model was purchased by the Meissen manufactory on 20 March 1922 for RM 12,000. The first porcelain figure was sold in December 1923 and a further seven were sold by the end of 1931 (all unpainted).



PAUL SCHEURICH (1883-1945): TRÈS RARE STATUETTE EN BRONZE FIGURANT 'BRUDER LUTZ', PERSONNAGE ISSU DU POÈME ÉPIQUE DIE WASSERKUFU DE C.M. WIELAND, CIRCA 1919

PAUL SCHEURICH (1883-1945): AN EXTREMELY RARE BRONZE FIGURE OF 'BRUDER LUTZ' FROM C.M. WIELAND'S EPIC POEM *Die Wasserkufe*, CIRCA 1919

On a flat circular base mounted on a black circular pedestal, inscribed foundry mark 'H. NOACK' on the side of the base, 48cm high

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This unique figure is based on the poem 'Die Wasserkufe oder der Einsiedler und die Seneschallin' by the German poet and writer Christian Martin Wieland (1733 – 1813). He is best-remembered for having written the first 'Bildungsroman', a genre of German literature focussed on psychological and moral growth, in which character change is pivotal to the story. His thought was representative of the cosmopolitanism of the German Enlightenment, exemplified in his remark: 'Only a true cosmopolitan can be a good citizen.'

'Die Wasserkufe' tells an entertaining, "Decameronesque" story. Even those who are not familiar with Wieland's work and the figure of the hermit Lutz, will notice the artist's expressiveness, but knowledge of the background to the story makes the enjoyment even greater. The naked hermit stands at his most vulnerable, gaunt and sinewy, his ribs, shoulder blades and vertebrae standing out, his skin hangs limply on the pinched buttocks. He holds his bony left hand shamefacedly in front of his private parts, which play such nasty tricks on him, he has his right hand half in defence, half raised in blessing. Wieland describes these hands of the hermit as 'Tatzen' or 'paws'. Scheurich did not overlook this detail and designed them broadly with short fingers bent with age. Scheurich showed the bronze at the Berlin Secession exhibition in 1919/1920. It was probably only cast in a few copies. The largely lost archive of the Noack bronze foundry does not report on it and the mould has been lost.

No other example of this group is known today.





42

BUSTE DE FEMME EN GRÈS BÖTTGER, MEISSEN, CIRCA 1922-1923

A MEISSEN BÖTTGER STONEWARE BUST OF A WOMAN, CIRCA 1922-1923

Modelled by Paul Börner, lightly polished, *30cm high*, incised crossed swords mark, impressed 'BÖTTGER/ STEINZEUG', incised signature 'Paul Börner/ 1921', incised model number G241, the edge of the base inscribed in red '233/19 gt.690'

€2,000 - 3,000

£1,700 - 2,500

US\$2,200 - 3,300

Modelled by Paul Börner in 1921 and purchased by the Meissen manufactory in November 1922. In April 1924, a new model number A 1037 was assigned to the bust, which is said to depict Paul Börner's wife (see Marusch-Krohn 1993, p. 73 and ill. 46 for a similar, later example in the Schauhalle of the Meissen manufactory).



43

FIGURE EN GRÈS BÖTTGER REPRÉSENTANT UNE JEUNE FILLE ASSISE, MEISSEN, CIRCA 1924

A MEISSEN BÖTTGER STONEWARE FIGURE OF A SEATED GIRL, CIRCA 1924

Modelled by Emilie Bodewig-Pallenberg, kneeling with her left arm over her head, on a square base, *19.5cm high*, impressed crossed swords mark with dot between the tips to rear of base and underside, incised model number L.241 and A.1039, impressed 23, impressed 'BÖTTGER/ STEINZEUG'

€250 - 350

£210 - 290

US\$280 - 390

Three models by Emilie Bodewig-Pallenberg were produced at Meissen: the present lot (modelled in 1920); a group of apes (1920); and a porcelain figure of a girl with a dragon (1921) - see Sonntag 2007, pp. 83-84 and ill. 3 for another example of this figure in the Schauhalle of the Meissen manufactory.

**PLAQUE MURALE RECTANGULAIRE EN MAJOLIQUE À DÉCOR D'UN COUPLE D'ORIENTAUX, KARLSRUHE, CIRCA 1920-1926
A KARLSRUHE MAJOLICA RECTANGULAR WALL PLAQUE, CIRCA 1920-1926**

Designed by Paul Scheurich, modelled in relief with an exotic couple seated cross-legged on clouds with a flask to the right, fruiting branches at the rear and two stars overhead, the relief with coloured glazes, 44.5cm high; 36.7cm across; 7cm deep, impressed crowned armorial shield on reverse (two flat chips to top edge)

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

Literature:

Rafael 1995b, ill. 1

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Although contractually bound to the Meissen manufactory, Paul Scheurich was allowed by its management to deliver six relief plaques with Oriental designs to the Grossherzogliche Majolika-Manufaktur [Grand Ducal Majolica Manufactory] in Karlsruhe in Baden. It is not certain whether Scheurich delivered the models in plaster or clay, or just the designs. A sheet with Scheurich's designs for six tiles in ink and watercolours is preserved in the archives of the Karlsruhe Majolika manufactory (Rafael 1995b, ill. 2). The plaques were produced there between 1920 and 1926 to cater for the revival of interest in architectural ceramic tiles.



**PLAQUE RECTANGULAIRE EN MAJOLIQUE À DÉCOR D'UN
ARCHER À CHEVAL, KARLSRUHE, CIRCA 1920-1926
A KARLSRUHE MAJOLICA RECTANGULAR WALL PLAQUE,
CIRCA 1920-1926**

Designed by Paul Scheurich, modelled in relief with coloured glazes depicting an archer on horseback with a leaping hound at his feet, 44cm high; 36.2cm across; 7cm deep (two retouched glaze flakes to the sides)

€1,200 - 1,800

£990 - 1,500

US\$1,300 - 2,000

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021



**PLAQUE ARCHITECTURALE EN MAJOLIQUE À DÉCOR D'UNE FEMME À L'OISEAU, KARLSRUHE, CIRCA 1920-1926
A KARLSRUHE MAJOLICA ARCHITECTURAL WALL PLAQUE, CIRCA 1920-1926**

Designed by Paul Scheurich, moulded in relief and embellished with blue glaze with a female figure seated crossed-legged on a foliate base flanked by branches and a bird on the left, 44.7cm high; 36.8cm across; 9cm deep, impressed Grand Ducal arms of Baden on reverse (minor chips)

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

Literature:

Rafael 1995b, ill. 1

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellanestalter Zeichner Grafiker*, 6 March 2020-21 February 2021



FIGURE EN PORCELAINE REPRÉSENTANT UNE JOUEUSE DE FLÛTE, MEISSEN, CIRCA 1950

A MEISSEN FIGURE OF AN LADY PLAYING THE FLUTE, CIRCA 1950

Modelled by Paul Scheurich, seated on a a puce cloak over a blue cushion beneath a palm tree, wearing a pale pink hat with gilt tassel, a puce short jacket edged in green and with moulded ribbons and gilt tassels to the sleeves, a white tunic with puce buttons to the sleeves, 22cm high, crossed swords mark in underglaze-blue, incised model number A 1146, impressed Bossier's number 106 and date code for 1950, painter's number 7 in turquoise, (tip of one end of ribbon restuck)

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This figure was probably modelled by Scheurich at the request of the Meissen manufactory as a companion to the figure of a man with a cockatoo (see following lot). When in August 1923 Scheurich became seriously ill the model was still in his studio and the figure of the man was offered for sale without its companion. Two years later, Scheurich's wife, Käthe, offered the figure of the lady to the manufactory and it was produced in porcelain in October 1926 and the first was sold in December 1927. Because of his ongoing illness, Paul Scheurich did not supply a design for the decoration (Rafael 1995a, pp. 62063, no. 21).



**FIGURE EN PORCELAINE REPRÉSENTANT UN HOMME ASSIS
AU CACATOËS, MEISSEN, CIRCA 1922-1923, E.A 3/11
MEISSEN SEATED FIGURE OF A MAN HOLDING A COCKATOO,
CIRCA 1922-1923**

Urstück [Artist's Proof] No. 3 of 11

Modelled by Paul Scheurich, seated on a purple cushion and leaning against a palm tree-trunk with a cockatoo perched on his right hand, wearing a puce-lined white tunic with purple ribbons and a sword at the rear and gilt buttons, the sleeves with red tassels, his slippers with yellow tips and gilt buttons, the oval base moulded with leaves and grass heightened in green, 20.8cm high, crossed swords mark in underglaze-blue, incised model number G.294., impressed Bossier's number 123, impressed and incised 'VON 11 Ur-/ STÜCKEN Nr: 3'

€3,500 - 4,500

£2,900 - 3,700

US\$3,900 - 5,000

Provenance:

Wolfgang Müller von Bacsko (1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 1995a, ill. 20

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Paris, Musée National de Céramique à Sèvres, *Chefs d'oeuvres céramiques de collections privée allemandes*, 30 June-20 July 1996, no. S4;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The Meissen manufactory purchased the model of this figure on 20 March 1922 for RM 15,000, though it is likely that Scheurich had completed it sometime earlier. A companion figure, '*Orientalin mit Flöte*' (see preceding lot), was delayed because Scheurich fell ill from August 1923, and so the figure of the man with cockatoo was sold from Summer 1923 without its companion. By the end of 1931, 69 examples had been sold.





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**PLAQUE DU NOUVEL AN EN GRÈS BÖTTGER À DÉCOR D'UN ÉLÉPHANT, MEISSEN, 1924, NUMÉROTÉE 6/100
A MEISSEN BÖTTGER STONEWARE NEW YEAR'S PLAQUE, 1924**

Numbered 6/100

Modelled by Max Esser in low relief, depicting a recumbent elephant on a cushion with basket of fruit and wheat on its back below the crossed swords, inscribed around the edge '*DIE STAATLICHE PORZELLAN MANUFAKTUR MEISSEN IHREN FREUNDEN*', dated '1.1.1924' on the elephant's back and with the artist's initials 'M' and 'E' below, the reverse inscribed '*VON 100 AUSFORMUNGEN No./ 6*' and signed '*M. Esser*', 17cm by 17cm, crossed swords mark impressed to reverse

€300 - 500
£250 - 410
US\$330 - 550



50

50

**PLAQUE DU NOUVEL AN EN GRÈS BÖTTGER À DÉCOR D'UN ÉLÉPHANT, MEISSEN, 1924, NUMÉROTÉE 31/100
A MEISSEN BÖTTGER STONEWARE NEW YEAR'S PLAQUE, 1924**

Numbered 31/100

Modelled by Max Esser, similar to the preceding, the reverse inscribed '*VON 100 AUSFORMUNGEN No./ 31*' [the number cancelled] and signed '*M. Esser*', 17cm by 17cm, impressed crossed swords mark to reverse (firing crack)

€300 - 500
£250 - 410
US\$330 - 550



51

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**PLAQUE DU NOUVEL AN EN BISCUIT DE MEISSEN À DÉCOR D'UN ÉLÉPHANT, 1926, NUMÉROTÉE 81/100
A MEISSEN BISCUIT PORCELAIN NEW YEAR'S PLAQUE, 1924**

Numbered 81/100

Modelled by Max Esser, similar to the preceding, the reverse inscribed '*VON 100 AUSFORMUNGEN No./ 81*' and signed '*M. Esser*', 17cm by 17cm, impressed crossed swords mark to reverse

€300 - 500
£250 - 410
US\$330 - 550

52

PLAQUE DU NOUVEL AN EN GRÈS BÖTTGER EN FORME DE CHOUETTE, MEISSEN, 1926, NUMÉROTÉE 41/100
A MEISSEN BÖTTGER STONEWARE NEW YEAR'S PLAQUE, 1926

Numbered 41/100

Modelled by Max Esser as an owl mask, the eyes and beak lightly polished, titled on the top and bottom edges 'DIE STAATLICHE PORZELLAN MANUFAKTUR/ MEISSEN IHREN FREUNDEN 1.1.1926' with a crossed swords mark at the base, the initials 'M' and 'E' flanking below the edges of the owl, with a loop at the top for hanging, the reverse inscribed 'von 100 Ausformungen/ No. 41', and signed 'M. Esser', 17.5cm by 16cm crossed swords mark with dot between the tips impressed on reverse

€300 - 500
 £250 - 410
 US\$330 - 550



52

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PLAQUE DU NOUVEL AN EN BISCUIT EN FORME DE CHOUETTE, MEISSEN, 1926, NUMÉROTÉE 68/100
A MEISSEN BISCUIT PORCELAIN NEW YEAR'S PLAQUE, 1926

Numbered 68/100

Modelled by Max Esser as an owl mask, similar to the preceding lots, the reverse inscribed 'von 100 Ausformungen/ No. 68' and signed 'M. Esser', 17.5cm by 16cm, crossed swords mark with dot impressed to reverse

€300 - 500
 £250 - 410
 US\$330 - 550



53

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PLAQUE DU NOUVEL AN EN GRÈS BÖTTGER EN FORME DE CHOUETTE, MEISSEN, 1926
A MEISSEN BÖTTGER STONEWARE NEW YEAR'S PLAQUE, 1926

Unnumbered example

Modelled by Max Esser as an owl mask, similar to the preceding lot, the reverse inscribed 'von 100 Ausformungen/ No - ' and signed 'M. Esser', 17.5cm by 16cm, crossed swords mark with dot impressed to reverse

€300 - 500
 £250 - 410
 US\$330 - 550



54

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RICHARD LANGER (1879-1950): STATUETTE EN BRONZE FIGURANT UNE JEUNE FILLE DEBOUT, CIRCA 1925

RICHARD LANGER (1879-1950): "Sehnsucht": A BRONZE FIGURE OF A STANDING GIRL, CIRCA 1925

On a canted rectangular base, 59.5cm high, incised signature on base 'R. Langer D.dorf' and incised foundry mark 'DB'

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

Provenance:

Max Esser (1885-1945);

Acquired direct from the Estate of the artist

Richard Langer originally carved this figure in oak; it was published among other new works by Langer in the journal *Deutsche Kunst und Dekoration* in 1925 (fig. 1), where it was titled "*Keuschheit*" [Chastity].



Deutsche Kunst und Dekoration 56 (1925)

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GRAND BUSTE DE MADONE EN PORCELAINE BLANCHE, MEISSEN, CIRCA 1925-1934

A MEISSEN LARGE WHITE BUST OF THE MADONNA, CIRCA 1925-1934

Modelled by Richard Langer, 65cm by 55cm, crossed swords with dot between the tips in underglaze-blue, impressed crossed swords mark, dot and 'Weiß', incised model number A1125, impressed 38 and 136

€6,000 - 8,000

£5,000 - 6,600

US\$6,600 - 8,900

Provenance:

Max Esser (1884-1945);

Acquired direct from the Estate of the artist

Literature:

Rafael 2017, ill. 6 and 7



In December 1924, Richard Langer sent photographs of the model of the Madonna to Max Adolf Pfeiffer, who responded with enthusiasm, describing it as “extraordinarily fine”. The plaster model arrived at the manufactory in April 1925; presumably delivered by Langer himself, who stayed with Max Esser and his family in Meissen between 4th and 12th of April. Langer based his work on an oak relief panel that he had carved about ten years earlier titled *Klagende* [wailing woman] (Rafael 2017, ill. 8), though the work was titled Madonna at the Meissen manufactory.

In September 1925, Pfeiffer sent photographs of the first porcelain example to the Director of Saxon Finance Ministry, describing the work as “a high point of contemporary work in porcelain [...] The work is so large and at the same time so profoundly felt that one has to go back very far in the history of ceramic sculpture to find anything

similar” (quoted by Rafael 2017, p. 46). In October 1925, Langer signed a contract with the manufactory similar to Paul Scheurich and Max Esser: the manufactory had the right of first refusal, the models became its property, and the artist would receive royalties from sale in addition to the purchase price.

The Madonna was purchased for RM 3,000, and in November 1925, Pfeiffer wrote to the Ludwig Schnorr von Carolsfeld, the curator of the Schlossmuseum in Berlin and one of the leading scholars of 18th century porcelain, that the Madonna represented “the pinnacle of that which the manufactory is striving to achieve in its new work” and noted the “eternal spirituality” of the sculpture and its greatness and inner life with respect to the past (Rafael 2017, pp. 47-48). Max Esser and Willi Münch-Khe each purchased an example and a total of 15 had been sold by 1931.





57

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PAUL SCHEURICH (1883-1945): ENSEMBLE DE DESSINS ET LITHOGRAPHIES TIRÉS DES 'NOCES DE FIGARO', 1920

PAUL SCHEURICH (1883-1945): A SELECTION OF DRAWINGS AND A LITHOGRAPH FROM 'DIE HOCHZEIT DES FIGARO', 1920

Comprising: the drawing and lithograph of 'Die Enthüllung' (16.5 x 12.5cm and 15.5 x 12.5cm), both signed Scheurich in pencil, and two further drawings signed Scheurich 20 (19 x 17cm) (4)

€600 - 800

£500 - 660

US\$670 - 890

58

FIGURE EN PORCELAINE REPRÉSENTANT UN HOMME DEBOUT AU PERROQUET (NELUSCO), MEISSEN, CIRCA 1929-1933

A MEISSEN FIGURE OF A STANDING FIGURE HOLDING A PARROT (NELUSCO), CIRCA 1929-1933

Modelled by Paul Scheurich, the bird perched on his right hand coloured in turquoise and yellow, his hat and costume similarly coloured, the base moulded with scrollwork and reeds edged in turquoise, 28.7cm high, crossed swords mark with dot between the tips in underglaze-blue, incised model number A.1149., impressed former's number 42

€1,800 - 2,200

£1,500 - 1,800

US\$2,000 - 2,400

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This figure depicts Nelusco, from Giacomo Meyerbeer's opera, *L'Africaine* (or *Vasco de Gama*), which the composer completed just before his death in 1864 and received its premiere in Paris the following year. Scheurich probably completed the model by 1923, though due to his illness it was only offered to the manufactory by his wife in July 1924. Initially, Max Adolf Pfeiffer assured Käthe Scheurich that the model would be stored pending her husband's recovery. Due to Scheurich's protracted illness, however, the figure was produced in white from 1926 though it was not offered for sale until the end of 1927. The first coloured example was sold in October 1929, though it isn't known whether Scheurich supplied the decorative scheme after his recovery from illness at the end of 1928, or the manufactory developed its own colour schemes. By 1933, only five figures had been sold and by 1945 a further three (see Rafael 1995a. no. 22 and ill. 22.2 for a similarly decorated example in the Schauhalle of the manufactory).



Detail from the curtain for the opera house in Charlottenburg, in *Die Dame 62/26* (1935)



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FIGURE EN PORCELAINE REPRÉSENTANT UN ENFANT CHINOIS DANSANT, MEISSEN, CIRCA 1926-1933
A MEISSEN FIGURE OF A DANCING CHINESE BOY (*Tanzender Chinesenknabe*), CIRCA 1926-1933

Modelled by Paul Scheurich, his left arm and left leg raised, wearing a white cloak, green tunic with puce buttons, white trousers and iron-red slippers, on an octagonal base edged with a gilt line, 17.4cm high, crossed swords mark with dot between the hilts in underglaze-blue and two incised cancellation marks, incised model number A 1142, impressed 'Bossierer' numeral 115 and painter's numeral 74 in puce

€1,200 - 1,800
 £990 - 1,500
 US\$1,300 - 2,000

Literature:

Rafael 1995a, ill. 23 (left)

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996; Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellanestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Along with his other models depicting Chinese figures, the figure of the dancing Chinese boy was completed before Scheurich fell ill in August 1923. Max Adolf Pfeiffer purchased the model from Käthe Scheurich on 17 April 1926 for RM 1,200. The figure was sold in white from the beginning of 1927 and coloured from April; 48 figures had been sold by the end of 1931.



60

FIGURE EN PORCELAINE REPRÉSENTANT UN ENFANT CHINOIS DANSANT, MEISSEN, CIRCA 1926-1933
A MEISSEN FIGURE OF A DANCING CHINESE BOY (*Tanzender Chinesenknabe mit Kerzentülle*), CIRCA 1926-1933

Modelled by Paul Scheurich, holding a candle sconce, wearing a white cloak, yellow tunic with purple buttons and tassels, white trousers and purple slippers, on an octagonal base with gilt line band, 16.7cm high, crossed swords mark and dot between the hilts in underglaze-blue, incised model number A 1145, impressed 'Bossierer' numeral 131 and painter's numeral 15 in brown

€1,000 - 1,500
 £830 - 1,200
 US\$1,100 - 1,700

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellanestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The figure of a dancing Chinese boy (see preceding lot) was also produced in two modified versions between 1928 and 1933: one holding a cornucopia (Rafael 1995a, ill. 24 left), and the present model with a candlestick (ill. 24, centre and right), which were painted in at least five different versions, likely without Scheurich's involvement.



61

**BOÎTE À THÉ EN PORCELAINE, MEISSEN, CIRCA 1926-1933
A MEISSEN TEA CANISTER AND COVER, CIRCA 1926-1933**

Modelled by Paul Scheurich in the form of a chinoiserie figure with a long pigtail at the rear, the head and shoulders forming the cover, wearing a green-lined tunic subtly shaded in yellow, the edges of the collar and the hat shaded in yellow and black, 11.9cm high, crossed swords mark with dot between the tips in underglaze-blue, incised model number A 1141, impressed Bossierer's number 62 (small chip to underside of base) (2)

€600 - 800
£500 - 660
US\$670 - 890

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The model for this tea canister and cover was completed before Scheurich fell ill in August 1923. Scheurich's lack of income in the following years compelled his wife Käthe to sell several figures from his studio to the Meissen manufactory including, in 1926, this tea canister. Due to Scheurich's protracted illness, the manufactory decided on the decoration itself and the first tea canister was sold in June 1927; another eleven were sold by 1931 (Rafael 1995a, no. 25).



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**FIGURE EN PORCELAINE REPRÉSENTANT UN TURC ASSIS
FUMANT UNE PIPE À EAU, MEISSEN, CIRCA 1927-1933
A MEISSEN FIGURE A SEATED TURK WITH A WATER-PIPE,
CIRCA 1927-1933**

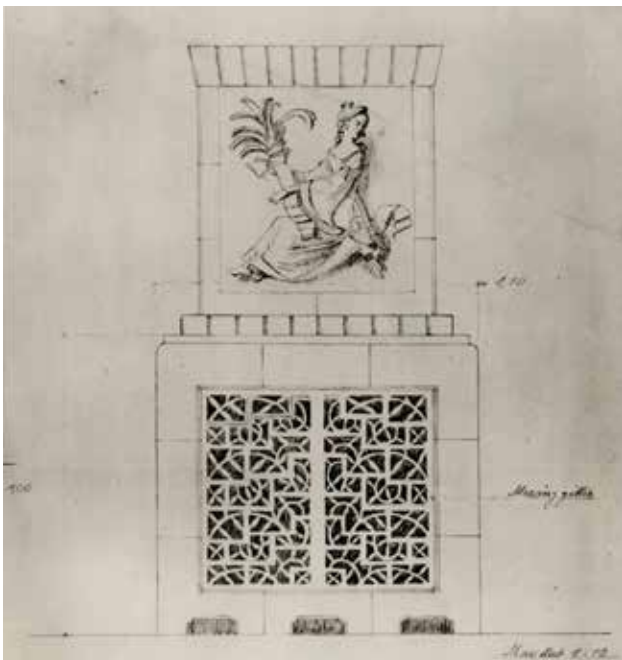
Modelled by Paul Scheurich, seated cross-legged on a yellow cushion, the bearded figure wearing a turban, a yellow-lined jacket edged in blue, trousers decorated with gilt flowers and blue dots and blue slippers, 6.5cm high, crossed swords mark with dot between the tips in blue, incised model number A1147, painter's number 15 in purple

€500 - 700
£410 - 580
US\$550 - 780

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The model was sold by Käthe Scheurich to the Meissen manufactory on 4 November 1926 for RM 500, though the model dates to before Scheurich's illness in August 1923. It was initially sold undecorated, but in Autumn 1927 the manufactory decided to proceed with a coloured version without Scheurich's design. It is probable that Scheurich corrected the colouring (Rafael 1995a, no. 29).



Design in the catalogue 'Öfen', 1930, fig. 26.1

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PLAQUE MURALE EN PORCELAINE FIGURANT UN CHINOIS AVEC UN ENFANT, MEISSEN, 1993

A MEISSEN RECTANGULAR WALL PLAQUE DEPICTING A CHINESE MAN WITH A CHILD, 1993

Modelled by Paul Scheurich in high relief, the bearded figure holding a baby, seated in a scrollwork plinth beneath a parasol, the reverse pierced for hanging, 87cm high; 47cm across; 14cm deep, crossed swords mark in underglaze-blue to left edge of plaque, incised model number A. 1138 to reverse, impressed former's number 100, year symbol for 1993 and crossed swords mark and 'Weiss'

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 1995a, ill. 27;

Rafael 1995b, ill. 3b

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich offered the three large relief panels to the Meissen manufactory at the beginning of 1923. In a letter of 25 January, however, Max Adolf Pfeiffer, replied to Scheurich that "...Wir würden [...] nicht die Möglichkeit haben, diese Platten in dieser Größe ausführen und entsprechend auf dem Markt bringen zu können."

[We do not have the possibility of producing and bringing to the market plaques of this size], and suggested that it would be in his interest to offer them to the Karlsruhe Majolika manufactory. The use of ceramics in architecture was fashionable in the early 1920s, and Schuerich had already designed a set of wall tiles around 1920 that were produced by the Karlsruhe majolica manufactory (see lots 44-46). Scheurich was acutely aware of the design possibilities and technical difficulties of porcelain production; there is no suggestion, however, that he intended the plaques to be made in anything other than porcelain.

In October 1925, when Scheurich had been ill for more than two years, Käthe Scheurich offered the plaques again to the manufactory. Pfeiffer felt that a purchase made no commercial sense and delayed in the hope that Scheurich would recover his health. He finally purchased the plaques in April 1926 for RM 1,500 each: a touching gesture of support for Scheurich and his family in their financial need. In view of the technical and commercial difficulties of producing the plaques in porcelain, the manufactory considered producing them in 'Kachelmasse' [tile paste] as decorative panels for stoves and drawings of all three were included in a stove catalogue of 1930 (Rafael 1995b, ill. 6). A single example of the Chinese lady made of the "stove paste" survives at the manufactory, and it was made in porcelain after the Second World War. One such plaque adorned Scheurich's grave in Brandenburg, though it was broken and replaced by a bronze example in 1995.

The immense technical difficulty of firing such plaques cannot be understated: the ambition is reminiscent of the large Meissen animals made for the Japanese Palace in the early 1730s, and the result also a testament of Scheurich's artistic talent and his profound understanding of the expressive qualities of the material.



**PLAQUE MURALE EN PORCELAINE FIGURANT UNE CHINOISE
AVEC UN ROULEAU, MEISSEN, 1994**

**A MEISSEN WALL PLAQUE DEPICTING A CHINESE LADY WITH
A SCROLL, 1994**

Modelled by Paul Scheurich in high relief, the lady seated on a scroll in front of a palm tree, holding a long scroll. 65cm high; 61cm across; 19cm deep, crossed swords mark in underglaze-blue to right edge of plaque, incised model number A 1137, impressed former's number 7, year symbol for 1994 and crossed swords over 'Weiss'

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 1995a, ill. 26.1;

Rafael 1995b, ill. 3a

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen,
Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur,
21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich*.
Porzellangestalter Zeichner Grafiker, 6 March 2020-21 February 2021



PLAQUE MURALE EN PORCELAINE FIGURANT UN CHASSEUR CHINOIS, MEISSEN, 1993

A MEISSEN WALL PLAQUE DEPICTING A CHINESE HUNTER, 1993

Modelled by Paul Scheurich in high relief, the figure seated on a scroll, holding an arrow and with his left arm around a palm tree, 65cm high; 61.5cm across; 19cm deep, crossed swords mark in underglaze-blue to right edge of plaque, incised model number A 1139, impressed former's number 100, year symbol for 1993 and crossed swords mark over 'Weiss'

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 1995a, ill. 28;

Rafael 1995b, ill. 3c

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021





Fig. 1 Der Kunstwanderer (1927-1928)



Fig. 2

66

FIGURE EN PORCELAINE REPRÉSENTANT UN CHASSEUR ASSIS, MEISSEN, CIRCA 1928-1933

A MEISSEN FIGURE OF A SEATED HUNTER, CIRCA 1928-1933

Modelled by Paul Scheurich, with his hands resting on his knees, wearing a satchel to his right side and a short sword to his left, wearing a tricorn hat with green cockade, a puce waistcoat with gilt buttons, green-lined jacket, white breeches and knee-length boots, the base moulded with foliage edged in green, 27.6cm high, crossed swords mark with dot between the tips in underglaze-blue, incised model number A 1148., impressed former's number 34

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

Provenance:

Margot Newman, London

Literature:

Rafael 1995a, ill. 30.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Along with *Dame mit Mohrenknabe* (lots 25, 27 and 28) and *Dame mit Amor* (lot 39), the figure of the seated hunter reveals the influence on Scheurich's art in 1919 and 1920 of *'Der Rosenkavalier'*: the porcelain figure resembles one of the opera's central characters, the Baron Ochs auf Lerchenau, in one of Scheurich's lithographs of *'Der Rosenkavalier'* (fig. 2 and lot 26), and the model probably dates to around 1920. Scheurich created the model in two sizes: 34cm (from which the porcelain figure was made) and ca. 90cm (one example is recorded, along with numerous paintings by Scheurich, in the Henkel Villa in Wiesbaden, which was destroyed in the war).

The model for the seated hunter was among the works in Scheurich's studio when he fell ill in August 1923. Due to their precarious financial situation, Käthe Scheurich sold the model to the manufactory for RM 1,200 on 4 November 1926. The model was made in white the same year and exhibited at the Leipzig Spring fair in 1927, though the first examples were only sold in January and March 1928. It is probable that the manufactory, rather than Scheurich himself (who remained ill until the end of 1928), designed the colouring. Only five examples were sold by the end of 1931.



**PAIRE DE PLAQUES MURALES FIGURANT DES PERROQUETS,
MEISSEN, CIRCA 1993**

**A PAIR OF MEISSEN RECTANGULAR WALL PLAQUES
DEPICTING PARROTS, CIRCA 1993**

Modelled by Paul Scheurich in high relief, facing opposite directions, each perched on a fruiting branch with their head turned to the rear, pierced for hanging on the reverse, 38.6cm high; 47cm across and 38.5cm high; 48.5cm across; 5cm deep, crossed swords marks in underglaze-blue, incised model numbers A.1177 and A.1178, impressed former's number 149, year symbol for 1993 and crossed swords mark and 'Weiss' (2)

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 1995a, ills. 31/32.3 and 31/32.4;

Rafael 1995b, ill. 5

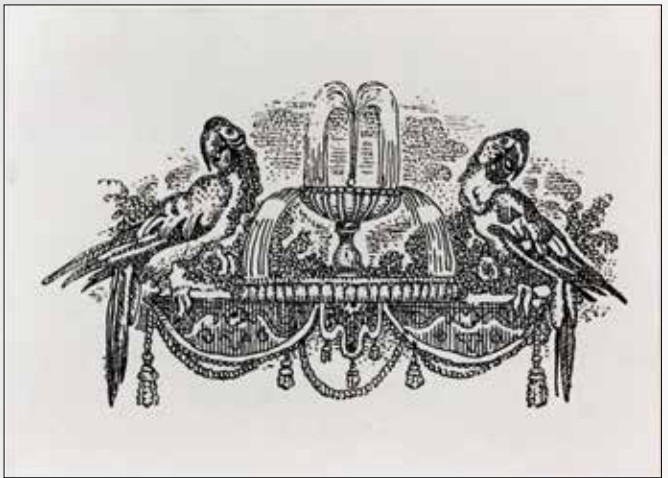
Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

It isn't known when Scheurich modelled this pair of plaques depicting parrots; he depicted two parrots in similar poses in 1913 in a drawing for an edition of Madame de Pompadour's letters (Rafael 1995a, ill. 31/32.1). The models were in the artist's studio when he fell ill in August 1923 and they were sold by Käthe Scheurich to the manufactory for RM 150 each on 4 November 1926. They were produced in porcelain for the first time in 1993.





Drawing in Briefe der Marquise von Pompadour (1913)



68

**ÉLÉPHANT COUCHÉ EN GRÈS BÖTTGER, MEISSEN,
CIRCA 1926**

**A MEISSEN BÖTTGER STONEWARE MODEL OF A
RECUMBENT ELEPHANT, CIRCA 1926**

Artist's Example, No. 4 of 55

Modelled by Max Esser, lightly polished, incised 'M.ESSER 1926' on the side, 70cm across; 38cm high crossed swords mark with dot to rear of base and four times to underside, incised model number A.1090, L245 and 436, three times impressed 'BÖTTGER/STEINZEUG', and impressed and incised 'Von 55 Ausformungen Nr. 4'

€15,000 - 20,000

£12,000 - 17,000

US\$17,000 - 22,000

Provenance:

Max Esser (1885-1945);

Acquired directly from the Estate of the artist

Max Esser modelled two versions of the recumbent elephant: the first, in 1923, has a cylindrical base for a bowl or vessel strapped across its back; the second, from 1924, has nothing on the elephant's back.



TRÈS RARE CASTOR EN PORCELAINE BLANCHE, MEISSEN, CIRCA 1927

A VERY RARE MEISSEN LARGE WHITE MODEL OF A BEAVER, CIRCA 1927

Urstück [Artist's Proof] No. 2 of 11

Modelled by Max Esser, on a circular base inscribed 'M. Esser 1927', 50.5cm high; 59cm across, crossed swords mark and dot in underglaze-blue to edge of base, incised model number A.1180, impressed 136, impressed and incised 'VON 11 UR=/ STUECKEN Nr. 2' (fine haircrack around paw)

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Modelled by Esser in 1927 and also executed in bronze. In 1936, Esser produced a variation of the model in bronze with the beaver's tail curled to its side which was also produced in porcelain at the Berlin (KPM) manufactory under Max Adolf Pfeiffer from 1939 (Gronert 2020, I, p. 458).



TRÈS RARE CHEVAL EN PORCELAINE BLANCHE, MEISSEN, CIRCA 1938, E.A

A VERY RARE MEISSEN LARGE WHITE MODEL OF A HORSE, CIRCA 1928

Artist's example

Modelled by Max Esser, with its head upraised, on a wavy-edged base on a rectangular pedestal, *64cm high; 38cm across*, crossed swords mark with dot between the tips to edge of base and pedestal, signed on edge of base 'M. Esser 1928', incised model number A.1158 and impressed 23 (small firing haircrack to base of drapery support, two small chips to edge of drapery)

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Provenance:

Max Esser (1885-1945);

Acquired directly from the Estate of the artist

Literature:

Rafael 2014, ill. 1

Esser completed the clay model of this horse in March 1927 and the plaster cast the following month. The Meissen manufactory purchased this and the other large model of a horse for RM 3,100 each. Esser reworked the plaster model in Berlin between May and August and delivered the finished model to Meissen in October. Due to the technical difficulties in producing such a large model, only a single example of this model was sold by 1933 and five more by 1937. Only one other example of this model is recorded in the Grassi-Museum in Leipzig.



TRÈS RARE CHEVAL EN PORCELAINE BLANCHE, MEISSEN, CIRCA 1928, E.A
A VERY RARE MEISSEN LARGE WHITE MODEL OF A HORSE, CIRCA 1928

Artist's example

Modelled by Max Esser, on a wavy-edged base on a rectangular pedestal, 59cm high, 61cm across, crossed swords with dot between the tips to side of pedestal base, incised model number A.1159, impressed 136 (small flat chip to tail and base corner)

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Provenance:

Max Esser (1885-1945);

Acquired directly from the Estate of the artist

Literature:

Rafael 2014, ill. 2

Esser modelled this horse in clay in April 1927 and finished the plaster model by the end of the month, which he reworked between August and October, when he delivered the finished model to the Meissen manufactory. The technical difficulties encountered in producing such large models were considerable and Esser advised and assisted the manufactory repairers in the process. This notwithstanding, Esser only received his own porcelain example (the present lot) on 26 March 1929, and only a single example was sold by March 1933, when Max Adolf Pfeiffer left the Meissen manufactory, and seven examples of this model were sold in the following years. This model was exhibited between May and October 1928 at the exhibition "*Deutsche Kunst*" in Düsseldorf, and in the special exhibition of contemporary and 18th-century Meissen models held by the Meissen manufactory in the 'Weisser Saal' of the Berlin Schlossmuseum from April to June 1931.

Only one other example of this model is known in post-War literature, sold from a private collection in Alsace at Nagel Auktionen, Stuttgart, 15 December 2021, lot 2638.







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MAX ESSER (1885-1945): DEUX AIGLES FORMANT PENDANTS EN PLÂTRE, ANNÉES 1930

TWO PLASTER MODELS OF EAGLES, 1930S

Modelled by Max Esser, 57.5cm high; 46cm across (scattered minor chips) (2)

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

73

BOUQUETIN CABRÉ EN PORCELAINE BLANCHE, ROSENTHAL, APRÈS 1949

A ROSENTHAL WHITE MODEL OF A REARING MOUNTAIN GOAT, AFTER 1949

Modelled by Max Esser, on a rectangular base impressed 'MAX ESSER' 24.5cm high; 21cm across green-printed Rosenthal/Kunstabteilung/Selb mark, impressed 1811 and 24

€250 - 350

£210 - 290

US\$280 - 390



MAX ESSER (1885-1945): MODÈLE EN BRONZE DU 'REINEKE FUCHS', CIRCA 1920

A BRONZE MODEL OF THE 'REINEKE FUCHS' BY MAX ESSER, CIRCA 1920

Standing on its hind legs on a sphere, mounted on a black marble plinth, 37.5cm high, the sphere incised 'I./ M. ESSER'

€1,200 - 1,800

£990 - 1,500

US\$1,300 - 2,000

Provenance:

Max Esser (1885-1945);

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen manufactory 1936-40;

Acquired directly from the Estate of the the above

Cast from a preliminary model for the central piece of the '*Reineke Fuchs*' table centrepiece, probably modelled in 1919.



'Reineke Fuchs' centrepiece, designed in 1919



FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE FEMME DEBOUT, MEISSEN, CIRCA 1950

A MEISSEN WHITE FIGURE OF A LADY (*Stehende*), CIRCA 1950

Modelled by Paul Scheurich, a cloth draped around her shoulders and hip, on a flat rockwork base, 35.7cm high crossed swords mark in underglaze-blue, incised model number A.1206, impressed crossed swords mark and 'weiss', impressed 149 and date code for 1950

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

The model for the standing woman was sold by Käthe Scheurich to the Meissen manufactory in December 1927 along with the large bust of Scheurich's sister, Louise (see lot 77), and the large version of the seated hunter (see footnote to lot 66). Due to illness, Scheurich had been unable to work for more than four years, and the price paid by the manufactory (RM 3,000 for the bust and RM 1,500 for the standing woman) are evidence of Max Adolf Pfeiffer's kindness; the profit from the sales of these models did not cover the acquisition costs (Rafael 1995a, no. 33).



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**TRÈS RARE FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT
UNE FEMME DEBOUT, MEISSEN,**

CIRCA 1930-1933

**A VERY RARE MEISSEN WHITE FIGURE OF A STANDING WOMAN
(*Stehende*), CIRCA 1930-1933**

Modelled by Paul Scheurich, draped in a long cloak, with her head turned to her left, 35cm high, crossed swords mark with dot between the tips in underglaze-blue to rear of base, impressed crossed swords mark with a dot between the tips and 'weiss' to rear and underside of base, incised model number A.1206, impressed Bossier's number 42 (minor flat chips to base)

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich*.

Porzellangestalter Zeichner Grafiker, 6 March 2020-21 February 2021

See footnote lot 75.





Paul Scheurich's sister, Louise (b. 1886)



Sybille Schmitz in 'Die Dame' 20 (1935)

77

**TRÈS RARE ET GRAND BUSTE DE FEMME EN GRÈS
BÖTTGER, MEISSEN, CIRCA 1929-1933**

**A VERY LARGE AND RARE MEISSEN BÖTTGER STONEWARE
BUST OF A WOMAN, CIRCA 1929-1933**

Modelled by Paul Scheurich, the surface partially polished, incised signature 'Scheurich' to rear of base, 50.3cm high, incised crossed swords marks with dot between the tips to rear of base, similar mark on inside rim, impressed BOTTGER/ STEINZEUG', incised model number A 1205, incised paste number L 230, impressed former's number 131

€8,000 - 12,000

£6,600 - 9,900

US\$8,900 - 13,000

Provenance:

Annelies von Ribbentrop (1896-1973)

Literature:

Rafael 1995a, ill. 34.2;

Rafael 1995d, ill. 7

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Several contemporary accounts record that Schuerich's sister, Louise (b. 1886), was the model for this bust, which must have been modelled between 1917 and 1923. It was one of the last models in her husband's studio that Käthe Scheurich sold to the Meissen manufactory to alleviate the financial distress caused by her husband's protracted illness, perhaps because of its personal significance. The model was produced in Böttger stoneware in either 1928 or 1929. Only a single example was sold by 1945.





78

**TROIS NUMÉROS DU MAGAZINE 'DIE DAME', 1932-1933
THREE ISSUES OF 'DIE DAME' MAGAZINE, 1932-1933**

The cover of each illustrated by Paul Scheurich, published by Verlag Ullstein, Berlin, comprising: 'Heft 14, Sonderheft *Schönheitspflege*', 'Heft 15' and 'Heft 24, *Italien-Heft*', 36 x 28cm (typical age-related wear) (3)

€150 - 250
£120 - 210
US\$170 - 280



79

**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE
FEMME À LA CHAISE, MEISSEN, 1930-1933
A WHITE MEISSEN FIGURE OF A LADY (*Ruhende*),
CIRCA 1930-1933**

Modelled by Paul Scheurich, as a fashionable lady lying on a chaise longue, an open book on the ground below, on a stepped rectangular base, 24 cm high, 29.5cm long, 14.5cm wide, crossed swords mark and dot between hilts in underglaze-blue, incised 'SCHEURICH 29' to top of base, incised model number A 1216 and impressed 'Bossierer' numeral 136 (restoration to tips of feet)

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

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

In Autumn 1928, having spent more than five years in seclusion, Scheurich resurfaced in the midst of the excitement and life of the golden 1920s in Berlin, giving him plenty of new inspiration and regained creativity. The model of the *Ruhende* was one of the first new works by the recovered artist, a charming and slightly humorous depiction of the 'modern' woman lounging on a chaise-longue, a book forgotten at the foot of the settee.

Scheurich intended that this figure remain undecorated, according to a note on the sketch for lot the group *Türke und Türkin zu Pferde* (Rafael 1995, p. 80). The Meissen factory received the model in June 1929, having purchased it for RM 3,000. It was produced in porcelain from 1930 but the first sale was only in 1936 and, by the end of 1945 only eight examples had gone into the trade, despite the model receiving the Grand Prix at the Paris World Exhibition in 1937.



**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE
FEMME À LA CHAISE LONGUE, MEISSEN, CIRCA 1934-48
A MEISSEN WHITE FIGURE OF A RECLINING LADY (*Ruhende*),
CIRCA 1934-1948**

Modelled by Paul Scheurich, on a chaise-longue on a stepped rectangular base, incised 'SCHEURICH 29' at the rear, 24cm high, 30cm long, 14.5cm wide, crossed swords mark in underglaze-blue, impressed crossed swords mark and 'weiss', incised model number A.1216, impressed 5

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

See footnote to preceding lot.



81

**PAUL SCHEURICH (1883-1945): LA SOCIÉTÉ À LA MODE,
ENCRE EN COULEURS, 1935**

**PAUL SCHEURICH (1883-1945): COLOURED INK DRAWING OF
FASHIONABLE SOCIETY, 1935**

Depicting fashionable couples in evening dress, 26.6 x 30 cm, signed
Scheurich 35

€800 - 1,200

£660 - 990

US\$890 - 1,300





Le Petit Echo de la Mode, 20 May 1928



Paul Scheurich, circa 1930

82

UNIQUE STATUETTE EN BISCUIT REPRÉSENTANT UNE FEMME À L'ÉVENTAIL, MEISSEN, CIRCA 1937

A UNIQUE MEISSEN BISCUIT FIGURE OF THE LADY WITH FAN (Stehende Dame mit Fächer), CIRCA 1937

Modelled by Paul Scheurich, the lady with short waved hair wearing a clinging evening dress with pleated flounce on her left hip, her arms crossed with a large ostrich feather fan held to her right hip, on a square base, the side incised 'SCHEURICH 29', 46.5cm high, crossed swords mark in blue to the rear of the base, impressed crossed swords mark within a triangle, incised model number A 1224, impressed former numeral 50 for Hoberg (restoration to fingers on her left hand)

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Provenance:

Heinrich Hoberg, Chief Repairer (*Meister der Bossierer*) at the Meissen manufactory

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This model, together with five others by Scheurich, won the Grand Prix at the Paris World Exhibition of 1937, see Rafael 1995a, no.40.

Scheurich modelled the figure in 1929 after spending several weeks in Paris in June and July, where he would have seen the newest fashions. In 1928 womens' dresses started becoming more form-fitting, incorporating asymmetrical hems, swags and ruffles. Scheurich must have been inspired by fashionable women he saw in Paris, modelling the figure in a gauzy dress with deep décolletage and narrow straps, a waterfall of pleats to one side of the skirt and a corsage applied to one shoulder. In her right hand is a large ostrich feather fan, a feature that was very much *en vogue* at the time. The cover of '*Le Petit Echo de la Mode*' from 20 May 1928 shows an illustration that is strikingly similar and could have been the type of thing to inspire him. This style of dress even made its way across the sea and a gown by Chanel was illustrated in the Indianapolis Times on 9 June, 1928 (Noon Edition, p.9), where it was stated: 'A graceful side bow and a shoulder bouquet give charm to a raspberry chiffon evening gown of superb simplicity.'

The manufactory made an advance payment for the model in July 1929 of RM 500, though Scheurich was working on several models and so the figure was delivered to the manufactory in March 1930 and the total price of RM 3,800 was paid in the following months. The first figure in porcelain was produced in Autumn 1930 and the first example sold in Spring 1931. Scheurich originally intended the figure to be produced only in white. According to the records of royalty payments, nine figures were sold by the end of 1944.

A biscuit figure of the lady with fan was privately commissioned by Annelies von Ribbentrop, for which the chief repairer at the manufactory, Heinrich Hoberg, received his own example.



**FIGURE EN PORCELAINE BLANCHE
REPRÉSENTANT UNE FEMME À L'ÉVENTAIL,
MEISSEN, CIRCA 1934-1948**

**A WHITE MEISSEN FIGURE OF THE LADY WITH A
FAN (*Stehende Dame mit Fächer*), CIRCA 1934-1948**

Modelled by Paul Scheurich, the lady with short waved hair wearing a clinging evening dress with pleated flounce on her left hip, her arms crossed with a large ostrich feather fan held to her right hip, on a square base, the side incised 'SCHEURICH 29', 47cm high, crossed swords mark in underglaze-blue and impressed crossed swords/'weiß' to the side of the base, incised model number A 1224, impressed 'Bossierer' numeral 150 and impressed crossed swords/'weiß' to underside of base

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Provenance:

Margot Newman, London

Literature:

Rafael 1995a, ill. 40.3

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Paris, Musée National de Céramique à Sèvres, *Chefs d'oeuvres céramiques de collections privée allemandes*, 30 June-20 July 1996, no. S1;

Porzellanikon Selb and Hohenberg a.d. Eger, *Königstraum und Massenware. 300 Jahre europäisches Porzellan*, 24 April-2 November 2010;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellan-gestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

See footnote to preceding lot.



GROUPE EN PORCELAINE REPRÉSENTANT DEUX SŒURS, MEISSEN, CIRCA 1930-1933

A MEISSEN GROUP OF TWO SISTERS, CIRCA 1930-1933

Modelled by Paul Scheurich, standing on a canted rectangular base the older girl with her arm around her sister who holds a bird in her left hand and has a ball at her feet, at the rear a cat seated on a low pedestal painted with a flower sprig, the base painted with a brown trellis pattern, yellow and turquoise line borders and brown ornamental devices on the corners and front, incised signature 'SCHEURICH/ 29' to rear of base, 19.1cm high, crossed swords mark with dot between the tips in underglaze-blue (with four incised lines), incised model number A.1217, impressed former's number 42 (for Alexander Struck)

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Provenance:

Private commission for Alexander Struck (1902-1990), modeller and designer at the Meissen manufactory between 1923 and 1968

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The model for this group was delivered to the Meissen manufactory shortly after Scheurich's return from Paris in early Summer 1929. The group was purchased for RM 1,600 and first produced in porcelain in Autumn 1930, probably painted by Scheurich in Meissen. The group was exhibited in Spring 1931 at the Kunstgewerbemuseum in Dresden. The surviving records of royalty payments record the first sales only in 1946 (Rafael 1995a, no. 37).



**FIGURE EN PORCELAIN BLANCHE REPRÉSENTANT UNE FEMME NAIN, MEISSEN, CIRCA 1931-1933
A MEISSEN WHITE FIGURE OF A DWARF LADY, CIRCA 1931-1933**

Modelled by Paul Scheurich, wearing a tricorne with cockade and a crinoline dress with a sailing ship in low relief at the front, 19.2cm high, impressed crossed swords mark with dot between the tips and 'weiss' to rear of base, similar mark impressed to underside of base, crossed swords mark with dot between the tips in underglaze-blue, incised model number A.1232., impressed former's number 23

€800 - 1,200

£660 - 990

US\$890 - 1,300

Literature:

Rafael 1995a, ill. 39.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The engravings of Jacques Callot, particularly from "*Il Callotto resuciato oder Neueingerichtes Zwerchen Cabinet*" published in Amsterdam in 1716, were an inspiration for some of the earliest figures and scenes made at the Meissen manufactory in the 1720s. Paul Scheurich, a graphic artist himself, thus had a particular fascination for Callot and the translation of his works into porcelain. This and the companion figure are based on plates 21 and 22 of "*Il Callotto resuciato...*", depicting "*Mademoiselle Jolicoeur, danceante avec son Amant l'Opera du Village en Provence*" and "*Monsr. Gilles Platfues, Maître de Danse a l'Academie des Lourdeaux*" (Rafael 1995a, ills. 38/39.3 and 38/39.4).

Scheurich delivered the models for this and the companion male figure in Autumn 1929 to the manufactory, which purchased them for RM 1,500 and RM 1,200, respectively. Scheurich had intended that the figures be left white, but the manufactory nonetheless sent him two different coloured versions for approval. He didn't completely approve of either and later made some improvements in watercolours to an already painted example. The first (unpainted) lady dwarf was sold in December 1931 and eleven had been sold by the end of 1952.



**FIGURE EN PORCELAINE REPRÉSENTANT UNE FEMME
NAÏVE, MEISSEN, CIRCA 1931-1933**

A MEISSEN FIGURE OF A DWARF LADY, CIRCA 1931-1933

Modelled by Paul Scheurich, wearing a tricorne hat with feather, a crinoline dress with yellow and iron-red flowers and a relief-moulded sailing ship with trailing swags and playing cards on the front, the oval base moulded with reeds and a sphere at the front painted with crossed swords above moulded, gilt-edged scrolls, 19.1cm high, crossed swords mark with dot between the tips in underglaze-blue, incised model number A.1232., impressed former's number 50 (hat feather restored)

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

A similar painted example in the Schauhalle of the Meissen manufactory is illustrated by Rafael 1995a, ill. 38/39.1. See footnote to preceding lot.



TROIS CLOCHES EN PORCELAINE BLANCHE, MEISSEN, CIRCA 1934

THREE MEISSEN PORCELAIN BELLS IN SIZES, CIRCA 1934

Designed by Paul Börner, tuned to F, D and G, 25.5cm, 28cm and 32cm high, crossed swords marks in underglaze-blue (middle bell with small flat rim chip) (3)

€1,200 - 1,800

£990 - 1,500

US\$1,300 - 2,000

Max Adolf Pfeiffer initiated the production of a porcelain glockenspiel to mark the 1000th anniversary of the founding of the town of Meissen in 1929. A porcelain glockenspiel was made in 1736 for the Japanese Palace by J.J. Kaendler and his assistants, though the tone quality left something to be desired. The new glockenspiel provided an opportunity to demonstrate the technical and design mastery required to produce a melodic instrument. The first playable example was installed in the tower of the Frauenkirche in Meissen in 1929; others followed in 1930 in the press pavilion of the Dresden hygiene exhibition (subsequently in the Zwinger palace), and in 1934 in Bremen (Lechelt 2011, pp. 110-111).



**MAX ESSER (1885-1945): CROIX D'AUTEL EN BRONZE,
CIRCA 1929-1930**

**MAX ESSER (1885-1945): A BRONZE ALTAR CROSS,
CIRCA 1929-1930**

Inscribed "INRI" within a sunburst, the shaft with thorns at the front, on a rectangular base and stepped plinth, ca. 75cm high

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Provenance:

Max Esser (1885-1945);

Acquired directly from the Estate of the artist

On 15 December 1929, a new and modern Protestant church was consecrated in Berlin-Schmargendorf, for which the altar garniture was commissioned from Max Esser. He designed a five-metre high porcelain cross and four bronze sculptures of the symbols of the Evangelists, as well as various other altar vessels. On 31 August 1931, Esser wrote to Max Adolf Pfeiffer: *"I have to work extraordinarily hard to finish everything; I shall be finished with the work in the church in about 14 days and everything will be very beautiful in the real material. The altar looks very beautiful with the large brass embossed top and the brass base for the cross. The silver vessels for the church are also finished and at the moment on display. Also three of the symbols of the Evangelists in bronze are finished, also the baptismal font is finished. The church itself is already so advanced that the painters are there. Now I'm worried about the cross, especially as I've heard that the two end pieces of the crossbar have cracked in the firing. The church should definitely be consecrated by the end of November"* (quoted by Marusch-Krohn 1993, p. 111).

The monumental porcelain cross was destroyed in the war. Esser made a smaller version in porcelain in 1930 (67cm high) of the same design: it and this bronze version are perhaps after a maquette for the original monumental cross.



UNIQUE PLAQUE DU NOUVEL AN EN GRÈS BÖTTGER, MEISSEN, CIRCA 1930

A DOCUMENTARY MEISSEN BÖTTGER STONEWARE NEW YEAR PLAQUE FOR 1931, CIRCA 1930

Modelled by Paul Scheurich, with incised signature on the reverse 'Scheurich', of rectangular form moulded in low relief and lightly polished, depicting two duelling Italian Comedy figures holding their swords crossed below the date along the top edge '1931' and above 'MEISSEN' flanked by crossed swords with dots/ 'SEINEN/ FREUNDEN' the bottom edge inscribed 'SCHEURICH nach CALLOT', 17.6cm by 11cm, impressed crossed swords with dot and 'VON 100/ AUSFORMUNGEN/ No', incised signature 'Scheurich'

€800 - 1,200

£660 - 990

US\$890 - 1,300

Provenance:

Dr. William Funk (1879-1945), chemist and production manager at the Meissen manufactory until 1939

Literature:

Rafael 1995a, ill. 47.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

New Year's Plaques were gifts from the Meissen manufactory to its friends and supporters. Max Adolf Pfeiffer initiated the tradition in 1918-19 (lot 23): the plaques were designed by leading artists and intended to demonstrate exceptional quality of the Meissen manufactory. Max Adolf Pfeiffer commissioned this plaque from Scheurich at the end of October 1930 and it was delivered four weeks later. To Pfeiffer's initial surprise, Scheurich omitted the "Pfeiffer mark" - the dot between the tips of the swords. The plaques were produced in an edition of 100: half in biscuit porcelain and half in stoneware. A handful of further, unnumbered examples were given to manufactory employees.

PLAQUE DU NOUVEL AN 1931 EN BISCUIT, MEISSEN, CIRCA 1930, NUMÉROTÉE 62 SUR UNE ÉDITION DE 100
A MEISSEN BISCUIT PORCELAIN NEW YEAR PLAQUE FOR 1931, CIRCA 1930

No 62 of an edition of 100

Modelled by Paul Scheurich, similar to the preceding, the top of the frame pierced for hanging, 16.5cm by 10.5cm, impressed crossed swords mark with dot between the tips and 'VON 100/ AUSFORMUNGEN/ No' and incised 62

€800 - 1,200

£660 - 990

US\$890 - 1,300

Provenance:

E. Merzinger, Dresden

Literature:

Rafael 1995a, ill. 47.3

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

See footnote to preceding lot.



**BUSTE DE FEMME EN GRÈS BÖTTGER, MEISSEN,
CIRCA 1931-1933
A MEISSEN BÖTTGER STONEWARE BUST OF A WOMAN,
CIRCA 1931-1933**

Modelled by Paul Scheurich on a high rectangular plinth, lightly polished, incised signature to base of neck on her left 'Scheurich', 33.3cm high, crossed swords mark with dot between the tips impressed to base of plinth, similar mark and 'BOTTGER/ STEINZEUG' impressed inside plinth, incised model number A.1233, incised paste number L. 241., impressed former's number 23

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Literature:

Rafael 1995a, ill. 41.2 (left)

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellantgestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The identity of this portrait bust has not been conclusively established, though it closely resembles a portrait of a lady wearing a *négligé* titled "Lilo" that Scheurich painted in 1930 that probably depicts the Berlin actress and diseuse, Liselott (Lilo) Wilke (Rafael 1995a, ill. 41.1).

When Scheurich sent the model to Max Adolf Pfeiffer in April 1930 he requested only RM 750; he wrote "...because I know how difficult items of this type are to sell." The bust was produced in Böttger stoneware from February 1931, though it met with limited success: the first sale is recorded in 1937 and by 1944 ten examples including one white were in the trade.



92

**BUSTE DE FEMME EN GRÈS BÖTTGER, MEISSEN, CIRCA 1950
A MEISSEN BÖTTGER STONEWARE BUST OF A WOMAN,
CIRCA 1950**

Modelled by P. Scheurich, on a rectangular plinth, incised
'SCHEURICH' to edge of bust,
33cm high, crossed swords mark to rear base of pedestal, incised
model number A.1233, impressed 'BOTTGER/ STEINZEUG',
149 and date symbol for 1950

€1,200 - 1,800

£990 - 1,500

US\$1,300 - 2,000

See footnote to preceeding lot.



BUSTE DE FEMME EN PORCELAINE BLANCHE, MEISSEN, 1993
A MEISSEN WHITE BUST OF A WOMAN, 1993

Modelled by Paul Scheurich on a high rectangular plinth, incised signature 'SCHEURICH' to base of her neck on her left side, 31.6cm high, crossed swords mark in underglaze-blue to rear of pedestal, impressed crossed swords mark and 'weiss', former's number 149 and year symbol for 1993, incised model number A.1233

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

Literature:

Rafael 1995a, ill. 41.3

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur, 21 September 1995-10 January 1996;
 Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

See footnote to lot 91.





Fig. 1



Ballet Russe de Monte Carlo, Studio-Lipnitski, Library of Congress, Music Division

94

**TRÈS RARE GROUPE EN PORCELAINE FIGURANT
PETRUSCHKA, MEISSEN, CIRCA 1930-1933
A VERY RARE MEISSEN GROUP OF PETRUSCHKA,
CIRCA 1930-1933**

Modelled by Paul Scheurich, the female dancer with her arms raised and her right leg outstretched wearing a tutu and pink trousers, the male dancer leaning forwards and wearing a tunic decorated with silver stars and bells and striped trousers, a barrel organ between them, on a high elongated octagonal base decorated with a blue, iron-red and grey border, incised 'Scheurich' to the reverse of the organ, 27cm high, crossed swords and dot between the hilts in underglaze-blue to the rear of the base, incised model number A 1225, impressed former numeral 42 for Alexander Struck and incised LW 75 ('Massezeichen')

€7,000 - 9,000

£5,800 - 7,400

US\$7,800 - 10,000

Provenance:

Private commission for Alexander Struck (1902-1990), modeller and designer at the Meissen manufactory 1923-1968

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This example is the only decorated version of the period known outside of the manufactory.

The model is based on another ballet first performed by Diaghilev's *Ballets Russes* in Berlin in December 1912. It is likely that Scheurich saw one of the performances at the time, but it is unknown why he created a porcelain group based on the ballet 18 years later in April 1930 (Rafael 1995a, p.92, no. 42). A sketch for the model (fig.1) has survived and was published in the magazine 'Sport im Bild', 37/14 (1931). The first example was formed in October 1930 and then fired and painted shortly thereafter. However, for an unknown reason the group was not included in the selling catalogues of the manufactory and only in 1943 were three white examples noted as sold. See Rafael 1995c for a full discussion of Scheurich's ballet models.



**FIGURE EN PORCELAIN REPRÉSENTANT UN DANSEUR
MASQUÉ DES CONTES D'HOFFMANN, MEISSEN, CIRCA 1970
A MEISSEN FIGURE OF A MASKED DANCER FROM
HOFFMANN'S TALES, CIRCA 1970**

Modelled by Paul Scheurich, wearing a hat with long peak and feathers and holding a mask, the white tunic with ruff collar and blue buttons, with a sword at the rear and puce slippers, the oval base moulded with ferns and grass, 26.8cm high, crossed swords mark in underglaze-blue, impressed model number A.1194, impressed Bossierer's number 88 and date code for 1970, painter's numeral 9 in black

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Jacques Callot's engravings had been a source of inspiration for the Meissen manufactory in the early 18th century. Paul Scheurich was also fascinated by the sculptural and artistic qualities of Callot's engravings, as well as the costumes, and they provided inspiration not only for several of his porcelain figures but also his costume designs for a production of Jacques Offenbach's opera, '*Hoffmans Erzählungen*', in the Großes Schauspielhaus in Berlin in 1932.

The model for this figure was completed by the end of 1931 and was purchased by the Meissen manufactory for RM 1,500 the following year. It was first produced in porcelain in 1933, but - following the departure from Meissen of Max Adolf Pfeiffer - Scheurich ignored requests to design the colouring until the appointment of Wolfgang Müller von Bacsko as Director in 1937. A coloured example was exhibited at the Hetjens-Museum in 1938 but only a single sale Scheurich's lifetime in 1944 is recorded (Rafael 1995, no. 51).





96

PAUL SCHEURICH (1883-1945): DESSIN D'UNE SCÈNE DE BALLET ET ENSEMBLE D'IMPRESSIONS SUR LE THÈME DU THÉÂTRE ET DE L'OPÉRA, ANNÉES 1920-1930

PAUL SCHEURICH (1883-1945): A BALLET DRAWING AND SELECTION OF PRINTS FROM THEATRE AND CABARET, 1920S-30S

Comprising: a drawing of a ballet scene (16 x 17.7cm), a print with the scene from the Strauss opera 'Ariadne auf Naxos' (38 x 29cm), two prints depicting vaudeville scenes signed 'Scheurich 38' (each 42 x 27cm) and a print depicting a Paris cabaret (30 x 40cm) inscribed in pencil on the reverse '17. Jahrgang der Freunde grafischer Kunst 1929', each signed by Scheurich (5)

€400 - 600

£330 - 500

US\$440 - 670

97

FIGURE EN PORCELAINE REPRÉSENTANT LE DANSEUR MASQUÉ, MEISSEN, CIRCA 1937-1945
A MEISSEN FIGURE OF THE MASKED DANCER, CIRCA 1937-1945

Modelled by Paul Scheurich, in the white, 26.4cm high, crossed swords mark in underglaze-blue, impressed crossed swords mark and 'weiss', incised model number A.1194, impressed 50

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

See footnote to lot 95.





**DEUX FIGURES EN PORCELAINE FORMANT PENDANTS
REPRÉSENTANT UNE DANSEUSE ESPAGNOLE ET UN JOUEUR
DE LUTH, MEISSEN, CIRCA 1933-1937**

**A PAIR OF MEISSEN FIGURES OF THE SPANISH DANCER AND
THE SPANIARD WITH LUTE (*Spanische Tänzerin und Spanier
mit Laute*), CIRCA 1933-1937**

Modelled by Paul Scheurich, holding a fan in her left hand and castanets in her right, wearing a tilt hat, a bustier decorated with blue bobbles and a wide skirt decorated with a border of pink flowers and dots, on a shaped base, incised 'Scheurich 31' on the back of the base; the guitarist seated on a rectangular bombé pedestal, wearing a turquoise-lined yellow jacket with a grey hat with turquoise and blue baubles at the rear, white trousers with gilt details and a puce cummerbund, the lobed base moulded with grassy edges heightened in green, 27.7cm high and 19.3cm high, crossed swords marks in underglaze-blue (with guitarist with dot between the tips of the swords), the dancer with incised model number A 1248 and impressed former numeral 14, the guitarist with impressed model number A 1191 and Bossierer's number 50 (the dancer with restored chip to back of base, tip of foot restored; the guitarist with neck of guitar restored) (2)

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 1995a, ill. 49.2 (the guitarist)

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996 (the guitarist); Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The figure of the dancer was modelled in 1931, purchased by the manufactory the same year for RM 1,779.70 and delivered by July. The companion figure was probably made at the behest of the manufactory and was delivered in April 1932 at a purchase price of RM 1,500; the models were re-worked by Scheurich in Meissen in June 1932. Due to the adverse economic conditions, the manufactory was operating at reduced capacity so that the first porcelain examples were finished at the beginning of 1933. The forced departure of Max Adolf Pfeiffer from the manufactory in 1933 soured its relationship with Scheurich and he did not respond to repeated requests to design the colouring for the two figures; he only did so following the appointment of Wolfgang Müller von Baczko as Director in 1937.



**TRÈS RARE GROUPE EN PORCELAINE BLANCHE FIGURANT
UNE FEMME ET UNE BICHE, MEISSEN, CIRCA 1934-1948
A VERY RARE MEISSEN WHITE GROUP OF A LADY AND A
DOE, CIRCA 1934-1948**

Modelled by Paul Scheurich, the lady wearing a long dress with a cape at the rear, seated on the back of the recumbent doe, branches with vegetation at the front, 29.9cm high, crossed swords mark in undrglaze-blue, impressed crossed swords mark and 'Weiss', impressed model number A 1234 and former's number 13

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Provenance:

Private Collection, Saxony

Literature:

Rafael 2013, ill. 3

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich delivered the model for 'Dame mit Hirschkuh' to the manufactory in December 1930, for which he was paid RM 2,800. It was from the beginning intended to be made only in white and the first example was produced in June 1931 and the first sale was in 1932. This group, together with five other models by Scheurich, was awarded the Grand Prix at the Paris World Exposition of 1937. Nineteen examples had been sold by 1948 (Rafael 1995a, no. 46). Only a single other example in the Schauhalle of the Meissen manufactory is recorded (Rafael 1995a, ill. 46.3).

The subject of this group is not immediately obvious, though Dr. Hans Sonntag has suggested that it may depict Genoveva, after Robert Schumann's opera, which is based on the medieval legend of Genevieve of Brabant (Rafael 1995a, p. 101).



Drawing by Scheurich in Reinhardt, W. Schwalb flieg nach Italien (1937), p. 21



**TRÈS RARE FIGURE EN PORCELAINE BLANCHE
REPRÉSENTANT UNE ALLÉGORIE DU PRINTEMPS OU FLORE,
MEISSEN, 1993**

**A VERY RARE MEISSEN WHITE ALLEGORICAL FIGURE OF
'SPRING' OR FLORA, 1993**

Modelled by Paul Scheurich, standing by a tree-stump with flowers and holding flowers in her right hand, the oval base moulded with flowers and a recessed rim, incised signature 'Scheurich/ 32' to one side, 59cm high, crossed swords mark in underglaze-blue, incised model number A.1242, impressed crossed swords mark and 'weiss', impressed Former's number 149 and date code for 1993

€6,000 - 8,000

£5,000 - 6,600

US\$6,600 - 8,900

Literature:

Rafael 1995a, ill. 50.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The figure was modelled in 1931 and delivered to the manufactory at the end of April 1932, which purchased it for RM 2,500. It was not produced in porcelain, initially because of the difficult economic situation and subsequently because Scheurich's relationship with the manufactory soured following the departure of Pfeiffer. In 1937, Wolfgang Müller von Baczko asked Scheurich to rework the figure and it was produced in porcelain in time for the Leipzig Autumn Fair in 1937. Only one sale in 1942 is recorded.



101

**FIGURE EN PÂTE DE BISCUIT CRUE REPRÉSENTANT FLORE,
MEISSEN, CIRCA 1994**

A MEISSEN UNFIRED BISCUIT FIGURE OF FLORA, CIRCA 1994

Modelled by Paul Scheurich, incised signature 'Scheurich 32' to base,
66.5cm high

€6,000 - 8,000

£5,000 - 6,600

US\$6,600 - 8,900

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich.*
Porzellangestalter Zeichner Grafiker, 6 March 2020-21 February 2021



**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT EROS,
MEISSEN, CIRCA 1932-1948**

A MEISSEN WHITE FIGURE OF EROS, CIRCA 1932-1948

Modelled by Paul Scheurich, seated on a tall pedestal with moss wearing a hat with plume and a quiver on his back, at the rear a mask blowing a plume of water up the pedestal, 37.4cm high, crossed swords mark in underglaze-blue, incised model number A 1231, impressed former's mark 43, crossed swords and 'Weiss'

€1,800 - 2,200

£1,500 - 1,800

US\$2,000 - 2,400

Provenance:

Private Collection, Saxony

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich modelled the figure of Eros in 1930, around the same time as Amazon with Cupid (Rafael 1995a, no. 44) and Europa and the Bull (lot 104). It was purchased for RM 1,800 and arrived at the manufactory in October 1930. Because of the economic situation, it was only produced in white from 1932; because Max Adolf Pfeiffer was forced to leave the manufactory in 1933, Scheurich did not supply a coloured version. He only did so in 1937 under the directorship of Wolfgang Müller von Baczko. However, the figure was not only not understood, it was misunderstood, and no sales are recorded in the records of royalty payments (Rafael 1995a, no. 43).



FIGURE EN PORCELAINE REPRÉSENTANT EROS, MEISSEN, CIRCA 1937-1948

A MEISSEN FIGURE OF EROS, CIRCA 1937-1948

Modelled by Paul Scheurich, seated on a pedestal moulded with a turquoise-edged shell, moss and vegetation and with a mask at the rear blowing a plume of water up the back of the pedestal, wearing a yellow hat with moulded flowers and a plume of feathers and a yellow scabbard with gilt floral trellis pattern on his back, the base moulded with flowers and vegetation and a recessed footrim, 37.2cm high, crossed swords mark in underglaze-blue, incised model number A.1231, impressed former's number 43, painter's number 564 in red

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Provenance:

Private Collection, Saxony

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

See footnote to preceeding lot.



104

**TRÈS RARE GROUPE EN PORCELAINE BLANCHE FIGURANT
L'ENLÈVEMENT D'EUROPE, MEISSEN, CIRCA 1933-1948
A VERY RARE MEISSEN LARGE WHITE GROUP OF EUROPA
AND THE BULL, CIRCA 1933-1948**

Modelled by Paul Scheurich on a narrow rectangular base moulded with waves and reeds, incised signature 'Scheurich/ 32' to rear of base, 67cm high; 44.5cm across, crossed swords mark in underglaze-blue and impressed crossed swords mark and 'Weiss' to rear of base, incised model number A 1192 and impressed former's number 13.

€12,000 - 18,000

£9,900 - 15,000

US\$13,000 - 20,000

Provenance:

Private Collection, Saxony

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich began work on the large group of Europa and the Bull by 1930 at the latest, though his attention was diverted by other projects and he only delivered the model to Meissen in March 1932 for which he was paid RM 3,200. It may only have been produced in porcelain from 1934, when the first sale is recorded. By 1940, only three examples were with dealers (Rafael 1995a, no. 45).



Deutsche Kunst und Dekoration 43 (1918 – 1919)





Paul Scheurich, 1937

105

PENDULE À LA CHASSEUSE EN PORCELAINE, MEISSEN, CIRCA 1937-1948

A MEISSEN FIGURAL CLOCK CASE, CIRCA 1937-1948

Modelled by Paul Scheurich, depicting a huntress seated on a yellow cushion (visible at the rear) on a grassy base leaning over the spherical clock to pat her recumbent hound, wearing a pale-yellow hat with plumes, a dress decorated in manganese with flowers and dots and a manganese cloak at the rear, a bow and quiver at the front and a horn by her left hand, the clock with a gilt-edged marbled band and gilt Arabic numerals, raised on a scroll-edged base with a manganese trellis pattern and edged in manganese, 27.5cm high; 37cm across; 16.5cm deep, crossed swords mark in underglaze-blue to rear of base, incised model number A.1193, impressed former's number 50

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 1995a, ill. 52.2;

Lechelt 2007, ill. 13

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellanestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich completed the model, together with a matching pedestal, in early 1932 and delivered it to the manufactory mid-year (the purchase price was RM 1,800). Scheurich still wanted to make some improvements but only did so in October 1935 as his relationship with the manufactory had soured. Eight were produced in November 1936 (two white and six for painting) and by Spring 1937, Scheurich had completed the colour scheme. The plaster model for the pedestal has so far not been found.



PLAQUE DU NOUVEL AN 1933 EN GRÈS BÖTTGER, MEISSEN, CIRCA 1932
A MEISSEN BÖTTGER STONEWARE NEW YEAR PLAQUE FOR 1933, CIRCA 1932

Modelled by Paul Scheurich, of rectangular form moulded with a frame and a depiction in low relief of a chinoiserie figure holding crossed swords standing on a branch opposite a parrot, the top right corner with the date '19/ 33' and the base with 'MEISSEN/ Scheurich', the top of the frame pierced for hanging, 15.4cm by 8.7cm, impressed crossed swords mark with dot between the tips and 'VON 100/ AUSFORMUNGEN/ No' and incised X

€700 - 900

£580 - 750

US\$780 - 1,000

Provenance:

Dr. William Funk (1879-1945), chemist and production manager at the Meissen manufactory until 1939

Literature:

Rafael 1995a, ill. 54.1

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
 Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich sent the plaster model for this plaque to Max Adolf Pfeiffer on 14 November 1932, for which he was paid RM 100.





107

**PLAQUE DU NOUVEL AN 1933 EN BISCUIT, MEISSEN, CIRCA 1995
A MEISSEN BISCUIT PORCELAIN NEW YEAR PLAQUE FOR 1933, CIRCA 1995**

Unnumbered example

Modelled by Paul Scheurich, similar to the preceding, 14.5cm by 8.4cm, impressed crossed swords mark and 'VON 100/ AUSFORMUNGEN/ No'

€600 - 800
£500 - 660
US\$670 - 890

Literature:

Rafael 1995a, ill. 54.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996; Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This plaque was not produced in white porcelain in 1933.



108

**PLAQUE DU NOUVEL AN EN GRÈS BÖTTGER À DÉCOR DE CHINOISERIES, MEISSEN, 1933, NUMÉROTÉE 69/100
A MEISSEN BÖTTGER STONEWARE NEW YEAR'S PLAQUE, 1933**

Numbered 69/100

Modelled by Paul Scheurich in low relief with a chinoiserie figures holding the crossed swords with a dot and a parrot perched on a branch beside him., the date '19/ 33', and 'MEISSEN' and 'Scheurich below, the reverse impressed and incised 'VON 100/ AUSFORMUNGEN/ No 69', 15.3 by 8.5cm, impressed crossed swords with dot between the tips

€500 - 600
£410 - 500
US\$550 - 670

109

**GROUPE EN PORCELAINE BLANCHE REPRÉSENTANT LA
CHUTE D'UN CAVALIER, MEISSEN, CIRCA 1937-1948
A MEISSEN WHITE GROUP OF A FALLING RIDER,
CIRCA 1937-1948**

Modelled by Paul Scheurich, on a canted rectangular base with leafy tree-stump support, the horse kicking its hind legs and the rider falling forwards, *39cm high*, crossed swords mark in underglaze-blue to top of base, impressed crossed swords mark and 'weiss' to underside, incised model number A 1258, impressed former's number 59

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Literature:

Rafael 1995a, ill. 53;

Lechelt 2007, ill. 3

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen,

Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur,

21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich*.

Porzellangestalter Zeichner Grafiker, 6 March 2020-21 February 2021

The model was completed in 1932 and delivered to the Meissen manufactory at the end of April 1933, which purchased the it for RM 2,500. Following the departure of Max Adolf Pfeiffer from the manufactory in 1933, production of the group was forbidden "for reasons of decency", which led to a dispute with Scheurich that was only resolved by the appointment of Wolfgang Müller von Baczko as Director at the end of 1936. The group of the falling rider was no longer regarded as obscene, but rather "completely first-rate" [*"ganz ausgezeichnet"*]. It was produced in porcelain from the beginning of 1937 and was among the models by Scheurich awarded the Grand Prix at the Paris World Exhibition of 1937. The first sales were in 1937 and, by the end of 1945, a total of 17 examples were sold.



110

**FIGURE EN MAJOLIQUE REPRÉSENTANT UNE FEMME NUE
ASSISE, KARLSRUHE, CIRCA 1933-1939
A KARLSRUHE MAJOLICA FIGURE OF A SEATED FEMALE
NUDE, CIRCA 1933-1939**

Modelled by Paul Scheurich, seated wearing a hat embellished with flowers, the hat and her long hair heightened with coloured slip decoration, the reverse edge of the base with moulded signature 'SCHEURICH 30', 48.5cm high moulded manufactory mark to underside

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Karlsruhe Majolika Manufactory 1928-32

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

In 1933, with the permission of the Meissen manufactory, Paul Scheurich supplied three models to the Majolica manufactory in Karlsruhe where Wolfgang Müller von Baczko had been the director between 1928 and 1932. Müller von Baczko valued Scheurich's work very highly and for the three models Karlsruhe developed a special dark-brown clay.



**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE
NAÏADE, HUTSCHENREUTHER, APRÈS 1936**

**A HUTSCHENREUTHER WHITE FIGURE OF A NAIAD,
AFTER 1936**

Modelled by Paul Scheurich, reclining on reeds and rockwork and drapery and holding a fish in her left hand, incised 'SCHEURICH' to one side, 49cm across; 38cm high, factory mark in underglaze-blue and incised II

€700 - 900

£580 - 750

US\$780 - 1,000

This figure was produced at Hutschenreuther from 1936.



**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE
NAÏADE À DEMI-ALLONGÉE, HUTSCHENREUTHER,
CIRCA 1955-1968**

**A HUTSCHENREUTHER WHITE FIGURE OF A RECLINING
NAIAD, CIRCA 1955-1968**

Modelled by Paul Scheurich, leaning on her left elbow on drapery over a rocky base with moulded oval footrim, impressed 'SCHEURICH' to base of rockwork on right side, 39cm high; 50.8cm across, printed in green 'Hutschenreuther/ Selb', lion mark and 'GERMANY/ Kunstabteilung'

€700 - 900

£580 - 750

US\$780 - 1,000

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

When Max Adolf Pfeiffer was dismissed as director of the Meissen manufactory on 20 May 1933 the official opprobrium extended to Paul Scheurich, whose works were now judged to be "outmoded". Several models already purchased by the manufactory were only produced once Wolfgang Müller von Baczko became director on 1 November 1936. Pfeiffer was appointed artistic and technical advisor to the Hutschenreuter manufactory in Selb in 1934; between 1936 and 1938 the manufactory produced four models by Scheurich, including the reclining naiad of 1936.



113

CHEVAL CABRÉ EN PORCELAINE, HUTSCHENREUTHER, CIRCA 1955-1968
A HUTSCHENREUTHER MODEL OF A REARING HORSE, CIRCA 1955-1968

Modelled by Paul Scheurich, finely shaded in grey, on a rectangular base with rounded ends, *41cm high*, 'Hutschenreuther/ Selb' over a lion mark and 'Germany/ Kunstabteilung' printed in green, entwined painter's mark R/H in grey, applied Hutschenreuther paper label numbered in pencil 1665/37

€600 - 700
£500 - 580
US\$670 - 780

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Modelled in 1938.

114

GRAND CHEVAL CABRÉ EN PORCELAINE BLANCHE, HUTSCHENREUTHER, CIRCA 1970-1985
A LARGE WHITE HUTSCHENREUTHER MODEL OF A REARING HORSE, CIRCA 1970-1985

Modelled by Paul Scheurich, on a rectangular base with rounded ends and a tree-stump support, impressed 'PROF. SCHEURICH' along one top edge of base, *60.5cm high; 51.5cm across; 18.5cm deep*. printed in green with the lion mark and 1814 over 'HUTSCHENRUTHER/ GERMANY/ KUNSTABTEILUNG'

€700 - 900
£580 - 750
US\$780 - 1,000

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Modelled in 1937.

115

CHEVAL CABRÉ EN PORCELAINE BLANCHE, HUTSCHENREUTHER, CIRCA 1946-1948
A HUTSCHENREUTHER WHITE MODEL OF A REARING HORSE, CIRCA 1946-1948

Modelled by Paul Scheurich, on a shaped rectangular base, incised signature 'Prof. Scheurich' to top of base at right, *40.4cm high*, printed in green 'Hutschenreuther/ Selb' over the lion mark and 'Germany/ Kunstabteilung/ US Zone'

€500 - 700
£410 - 580
US\$550 - 780

Modelled in 1938.

116

FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UN CUIRASSIER À CHEVAL, MEISSEN, CIRCA 1937-1948
A MEISSEN WHITE FIGURE OF A CUIRASSIER ON HORSEBACK, CIRCA 1937-1948

Modelled by Paul Scheurich, saluting, the leaping horse on an oval base with tree-stump support *47.3cm high; 41cm across*, crossed swords mark in underglaze-blue to side of base, incised model number A 1268, impressed former's number 59, crossed swords mark and 'Weiss', paste code 118/ LW 75/ P/ =

€1,200 - 1,800
£990 - 1,500
US\$1,300 - 2,000

Provenance:

Private Collection, Saxony

Literature:

Rafael 1995a, ill. 55.3

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Probably modelled by Scheurich in 1936; in an amusing drawing in a friend's guestbook of February 1937, Scheurich depicts himself as the cuirassier on horseback (Rafael 1995a, ill. 55.1). The manufactory purchased the model early in 1937; it was produced in porcelain from May and several were sold the same year. It was exhibited the following year at the Hetjens-Museum, among others, and a total of 31 sales are recorded by 1956.



113



114



115



116

117

**DEUX FIGURES EN PORCELAINE FORMANT PENDANTS
REPRÉSENTANT UN JOUEUR DE CYMBALES ET UN JOUEUR
DE LUTH DE LA ZWERGENKAPELLE (INTERMEZZO), MEISSEN,
CIRCA 1937-1948**

**TWO MEISSEN FIGURES OF THE CYMBAL-PLAYER AND THE
LUTE-PLAYER FROM THE ZWERGENKAPELLE (INTERMEZZO),
CIRCA 1937-1948**

Modelled by Paul Scheurich, *15cm high*, crossed swords marks
in underglaze-blue, incised model numbers A.1264 and A.1266,
impressed 10 and 104 (2)

€1,200 - 1,800

£990 - 1,500

US\$1,300 - 2,000

See footnote to following lot.



118

**SUITE DE CINQ FIGURES EN PORCELAINE REPRÉSENTANT
DES NAINS MUSICIENS (INTERMEZZO), MEISSEN,
CIRCA 1937-1948**

**A SET OF FIVE MEISSEN FIGURES OF DWARF MUSICIANS
(INTERMEZZO), CIRCA 1937-1948**

Modelled by Paul Scheurich, each on an hexagonal base, comprising:
the conductor, the drummer, the cymbals player, the lute player and
the flautist, 14.8cm-18cm high, crossed swords marks in underglaze-
blue, impressed model numbers A 1263-A 1267 and Bossier's
number 28, painter's numeral 529 in black (5)

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich.
Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich modelled the series 'Intermezzo' in 1936 and the
manufactory purchased them for only RM 750. They were produced
in white in May 1937 and coloured examples after Scheurich's designs
were made shortly after (Rafael 1995a, nos. 56-60).



**GROUPE EN PORCELAINE BLANCHE REPRÉSENTANT
SEYDLITZ À PIED AVEC SON CHEVAL, MEISSEN, CIRCA 1994
A MEISSEN WHITE GROUP OF SEYDLITZ STANDING WITH
BY HIS HORSE, CIRCA 1994**

Modelled by Paul Scheurich, leaning with his right elbow on the horse's neck, the shaped, stepped rectangular base with a tree-stump support, 37.5cm high; 37cm across, crossed swords mark in underglaze-blue and impressed crossed swords mark and 'Weiss' to right edge of base, incised model number A 1241, impressed former's numeral 7 and year symbol for 1994

€1,800 - 2,200

£1,500 - 1,800

US\$2,000 - 2,400

Literature:

Rafael 1995a, ill. 61.3

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Modelled by Scheurich in 1937 and purchased by the manufactory the same year for RM 2,800. It was produced in porcelain from August 1937 and was exhibited at the Hetjens-Museum in Düsseldorf in April 1938. Nine examples were sold between 1937 and 1944.



PUTTO À L'HORLOGE EN PORCELAINE, MEISSEN, CIRCA 1940
A MEISSEN FIGURE OF A PUTTO WITH CLOCK, CIRCA 1940

Modelled by Paul Scheurich, seated on drapery shaded in puce on a green cushion with moulded trellis pattern with gilt dots over a stepped and shaped rectangular plinth moulded at the front with coloured flowers, leaning on a marbled spherical clock case with moulded gilt Arabic numerals, holding a flute and with a sheet of music (inscribed 'WA Mozart') on the cushion, wearing a yellow hat with coloured cockade and flowers at the back, 36.5cm high; 23.5cm across, crossed swords mark in underglaze-blue to rear of plinth, impressed model number P 265 and former's number 39, painter's number 32 in grey

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Provenance:

Private Collection, Saxony

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellan gestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich modelled this group in 1937-38 and delivered it to the manufactory in 1938, though at the time the Saxon Economic Ministry's antipathy to Scheurich's designs meant that it could not immediately be purchased. Wolfgang Müller von Baczko was permitted to purchase it only in October 1939, and then only with an amended contract that excluded Scheurich from receiving any royalties. It was first produced in porcelain in 1940 (Rafael 1995a, no. 63).



CHEVAL CABRÉ EN GRÈS BÖTTGER, MEISSEN, 1951
A MEISSEN BÖTTGER STONEWARE MODEL OF REARING HORSE, 1951

Modelled by Paul Scheurich, on an oval base with polished edge, 31.9cm high, impressed crossed swords mark, 'BÖTTGER/STEINZEUG', model number A.1270., former's number 137 and year symbol for 1951

€2,500 - 3,500

£2,100 - 2,900

US\$2,800 - 3,900

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This model of a rearing horse is based on an early design by Scheurich for a 1934 commission to design a memorial to the *Feldartillerie-Regiment* No. 27 "Oranien" in Wiesbaden, for which he created a 3m high bronze rearing horse (Rafael 1995a, ill. 62.1). The manufactory had purchased another model for this monument in August 1937, but this was cancelled by the Saxon Economic Ministry and this less-expensive version was purchased instead and produced in Böttger stoneware. By 1945, a total of 16 examples had been sold.



PAUL SCHEURICH (1883-1945): TRÈS RARE MODÈLE DE CHEVAL CABRÉ EN BRONZE, CIRCA 1934

PAUL SCHEURICH (1883-1945): A VERY RARE BRONZE MODEL OF A REARING HORSE, CIRCA 1934

On a rectangular base, signed 'P. Scheurich', on a rectangular marble stone pedestal, 43cm high; 36.5cm across, foundry mark "GUSS RICH. BARTH BLN. MARIENDORF" to rear edge of base

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen Manufactory 1936-40

Literature:

Rafael 1995a, ill. 62.2

Exhibited:

Berlin, Verein Berliner Künstler, Tiergartenstr. 2a, *Prof. Paul Scheurich. Malerei. Graphik. Plastik.*, 30 September-20 October 1938, cat. no. 72 (illustrated);
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

No other examples are recorded.

Modelled by Scheurich in 1934 as a model for the "Oraniendenkmal", the monument to the 1st Nassau Artillery Regiment Nr. 27 "Oranien" in Wiesbaden, that was unveiled in 1934. The model was acquired by the Meissen manufactory in August 1937 but was cancelled in February 1938 in favour of another, less costly model for the Wiesbaden monument, which was subsequently produced in stoneware (see lot 121).





123

123

POT COUVERT AU BUSTE FÉMININ EN GRÈS BÖTTGER, PIÈCE UNIQUE, MEISSEN, CIRCA 1937

A MEISSEN BÖTTGER STONEWARE BOWL AND FIGURAL COVER, CIRCA 1937

Unique

Modelled by Paul Scheurich, the surface partially polished, the bowl of slight conical shape, the cover applied with a female bust, 18.8cm high, 11.4cm diam., incised crossed swords mark and four incised dishes (*Deputatware*), impressed model number A 1259 and incised numeral 18 (a few minuscule flat chips to cover edge) (2)

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen Manufactory 1936-40)

Literature:

Rafael 1995a, ill. 66.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996; Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The manufactory purchased the model in 1937 for RM 100 and produced it in porcelain the same year. Three were sold in 1937, and a total of 21 by the end of 1945. This example in Böttger stoneware was a special commission for Wolfgang Müller von Baczko.

124

BOÎTE À POUDRE AU PUTTO EN GRÈS BÖTTGER, PIÈCE UNIQUE, MEISSEN, CIRCA 1937

A MEISSEN BÖTTGER STONEWARE POWDER BOX AND COVER, CIRCA 1937

Unique

Modelled by Paul Scheurich, of bulbous circular form, lightly polished, the finial in the form of a winged putto on a ribbon with a tassel, partially polished, 11.8cm high; 12.1cm diam., incised crossed swords mark with four cancellation marks, incised model number A.1262 and Bossierer's number 18 (tiny flat rim chip to bowl, putto restuck to cover) (2)

€700 - 900

£580 - 750

US\$780 - 1,000

Provenance:

Wolfgang Müller von Baczko (1894-1947), Director of the Meissen Manufactory 1936-40)

Literature:

Rafael 1995a, ill. 69.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996; Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The manufactory purchased the model in 1937 for RM 60 and produced it in porcelain and - as an experiment - in Böttger stoneware the same year.



124



125

125

BOÎTE À BIJOUX OVALE EN PORCELAINE, MEISSEN, CIRCA 1945

A MEISSEN OVAL JEWELLERY BOX AND COVER, CIRCA 1945

Modelled by Paul Scheurich, each end applied with a handle composed of facing dragons heightened in iron-red and gilding, the domed cover surmounted by a finial of two chinoiserie figures of children, one with a fan, reclining on a cushion with iron-red flowers and tassels, a single flower painted on the cover in front, gilt-edged rims, the box with an iron-red line above the recessed footrim, 24cm across handles; 13.5cm high, crossed swords mark with a crescent mark between the handles in underglaze-blue, impressed model number A.1271, Bossierer's number 93 and 2 (small chip to topknot of one figure) (2)

€1,000 - 1,500

£830 - 1,200

US\$1,100 - 1,700

Literature:

Rafael 1995a, ill. 70.2

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996; Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

The model was purchased in 1937 and produced in porcelain the same year. It was exhibited at the Hetjens-Museum in Düsseldorf in 1938, when the first example was also sold. A total of 13 painted and 5 white examples were sold by 1952.

126

BOÎTE COUVERTE EN PORCELAINE, MEISSEN, CIRCA 1937-1948

A MEISSEN BOX AND COVER (*Dose mit sitzendem Chinesen auf dem Deckel*), CIRCA 1937-48

Modelled by Paul Scheurich, of slightly curved square shape with canted corners, painted with puce *indianische Blumen* heightened in gilding, the cover applied with a finial in the shape of a seated Chinese man holding a parasol, 24cm high, 13.4cm wide, crossed swords mark in underglaze-blue, incised model number A 1245 and impressed former numeral 156 (2)

€500 - 700

£410 - 580

US\$550 - 780

Provenance:

Private Collection, Saxony

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Based on an existing tea canister form, Scheurich altered the model with a seated figure on the cover in 1937 when it was purchased by the manufactory for RM 75. It was produced the same year and exhibited at the Hetjens-Museum in Düsseldorf in 1938. Only two examples are recorded as sold between 1938 and 1942 (Rafael 1995a, no. 64).



126



127

VASE EN PORCELAINE BLANCHE, MEISSEN, DATÉ 1994

A MEISSEN WHITE VASE, DATED 1994

Modelled by Paul Scheurich, of baluster shape with a short neck, 30.7cm high, approx. 22.5cm diam. at widest, crossed swords mark in underglaze-blue, impressed model number A 1285, impressed Dreher's numeral 161 and date mark for 1994

€700 - 900

£580 - 750

US\$780 - 1,000

Literature:

Rafael 1995a, ill. 80

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This vase was intended as a lamp base and delivered to the manufactory in 1937. A trial piece was made but there is no record of a purchase. According to the records of royalty payments six examples were sold by the end of 1944. No other examples of this model are known.



128

VASE EN PORCELAINE BLANCHE, MEISSEN, CIRCA 1994

A MEISSEN WHITE VASE, CIRCA 1994

Modelled by Paul Scheurich, of curved square shape, 23.5cm high, 10.2cm wide, crossed swords mark in underglaze-blue, impressed model number A 1287, impressed Dreher's mark 98 and impressed date mark for 1994

€500 - 700

£410 - 580

US\$550 - 780

Literature:

Rafael 1995a, ill. 82

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur, 21 September 1995-10 January 1996;

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This vase was listed in October 1937 as not yet in production. There is no record of its purchase but it was produced in porcelain nonetheless and 25 sales are recorded by the end of 1945. No other examples of this vase are known.

**GRAND PLAT EN PORCELAINE BLANCHE À RELIEF D'UNE
NYMPHE, MEISSEN, CIRCA 1994**

**A MEISSEN LARGE WHITE RELIEF DISH (*Flache Schale mit
Relief im Spiegel*), CIRCA 1994**

Modelled by Paul Scheurich, moulded in relief with the figure of a nymph and a dolphin, 5.3cm high, 45cm diam., crossed swords mark in underglaze-blue, impressed model number A 1275 and impressed Dreher's numeral 98, impressed date mark for 1994

€1,200 - 1,800

£990 - 1,500

US\$1,300 - 2,000

Literature:

Rafael 1995a, ill. 74

Exhibited:

Meissen, Schauhalle der Staatlichen Porzellan-Manufaktur Meissen, *Paul Scheurich 1883-1945 Porzellane für die Meissener Manufaktur*, 21 September 1995-10 January 1996;
Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellan gestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

This dish is included in a list of Scheurich's models of 25 October 1937, where it is noted as "verworfen" [faulty], although the artist did not receive the purchase price of RM 150. Despite this, it remained in the manufactory and was produced in porcelain (only one sale in 1945 is recorded). No other examples of this dish are known.





Vestibule in the Berliner Rathaus, circa 1938

130

MAX ESSER (1885-1945): MODÈLE UNIQUE EN PLÂTRE FIGURANT UNE FEMME NUE (EVE) POUR LA FONTAINE DE LA FERTILITÉ DE L'HÔTEL DE VILLE ROUGE DE BERLIN, CIRCA 1938

D MAX ESSER (1885-1945): A PLASTER FIGURE OF A FEMALE NUDE (EVE) FOR THE *Fruchtbarkeitsbrunnen* FOR THE BERLIN TOWN HALL, CIRCA 1938

Unique Example

104cm high (some damage)

€4,000 - 6,000

£3,300 - 5,000

US\$4,400 - 6,600

Provenance:

Max Esser (1885-1945);

Acquired direct from the Estate of the artist

This figure was modelled by Esser in 1938 for the bronze *Fruchtbarkeitsbrunnen* [fountain representing fecundity] for a vestibule of the Berlin *Rathaus* [town hall]. The fountain consisted of a 1.5m diam. bronze basin with a central column with emblems of fruitfulness and four birds perched on spouts at the top (lot 131), all surmounted by the gilt figure of Eve holding the apple. The fountain remained in use until the end of the Second World War when the town hall was heavily damaged.



131

MAX ESSER (1885-1945): DEUX PAIRES D'OISEAUX EN BRONZE, CIRCA 1938

MAX ESSER (1885-1945): TWO PAIRS OF BRONZE MODELS OF BIRDS, CIRCA 1938

Modelled by Max Esser, each on a sphere with incised 'M.E.' to the reverse and mounted on a black marble plinth, 15cm and 15.9cm high (4)

€4,000 - 5,000

£3,300 - 4,100

US\$4,400 - 5,500

From the bronze fountain commissioned in 1938 for the vestibule of the Berlin Rathaus.



Max Esser with the Fruchtbarteitsbrunnen, circa 1938



**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE
FEMME À LA VIOLE DE GAMBE, BERLIN, APRÈS 1945
A BERLIN WHITE FIGURE OF A LADY WITH A VIOLA DA
GAMBA, AFTER 1945**

Modelled by Paul Scheurich, seated, wearing a turban and long dress and holding the viola in her left hand and the (separate) bow in the right, 30.9cm high, sceptre mark in underglaze-blue (2)

€700 - 900

£580 - 750

US\$780 - 1,000

Literature:

Rafael 2013, pp. 166–167, ill. 2

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellantgestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Scheurich first offered this model to the Meissen manufactory in October 1936, as a substitute for the group of the falling rider (lot 109) that had been rejected “for reasons of decency” by the Saxon ministry of Economy, and to form a pair with the group of the seated lady with doe (lot 99). After Wolfgang Müller von Baczko became Director of the Meissen manufactory in 1936 he was able to acquire new models by Scheurich and swapped the plaster model of this group for the model of the rearing horse (lot 121).

Scheurich exhibited the newly-returned plaster model at the *Verein Berliner Künstler* [Association of Berlin Artists] in 1938. Max Adolf Pfeiffer, newly-appointed as Director of the KPM Berlin, quickly acquired the model: it was registered at the manufactory in June 1939, the first porcelain example was published in 1940 and it won the Grand Prize at the Triennale in Milan the same year.



“ it was a work of awesome ambition...
made possible by only a very great artistry ”

– Max Adolf Pfeiffer



The Table Centrepiece

‘Die Geburt der Schönheit’

Paul Scheurich's final work in porcelain remained unfinished because he fell ill in 1940, but it is a testament to his artistic talent and imagination, as well as his enthusiasm and ambition for the material. The table centrepiece ‘*Geburt der Schönheit*’¹ [The Birth of Beauty – probably not Scheurich's title] originated with the wish of the German Foreign Minister, Joachim von Ribbentrop, to commission a table service with centrepiece for the newly installed Foreign Ministry. Max Adolf Pfeiffer, who had become director of the Berlin manufactory in November 1938, entrusted the service design to Trude Petri and the table centrepiece to Paul Scheurich.

Scheurich ignored the suggested theme of Germanic myths and sagas and instead produced designs depicting sea creatures and gods from Greek mythology. Pfeiffer showed the designs to Annelies von Ribbentrop, an enthusiastic patron of Scheurich's work who exercised considerable influence over her husband; she commissioned the work despite it being completely different from what had originally been envisioned. Between April and the beginning of October 1940, 16 models for the centrepiece were listed in the Berlin manufactory's model book, as well as another two in April 1942. Pfeiffer published nine of the groups in June 1941 without naming the patron or the subject, though he did compare it in importance to the well-known commissions of Meissen porcelain by Count Brühl and Frederick the Great. In March 1942, the renowned porcelain specialist, Ludwig Schnorr von Carolsfeld, published an article on the centrepiece in which he noted that “the whole is a passionate homage to the perfect beauty of the female form”.

Paul Scheurich's illness from 1940 meant that the table centrepiece remained unfinished, including the large (ca. 70cm high) figure of Venus standing on a rockwork base with putti that was to be the centre of the middle group of figures (known only in a design sketch by Scheurich in the manufactory archives (Rafael 2018, ill. 17/2)), as well as a second group of Neptune that was to form a pendant to Venus, of which even less evidence has survived. Johannes Rafael listed 18 different models by Scheurich², most of which are known in (post-War) porcelain examples and a handful only through archival references and sketches. Figures and groups from *Die Geburt der Schönheit* were only offered for sale after the Second World War; the models were returned to the Berlin manufactory only in 1955 and Emil Paul Börner, who had worked with Scheurich at Meissen before the war, was entrusted with their restoration.

Very little evidence has survived of how Scheurich intended to arrange the figures and groups; he had not completed the two planned main groups when he fell ill, so Pfeiffer was obliged to contrive an arrangement with the existing figures and groups. Pfeiffer understood the combination of tradition and modern artistic vision in Scheurich's final great project better than anyone: “*In an unimaginably short time Scheurich created the entire series, it was a work of awesome ambition, a self-outpouring of the ripest ability that is made possible by only a very great artistry [...] if the whole [centrepiece] was presented to the world it would prove that this is the greatest work of art produced by the art of porcelain in Germany in the last 150 years.*”

¹ See Rafael 2018 for a comprehensive discussion of the history, sources and interpretation; see also Lechelt 2017

² Rafael 2018, table 1

FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UN TRITON CHEVAUCHANT UN HIPPOCAMPE PROVENANT DU SURTOUT DE TABLE 'GEBURT DER SCHÖNHEIT', BERLIN (KPM), APRÈS 1945

A BERLIN (KPM) WHITE FIGURE OF A TRITON RIDING A HIPPOCAMP FROM THE 'GEBURT DER SCHÖNHEIT' TABLE CENTREPIECE, AFTER 1945

Modelled by Paul Scheurich, holding the mane of the hippocamp with his left hand and a short staff in the right, the shaped base with a recessed footrim and moulded with waves, 39cm high; 50.5cm across, sceptre mark in blue, impressed St, 9 and reversed 3 with four dots

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 2018, ill. 15/1

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellantalenter Zeichner Grafiker*, 6 March 2020-21 February 2021



FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE NAIÏADE CHEVAUCHANT UN HIPPOCAMPE PROVENANT DU SURTOUT DE TABLE 'GEBURT DER SCHÖNHEIT', BERLIN (KPM), APRÈS 1945

A BERLIN (KPM) WHITE FIGURE OF A NAIAD RIDING A HIPPOCAMP FROM THE 'GEBURT DER SCHÖNHEIT' TABLE CENTREPIECE, CIRCA 1969

Modelled by Paul Scheurich, holding his neck with her right hand and looking backwards with drapery billowing past her right shoulder, the shaped base with a moulded recessed footrim and waves, 43.3cm high; 49cm across, sceptre mark in underglaze-blue, impressed P and date symbols for June 1969

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 2018, ill. 8/1

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellan-Gealter Zeichner Grafiker*, 6 March 2020-21 February 2021



**FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UNE
NAÏADE CHEVAUCHANT UN HIPPOCAMPE PROVENANT DU
SURTOUT DE TABLE 'GEBURT DER SCHÖNHEIT', BERLIN
(KPM), APRÈS 1945**

**A BERLIN (KPM) WHITE FIGURE OF A NAIAD RIDING A
HIPPOCAMP FROM THE 'GEBURT DER SCHÖNHEIT'
TABLE CENTREPIECE, AFTER 1945**

Modelled by Paul Scheurich, looking forwards with drapery billowing over her right shoulder, the shaped base with a moulded footrim rising to moulded waves, 38.3cm high; 46cm across sceptre mark in underglaze-blue, impressed FR

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 2018, ill. 16

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021



FIGURE EN PORCELAINE BLANCHE REPRÉSENTANT UN TRITON EMBRASSANT UNE NÉRÉIDE PROVENANT DU SURTOUT DE TABLE 'GEBURT DER SCHÖNHEIT', BERLIN (KPM), APRÈS 1945

A BERLIN (KPM) WHITE GROUP OF A TRITON EMBRACING A NEREID FROM THE 'GEBURT DER SCHÖNHEIT' TABLE CENTREPIECE, AFTER 1945

Modelled by Paul Scheurich, on a rocky base with reeds and other vegetation and a shaped, recessed footrim, 53.4cm high; 38.5cm across, sceptre mark in underglaze-blue

€5,000 - 7,000

£4,100 - 5,800

US\$5,500 - 7,800

Literature:

Rafael 2018, ill. 14/1 and 14/2

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021



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**SUITE DE CINQ PUTTI EN PORCELAINE PROVENANT DU
SURTOUT DE TABLE 'GEBURT DER SCHÖNHEIT', BERLIN,
APRÈS 1946**

**FIVE BERLIN FIGURES OF PUTTI FROM THE 'GEBURT DER
SCHÖNHEIT' TABLE CENTREPIECE, AFTER 1946**

Modelled by Paul Scheurich, depicting three riding dolphins and two
seated on shells, one holding a horn in each hand, 18.2cm to 23.2cm
high, sceptre marks in underglaze-blue, various impressed marks (O,
J, K and asterisk) (5)

€700 - 900

£580 - 750

US\$780 - 1,000

Literature:

Rafael 2018, ill. 2/1, 3, 5/1, 6/1, 7/1

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich.
Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021



RARE GROUPE EN PORCELAINE BLANCHE FIGURANT NÉSSUS ET DÉJANIRE, BERLIN (KPM), CIRCA 1953

A RARE BERLIN (KPM) WHITE GROUP OF NESSUS AND DEIANEIRA, CIRCA 1953

Modelled by Paul Scheurich, on a rectangular base with rounded ends, incised signature 'SCHEURICH' to top edge of base, 72cm high; 55cm across sceptre mark in blue, impressed Ψ / St/ 9 (one finger of Nessus' left hand restored)

€6,000 - 8,000

£5,000 - 6,600

US\$6,600 - 8,900

Literature:

Rafael 2013, pp. 170–171

Exhibited:

Meissen, Museum der Meissen Porzellan-Stiftung, *Paul Scheurich. Porzellangestalter Zeichner Grafiker*, 6 March 2020-21 February 2021

Paul Scheurich became ill again in October 1940 and, as he had done at Meissen in the 1920s during another illness, Max Adolf Pfeiffer purchased several older models by Scheurich: the present group, Mars and Venus and Shepherd and Nymph. It isn't recorded when Scheurich modelled this group, though in Autumn 1938 a bronze example was exhibited at the Verein Berliner Künstler (titled 'Chiron und Venus'), and the following year a bronze was sold at the Grosse Deutsche Kunstausstellung in Munich (this time titled 'Chiron und Helena'). The model was produced for the first time in porcelain in January 1941 (when it was listed as 'Centaur mit Nymphe'), and first published in March 1942 by Ludwig Schnorr von Carolsfeld in the periodical '*Die Kunst*', where it was described as the abduction of Deianeira by the centaur Nessus.



**PAUL SCHEURICH (1883-1945): GROUPE EN BRONZE
FIGURANT UNE NYMPHE ET UN BERGER,
CIRCA 1938**

**PAUL SCHEURICH (1883-1945): A BRONZE GROUP
OF A SHEPHERD AND A NYMPH, CIRCA 1938**

On a rocky circular base, signed on the reverse 'Scheurich',
71.8cm high, foundry mark 'GUSS RICH. BARTH BLN.
MARIENDORF'

€12,000 - 18,000

£9,900 - 15,000

US\$13,000 - 20,000

Provenance:

Annelies von Ribbentrop (1896-1973)

Literature:

Rafael 2013, pp. 176-177

Exhibited:

Berlin, Verein Berliner Künstler, Tiergartenstr. 2a "Prof. Paul
Scheurich. Malerei. Graphik. Plastik.", 30 September-20
October 1938, no. 67;

Munich, Haus der Deutschen Kunst, "Grosse Deutsche
Kunstausstellung", 16 July-15 October 1939, cat. no. 993

No other example is recorded.

The bronze of this model was commissioned by Annelies
von Ribbentrop. A porcelain example was made by the
Berlin (KPM) manufactory in 1942, although it is not known
when the Berlin manufactory acquired the plaster model.
Only one porcelain example of this group is recorded, in
the archive of the Berlin (KPM) manufactory (Rafael 2013,
ill. 13).



**PAUL SCHEURICH (1883-1945): TRÈS RARE GROUPE
EN BRONZE FIGURANT MARS ET VENUS, CIRCA 1938
PAUL SCHEURICH (1883-1945): A VERY RARE BRONZE
GROUP OF MARS AND VENUS, CIRCA 1938**

On a circular plinth, signed on the reverse 'Scheurich',
70.5cm high, foundry mark "GUSS RICH. BARTH BLN
MARIENDORF"

€12,000 - 18,000

£9,900 - 15,000

US\$13,000 - 20,000

Provenance:

Annelies von Ribbentrop (1886-1973)

Literature:

Rafael 1995, ill. 16.3;

Lechelt 2007, ill. 34;

Rafael 2013, ill. 11

Exhibited:

Berlin, Verein Berliner Künstler, Tiergartenstr. 2a *Prof. Paul Scheurich. Malerei. Graphik. Plastik.*, 30 September-20

October 1938, no. 68;

Munich, Haus der Deutschen Kunst, "Grosse Deutsche Kunstausstellung", 16 July-15 October 1939, cat. no. 994

No other bronze examples of this group are recorded.

The plaster model of "Mars and Venus" is recorded in March 1936. This bronze example was commissioned by Annelies von Ribbentrop, the wife of the German Foreign Minister. The group was produced in porcelain at the KPM Berlin manufactory from 1942 (Rafael 2013, ill. 10).





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**ENSEMBLE DE TROIS STATUETTES EN PORCELAINE
MODELÉES PAR PETER STRANG REPRÉSENTANT UN
JONGLEUR, UN CRACHEUR DE FEU ET UNE DANSEUSE AU
SERPENT, MEISSEN, CIRCA 1996-1997
THREE MEISSEN FIGURES MODELLED BY PETER STRANG
DEPICTING A JUGGLER, A FIRE EATER AND A FEMALE SNAKE
DANCER, CIRCA 1996**

The Juggler signed P Strang in gilding to back of base, the fire eater and snake dancer with a dedication on the base in gilding to Prof. Rafael, 25.5cm-29cm high, The Juggler: crossed swords mark in underglaze-blue, impressed model number 60603, impressed 26 C(?), impressed 'von 11 Urstuecken No 2'; the Fire Eater: crossed swords mark in underglaze-blue, impressed model number 60602, impressed 1S; The Snake Dancer: crossed swords mark in underglaze-blue, impressed model number 60601, impressed 12 S (3)

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

Peter Strang (b. 1936) is considered one of the most important post-war artists working at Meissen. He says of himself "I always wanted to produce serious art, be ever so dramatic, like Lembruch or Barlach. But then everything (I made) turned out funny, although it wasn't meant to!" "The material doesn't always do what you want it to, and sometimes it is better to simply listen to what it is saying to you. You start with something big and long, and you end up with something small and fat! 'I never intended to stay this long at the factory, but the material just didn't want to let me go."

After WWII, and after the founding of the DDR in 1949, the Meissen factory started up again. Initially it looked to the past for its modellers and approached Willy Münch-Khe and Paul Börner, but soon the management of the factory realised they needed a new artistic



impulse and started buying models from independent artists, no doubt well-aware the same method had been employed successfully by Pfeiffer before the war. When the factory became more commercially viable a group of young, progressive artists became attached to the factory: the Kollektiv Künstlerische Entwicklung [collective for artistic development] included Rudi Stolle, Peter Strang, Heinz Werner and Ludwig Zepner. They followed in the footsteps of Scheurich, Esser and Börner and developed a new stylistic language in porcelain, still rooted in the traditions of the 250 or so preceding years.

The best-known artistic output of this collective of artists is perhaps the 250-part Jagdservice [hunting service] of 1973, which was most recently exhibited at the Hetjens Museum in Düsseldorf (Märchenhaftes Meissen - Traumwelten der DDR, November 2019-April 2020).

NOTE AUX ENCHÉRISSEURS

La présente Note est adressée par *Bonhams* à toute personne pouvant être intéressée par un *Lot*, et à toutes les personnes participant à une vente aux enchères, y compris les personnes assistant à la vente aux enchères, les *Enchérisseurs* et les *Enchérisseurs* potentiels (y compris les *Acheteurs* éventuels du *Lot*). Pour plus de commodité, nous utilisons les termes « *Enchérisseurs* » ou « vous » pour désigner ces personnes. Notre Liste des Définitions et notre Glossaire font partie intégrante de la présente Note. Ils figurent en Annexe 3 au *Catalogue*. Les mots et expressions figurant en italique dans la présente Note sont expliqués dans la Liste des définitions. IMPORTANT :Des informations supplémentaires applicables à la *Vente* peuvent également figurer dans le *Catalogue de la Vente*, dans une note insérée dans le *Catalogue* et/ou dans une note affichée dans le lieu de *Vente*, et il vous incombe de les lire également. Des annonces concernant la *Vente* pourront également être faites oralement avant ou pendant la *Vente* sans préavis écrit. Vous devez être conscient de la possibilité que des changements soient apportés aux conditions de la *Vente*, être vigilant sur ce point et demander, avant d'enchérir, si de tels changements sont intervenus.

1. NOTRE RÔLE

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

2. LOTS

Sous réserve de la *Description Contractuelle* imprimée en caractères gras dans l'*Article* consacré au *Lot* dans le *Catalogue* des *Ventes en Ligne* (voir paragraphe 3 ci-dessous), les *Lots* sont vendus à l'*Acheteur* « en l'état », avec tous leurs défauts et imperfections. Les illustrations et photographies des *Lots* servent uniquement à leur identification. Une photographie ou illustration figurant dans le *Catalogue* (à l'exception des photographies formant partie de la *Description Contractuelle*) ou ailleurs peut ne pas reproduire exactement la ou les couleurs ou le véritable état du *Lot*. Les *Lots* sont disponibles pour examen avant la *Vente*, et il vous incombe de vous assurer vous-même de chacun des aspects d'un *Lot*, y compris son auteur, son attribution, son état, sa provenance, son histoire, son contexte, son authenticité, son style, son époque, son âge, son aptitude à une utilisation particulière, son état de marche s'il s'agit d'une voiture (le cas échéant) son origine, sa valeur et son prix de vente Estimé (y compris le Prix d'Adjudication). Il vous incombe d'examiner tout *Lot* qui vous intéresse. Il convient de rappeler que l'état réel d'un *Lot* peut ne pas être aussi bon que celui qu'indique son apparence extérieure. En particulier, des pièces peuvent avoir été remplacées ou changées et des *Lots* peuvent ne pas être authentiques ou de qualité satisfaisante ; l'intérieur d'un *Lot* peut ne pas être visible, peut ne pas être d'origine ou peut être endommagé, par exemple s'il est recouvert d'une tapisserie ou d'un revêtement quelconque. Étant donné leur âge, de nombreux *Lots* peuvent avoir été endommagés et/ou réparés et vous ne devez pas présumer qu'un *Lot* est en bon état. Les objets électroniques ou mécaniques ou les pièces sont vendus pour leur intérêt artistique, historique ou culturel et peuvent ne pas fonctionner ou ne pas être conformes aux exigences légales actuelles. Vous ne devez pas présumer que des objets électriques destinés à fonctionner sur les réseaux de l'électricité domestique pourront être connectés sur ces réseaux et devrez donc préalablement obtenir un rapport sur leur état de la part d'un électricien qualifié. Ces objets impropres à être connectés sont vendus uniquement comme des objets de vitrine. Si vous n'avez pas l'expertise nécessaire concernant un *Lot*, prenez conseil à ce sujet. Nous pouvons vous aider à prendre les dispositions nécessaires afin de vous permettre de procéder ou de faire procéder à des examens et tests plus détaillés. Toute personne qui endommage un *Lot* sera responsable de la perte ainsi causée.

3. DESCRIPTIONS DES LOTS ET ESTIMATIONS

Description contractuelle d'un Lot

Le *Catalogue* contient un *Article* pour chaque *Lot*. Chaque *Lot* est vendu par le *Vendeur* à l'*Acheteur* comme correspondant uniquement à la partie de l'*Article* imprimée en caractères gras, et

(sauf pour la couleur, qui peut être reproduite de manière inexacte) à toute photographie du *Lot* dans le *Catalogue*. Le reste de l'*Article*, qui n'est pas imprimé en caractères gras, représente uniquement l'opinion de *Bonhams* (donnée au nom du *Vendeur*) sur le *Lot* et ne fait pas partie de la *Description contractuelle* conformément à laquelle le *Lot* est vendu par le *Vendeur*.

Estimations

Dans la plupart des cas, une *Estimation* est imprimée à côté de l'*Article*. Les *Estimations* fournies expriment uniquement l'opinion de *Bonhams* faite au nom du *Vendeur* à propos de la fourchette dans laquelle *Bonhams* pense que le *Prix d'adjudication* pour le *Lot* est susceptible de se situer. Il ne s'agit en aucun cas d'une estimation de valeur. Les *Estimations* ne tiennent pas compte de la TVA, de la *Commission d'achat* ou d'autres frais payables par l'*Acheteur*, qui sont décrits en détail au paragraphe 7 de la présente Note. Les prix dépendent des enchères et les *Lots* peuvent se vendre à des *Prix d'adjudication* inférieurs ou supérieurs aux *Estimations*. Les *Estimations* ne doivent donc pas être considérées comme une indication du prix de vente réel ou de la valeur d'un *Lot*. Les *Estimations* sont fournies dans la devise de la *Vente*.

Rapports sur l'état

Pour la plupart des *Lots*, vous pouvez demander à *Bonhams* un *Rapport sur l'état* physique général du *Lot*. Si vous lui faites cette demande, *Bonhams* vous fournira ce rapport gratuitement, pour le compte du *Vendeur*. Étant donné qu'il s'agit d'un service supplémentaire et gratuit, *Bonhams* ne conclut pas un contrat avec vous au titre du *Rapport sur l'État*. En conséquence, *Bonhams* n'assume aucune responsabilité à votre égard à ce titre. Chaque *Rapport sur l'État* exprime l'opinion raisonnable de *Bonhams* quant à l'état général du *Lot* concerné et *Bonhams* ne déclare ni ne garantit qu'un *Rapport sur l'État* inclut tous les aspects de l'état interne ou externe du *Lot*. Le *Vendeur* ne vous doit ni n'accepte de vous devoir, en tant qu'*Enchérisseur* ou *Acheteur*, aucune obligation concernant ce rapport gratuit à propos d'un *Lot*, qui vous est fourni afin que vous puissiez l'examiner ou le faire examiner par un expert mandaté par vous.

Responsabilité du Vendeur envers vous

Le *Vendeur* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune *Garantie*, aucune obligation ni aucune responsabilité contractuelle ou quasi-délictuelle (exceptée envers l'*Acheteur* final, ainsi qu'il est dit ci-dessus) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par lui ou pour son compte, qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Exception faite de ce qui est stipulé ci-dessus, aucune assertion ou déclaration faite par le *Vendeur* ou pour son compte contenant un élément quelconque de description d'un *Lot*, ni aucune *Estimation* ne sont incorporées dans le *Contrat de Vente* entre le *Vendeur* et l'*Acheteur*.

Responsabilité de Bonhams envers vous

Vous avez la possibilité d'examiner le *Lot* si vous le souhaitez et le *Contrat de Vente* d'un *Lot* est conclu avec le *Vendeur* et non avec *Bonhams*. *Bonhams* agit exclusivement en qualité de mandataire du *Vendeur* (à moins que *Bonhams* ne vende le *Lot* en tant que mandant). *Bonhams* n'assume envers vous aucune obligation d'examiner, d'enquêter ou de procéder à des tests sur chaque *Lot*, approfondis ou autres, afin d'établir l'exactitude ou de vérifier autrement toutes *Descriptions* ou opinions données par *Bonhams*, ou par toute personne pour le compte de *Bonhams*, que ce soit dans le *Catalogue* ou ailleurs. Vous ne devez pas supposer que ces examens, ces enquêtes ou ces tests ont été réalisés. *Bonhams* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune obligation ni aucune responsabilité (contractuelle ou quasi-délictuelle) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par *Bonhams* ou pour le compte de *Bonhams* qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Aucune assertion ou déclaration faite par *Bonhams* ou pour son compte contenant un élément quelconque de description d'un *Lot*, ni aucune *Estimation* ne sont incorporées dans notre *Contrat avec l'Acheteur*.

Modifications

Les *Descriptions* et les *Estimations* peuvent être modifiées à la discrétion de *Bonhams* de temps en temps par le biais d'une annonce verbale ou d'un avis écrit avant ou pendant une *Vente*. LE LOT EST DISPONIBLE POUR EXAMEN ET VOUS DEVEZ VOUS FORMER VOTRE PROPRE OPINION SUR CELUI-CI. IL VOUS EST FORTEMENT CONSEILLÉ D'EXAMINER TOUT LOT OU DE LE FAIRE EXAMINER POUR VOTRE COMPTE AVANT LA VENTE.

4. CONDUITE DE LA VENTE

Nos *Ventes* sont des ventes aux enchères publiques, auxquelles des personnes peuvent assister et vous devriez saisir l'opportunité de ce faire. Nous nous réservons le droit, à notre seule discrétion, de refuser l'accès à nos locaux ou à toute *Vente* et de faire sortir toute personne de nos locaux et salles des ventes, sans devoir en indiquer la raison. Nous pouvons à notre seule et entière discrétion décider de procéder à la *Vente*, d'inclure un *Lot* dans la *Vente*, ainsi que de la manière dont la *Vente* se déroulera, et nous pouvons offrir les *Lots* à la *Vente* dans tout ordre que nous choisissons, nonobstant les numéros attribués aux *Lots* dans le *Catalogue*. Vous devrez donc vérifier la date et l'heure de commencement de la *Vente*, et vérifier si des *Lots* ont été retirés de la *Vente* ou ajoutés tardivement à celle-ci. En effet, ces retraits ou ajouts tardifs peuvent modifier l'heure à laquelle un *Lot* qui vous intéresse est mis en *Vente*. Nous pouvons, à notre seule et entière discrétion, refuser toute enchère, augmenter tout pas d'enchère comme nous le jugerons

approprié, diviser tout *Lot*, regrouper deux *Lots*, retirer tout *Lot* d'une *Vente* et, avant que la *Vente* ait pris fin, remettre tout *Lot* aux enchères. Les *Ventes* aux enchères peuvent excéder 100 *Lots* par heure et les pas d'enchère sont généralement d'environ 10% ; toutefois, ces chiffres varient d'une *Vente* à l'autre et d'un *Commissaire-priseur* à l'autre.

Contactez le département organisant la *Vente* pour avoir un avis sur ce point. Si un *Prix de Réserve* a été fixé pour un *Lot*, le *Commissaire-priseur* peut, en son absolue discrétion, passer des enchères (à concurrence d'un montant qui ne sera ni égal ni supérieur à ce *Prix de Réserve*) pour le compte du *Vendeur*. Nous ne sommes pas responsables envers vous de la présence ou de l'absence d'un *Prix de Réserve* au titre de tout *Lot*. Si un *Prix de Réserve* a été fixé, il ne devra pas être supérieur à la plus basse *Estimation* faite dans le *Catalogue*, en supposant que la devise du *Prix de Réserve* n'ait pas fluctué de manière défavorable par rapport à la devise de l'*Estimation*. L'*Acheteur* sera l'*Enchérisseur* qui fait la plus haute enchère acceptable par le *Commissaire-priseur* pour un *Lot* (sous réserve de tout *Prix de Réserve* applicable), et auquel le *Lot* est adjugé par le *Commissaire-priseur* à la tombée du marteau du *Commissaire-priseur*. Tout différend relatif à la plus haute enchère acceptable sera tranché par le *Commissaire-priseur* en son absolue discrétion. Toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur*. Un convertisseur électronique de devises peut être utilisé lors de la *Vente*. Cet outil est fourni uniquement pour votre commodité et constitue une évaluation approximative de la contre-valeur d'une enchère donnée dans certaines devises. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire en raison de l'utilisation du convertisseur de devises. Nous pouvons utiliser des caméras vidéo pour enregistrer la *Vente* et pouvons enregistrer des appels téléphoniques pour des raisons de sécurité, et afin d'aider à résoudre des différends pouvant s'élever au titre d'enchères passées lors de la *Vente*. À titre d'exemple, lors des *Ventes* de bijoux, nous pouvons utiliser des écrans sur lesquels des images des *Lots* seront projetées. Ce service est fourni pour permettre une meilleure vue des *Lots* lors de la *Vente*. L'image projetée sur l'écran doit être considérée comme une simple indication du *Lot* concerné. Il convient de noter que toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur*. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire dans l'utilisation de l'écran.

5. ENCHÈRES

Vous devez compléter et nous remettre l'un de nos *Formulaires d'Enchères*, c'est-à-dire notre *Formulaire d'Enregistrement d'Enchérisseur*, notre *Formulaire d'Enchères en Absence (Ordre d'Achat)* ou notre *Formulaire d'Enchères par Téléphone* afin de pouvoir enchérir lors de nos *Ventes*.

Si vous êtes un nouveau client chez *Bonhams* ou si vous n'avez pas récemment mis à jour vos données d'enregistrement, vous devez vous préenregistrer, au moins deux jours ouvrables avant la *Vente* lors de laquelle vous souhaitez enchérir. Vous devrez fournir un justificatif d'identité et de domicile délivré par le gouvernement. Si vous êtes une société, il faut fournir votre certificat d'immatriculation (Extrait Kbis) ou un document équivalent, avec votre dénomination et l'adresse de votre siège social, une preuve de votre adresse actuelle délivrée par le gouvernement, une preuve documentaire de vos propriétaires effectifs et de vos administrateurs et une preuve de l'autorisation d'effectuer des transactions.

Nous pouvons également vous demander une référence financière et/ou une caution avant de vous autoriser à enchérir. Nous nous réservons le droit, à notre discrétion, de demander des informations supplémentaires afin de compléter notre identification de client, de refuser d'enregistrer une personne comme *Enchérisseur*, et de rejeter ses enchères si elles ont déjà été enregistrées. Nous nous réservons également le droit de différer la finalisation de la *Vente* d'un *Lot*, à notre discrétion, le temps de terminer nos enquêtes relatives à l'enregistrement et à l'identification, et d'annuler la *Vente* de tout *Lot*, si vous violez vos garanties en tant qu'*Acheteur*, ou si nous considérons que cette *Vente* serait illégale ou ferait autrement jouer la responsabilité du *Vendeur* ou de *Bonhams*, ou nuirait à la réputation de *Bonhams*.

Enchérir en personne

À condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, vous devrez vous rendre à notre bureau d'enregistrement des *Enchérisseurs* dans le lieu de la *Vente* et remplir un Formulaire d'Enregistrement et d'Enchères le jour de la *Vente* (ou, si possible, avant). Le système de numérotation des enchères est parfois visé sous le terme d'« enchères par paddle » (ou « enchères par panneau numéroté »). Il vous sera remis une grande carte (un « paddle » ou panneau numéroté) portant un numéro imprimé, pour les besoins de la *Vente*. Si vous êtes l'*Enchérisseur* gagnant, vous devrez faire en sorte que votre numéro puisse être vu clairement par le *Commissaire-priseur* et que votre numéro soit identifié comme celui de l'*Acheteur*. Vous ne devez laisser personne d'autre utiliser votre paddle, étant donné que tous les *Lots* seront facturés au nom et à l'adresse indiqués sur votre Formulaire d'Enregistrement d'*Enchérisseur*. Une fois émise, une facture ne sera pas modifiée. En cas de doute à propos du *Prix d'Adjudication* d'un *Lot* particulier, ou sur la question de savoir si vous êtes l'*Enchérisseur* gagnant d'un *Lot* particulier, informez-en le *Commissaire-priseur* avant que le prochain *Lot* ne soit offert à la *Vente*. À la fin de la *Vente*, ou lorsque vous aurez fini d'enchérir, merci de restituer votre paddle au bureau d'enregistrement des *Enchérisseurs*.

Enchérir par téléphone

Si vous souhaitez enchérir par téléphone lors de la *Vente*, et à condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, complétez un Formulaire d'Enregistrement et d'Enchères, disponible dans nos bureaux ou dans le *Catalogue*. Retournez-le au service responsable de la *Vente* 24 heures au moins avant la *Vente*. Il vous incombe de vérifier auprès de notre Service d'Enchères que votre enchère a bien été reçue. Les conversations téléphoniques seront enregistrées. La possibilité d'enchérir par téléphone est un service discrétionnaire offert à titre gratuit et peut ne pas être disponible pour tous les *Lots*. Nous ne serons pas tenus d'enchérir pour votre compte si vous n'êtes pas disponible au moment de la *Vente* ou si la liaison téléphonique est interrompue pendant les enchères. Contactez-nous pour plus de détails.

Enchérir par courrier postal ou par fax

Les *Formulaires d'Enchères en Absence (Ordre d'Achat)* figurent en annexe au *Catalogue* et doivent être complétés et envoyés au service responsable de la *Vente*, dès que vous vous serez préenregistré pour enchérir ou aurez récemment mis à jour vos données d'enregistrement existantes. Il est de votre intérêt de nous retourner votre formulaire dès que possible, étant donné que si deux *Enchérisseurs* ou davantage soumettent des enchères identiques pour un *Lot*, la préférence sera donnée à l'enchère reçue la première. En toute hypothèse, toutes les enchères doivent être reçues 24 heures au moins avant le début de la *Vente*. Vérifiez soigneusement votre *Formulaire d'Enchères en Absence (Ordre d'Achat)* avant de nous le retourner, intégralement complété et signé par vous. Il vous incombe de vérifier avec notre Service Enchères que votre enchère a bien été reçue. Ce service est fourni à titre complémentaire et est confidentiel. Ces enchères sont faites à vos propres risques et nous n'assumons aucune responsabilité si nous ne recevons pas et/ou ne passons pas l'une quelconque de ces enchères. Toutes les enchères passées pour votre compte le seront au plus bas niveau possible sous réserve des *Prix de Réserve* et d'autres enchères passées pour le *Lot*. S'il y a lieu, vos enchères seront arrondies à la baisse au montant le plus proche correspondant aux paliers d'enchères du *Commissaire-priseur*. Les Nouveaux *Enchérisseurs* doivent également fournir la preuve de leur identité et de leur adresse pour pouvoir enchérir. À défaut, votre enchère ne sera pas placée.

Enchérir par Internet

Consultez notre *Site Internet* à l'adresse suivante : <http://www.bonhams.com>, qui donne tous les détails sur la manière d'enchérir via l'Internet.

Bonhams ne sera pas responsable des retards, interruptions ou autres incapacités à faire une enchère, causés par des pertes de connexion Internet, une panne ou un dysfonctionnement du site Internet ou du processus d'enchères, ou un dysfonctionnement de logiciels, systèmes, ordinateurs ou appareils mobiles.

Enchérir par l'intermédiaire d'un mandataire

Les enchères seront traitées comme étant placées exclusivement pour le compte de la personne nommément désignée dans le *Formulaire d'Enchères*, sauf accord contraire écrit de notre part avant la *Vente*. Si vous souhaitez enchérir pour le compte d'une autre personne (votre mandant), vous devez fournir les informations de préinscription énoncées ci-dessus pour vous et pour votre mandant. Nous aurons besoin d'une confirmation écrite du mandant qui atteste de votre droit d'enchérir. **Votre attention est en particulier attirée sur vos obligations de diligence concernant votre mandant et la source de ses fonds, et sur les garanties que vous fournissez si vous êtes l'Acheteur, qui sont stipulées au paragraphe 3 du Contrat avec l'acheteur, joint en Annexe 2 au Catalogue.**

Néanmoins, comme l'explique le *Formulaire d'Enchères*, si une personne fait une enchère en tant qu'agent pour le compte d'une autre (son mandant, et ce qu'elle ait ou non divulgué ce fait), elle sera conjointement et solidairement responsable avec son mandant envers le *Vendeur* et *Bonhams* en vertu de tout contrat résultant d'une enchère gagnante.

Faites-nous savoir si vous avez l'intention de nommer un tiers afin d'enchérir pour votre compte lors de la *Vente*, à moins que nous ne soyons chargés d'enchérir en vertu d'un *Formulaire d'Enchères par Téléphone* ou en Absence (*Ordre d'Achat*), complété par vous. Si nous n'approuvons pas par écrit les dispositions que vous avez prises pour enchérir par l'intermédiaire d'un mandataire avant la *Vente*, nous serons en droit de présumer que la personne enchérissant lors de la *Vente* enchérit pour son propre compte. En conséquence, la personne enchérissant lors de la *Vente* sera l'*Acheteur* et sera tenue de payer le *Prix d'Adjudication* et la *Commission d'Achat* ainsi que les frais associés. Si nous approuvons l'identité de votre client à l'avance, nous serons en mesure d'adresser la facture à votre mandant plutôt qu'à vous-mêmes. Nous exigeons la preuve de l'identité et de l'adresse du client du mandataire préalablement à toutes enchères passées par le mandataire pour son compte. Reportez-vous à nos *Conditions Générales* et contactez notre Département Service Clients pour plus de détails.

Bonhams procède à des vérifications sur les informations fournies par les clients ("Customer Due Diligence (CDD)" sur ses *Vendeurs* et *Acheteurs*, comme l'exigent la réglementation sur le blanchiment de capitaux, le financement du terrorisme et le transfert de fonds (informations sur le payeur) ("les Réglementations"). Selon son interprétation des Réglementations et des Lignes directrices à l'intention de l'industrie, approuvées par le Trésor, Bonhams considère que la procédure de CDD prescrite par les Réglementations n'a pas à être accomplie par les *Acheteurs* sur les *Vendeurs* lors des enchères

de Bonhams ou vice versa.

6. CONTRATS ENTRE L'ACHETEUR ET LE VENDEUR ET ENTRE L'ACHETEUR ET BONHAMS

Lorsque le *Lot* sera adjudgé à l'*Acheteur*, un *Contrat de vente du Lot* sera conclu entre le *Vendeur* et l'*Acheteur* selon les termes du *Contrat de vente* figurant à l'Annexe 1 au *Catalogue*. Vous devrez alors payer le *Prix d'achat*, qui se compose du *Prix d'adjudication*, de la *Commission d'achat* plus toute TVA applicable. Simultanément, un contrat séparé est également conclu entre nous, en tant que *Maison de vente aux enchères*, et l'*Acheteur*. Il s'agit de notre *Contrat avec l'Acheteur*, dont les termes figurent en Annexe 2 au *Catalogue*.

Veillez lire attentivement le *Contrat de Vente* et le *Contrat avec l'Acheteur* qui figurent dans le *Catalogue*, que vous devrez conclure si vous êtes le meilleur *Enchérisseur*, y compris les garanties relatives à votre statut et à la source des fonds. Nous pourrions modifier les termes de l'un et/ou l'autre de ces contrats avant qu'ils ne soient conclus, en insérant ces modifications dans le *Catalogue*, et/ou en plaçant un encart dans le *Catalogue* et/ou en affichant des avis dans le lieu de *Vente*, et/ou en faisant des annonces verbales avant et pendant la *Vente*. Il vous incombe de vous assurer que vous connaissez la version à jour du *Contrat avec l'Acheteur* relatif à cette *Vente*.

7. COMMISSION D'ACHAT ET AUTRES FRAIS À PAYER PAR L'ACHETEUR

En vertu du *Contrat avec l'Acheteur*, ce dernier nous paie une commission (la *Commission d'achat*) conformément aux termes dudit contrat et aux taux indiqués ci-dessous, calculés par référence au *Prix d'adjudication* et payables en sus de celui-ci.

Pour cette *Vente*, les *Acheteurs* paieront les taux de *Commission d'achat* suivants pour chaque *Lot* acheté :

27,5 % du *Prix d'adjudication* sur les premiers 25 000 € ; plus
26 % du *Prix d'adjudication* à partir de 25 001 € et jusqu'à 700 000 € ; plus
20 % du *Prix d'adjudication* à partir de 700 001 € et jusqu'à 4 000 000 € ; plus
14,5 % du *Prix d'adjudication* pour les montants supérieurs à 4 000 000 €

Des frais d'entreposage et de manutention peuvent également être à la charge de l'*Acheteur*, comme indiqué sur la page « Informations sur la *Vente* » au début du *Catalogue*.

La *Commission d'achat* et tous les autres frais dus par l'*Acheteur* sont soumis à la *TVA* au taux en vigueur, qui est actuellement de 20 %.

La *TVA* peut également être due sur le *Prix d'Adjudication du Lot*, lorsqu'elle est indiquée par un symbole à côté du numéro du *Lot*. Voir le paragraphe 8 ci-dessous pour plus de détails.

Droit de suite

Sur certains *Lots*, portant la mention « AR » dans le *Catalogue* et qui sont vendus à un *Prix d'adjudication* d'au moins 1 000 € (converti dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*), l'*Acheteur* nous versera une *Commission supplémentaire* pour couvrir nos *Frais* relatifs au paiement des droits d'auteur en vertu des Réglementations le droit de suite des artistes. La *Commission supplémentaire* correspond à un pourcentage du *Prix d'adjudication* calculé conformément au tableau ci-dessous, et ne devra pas dépasser 12 500 € (convertis dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*).

<i>Prix d'adjudication</i>	Pourcentage
De 0 à 50 000 €	4 %
De 50 000,01 à 200 000 €	3 %
De 200 000,01 à 350 000 €	1 %
De 350 000,01 à 500 000 €	0,5 %
Au-delà de 500 000 €	0,25 %

8. TVA

Le taux de *TVA* en vigueur au moment de la mise sous presse est de 20 %, mais il est susceptible d'être modifié par le gouvernement et le taux à payer sera celui en vigueur à la date de la *Vente*. Les symboles suivants, figurant à côté du numéro de *Lot*, indiquent que la *TVA* est due sur le *Prix d'adjudication* et la *Commission d'achat* :

- † *TVA* au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
- Ω *TVA* sur les articles importés au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
- *TVA* sur les articles importés à un taux préférentiel de 5,5 % sur le *Prix d'adjudication* et au taux en vigueur sur la *Commission d'achat*
- G Les lingots d'or sont exonérés de la *TVA* sur le *Prix d'adjudication* et soumis à la *TVA* au taux en vigueur sur la *Commission d'achat*
- Zéro *TVA*, aucune *TVA* ne sera ajoutée au *Prix d'adjudication* ou à la *Commission d'achat*

Dans tous les autres cas, aucune *TVA* ne sera appliquée sur le *Prix d'adjudication*, mais la *TVA* au taux en vigueur sera ajoutée à la *Commission d'achat* qui sera facturée sur une base *TVA* incluse.

9. PAIEMENT

Il est de la plus haute importance de vous assurer que vous avez

des fonds facilement disponibles pour payer le *Prix d'achat* et la *Commission d'achat* (plus la *TVA* et tous les autres *Frais* et dépenses qui nous sont dus) dans leur intégralité avant d'enchérir pour un *Lot*. Si vous êtes l'*Enchérisseur* gagnant, vous devez effectuer le paiement au plus tard à 16h30 le deuxième jour ouvrable suivant la *Vente*, de telle sorte que toutes les sommes soient compensées au plus tard le huitième jour ouvrable suivant la *Vente*. Les paiements effectués par une personne autre que l'*Acheteur* enregistré ne seront pas acceptés. *Bonhams* se réserve le droit de modifier les conditions de paiement à tout moment.

Le **virement bancaire** est le mode de paiement préféré de Bonhams. Vous pouvez transférer des fonds par voie électronique sur notre *Compte*. Dans ce cas, veuillez indiquer sur votre ordre de virement votre numéro de *paddle* et le numéro de la facture comme référence.

Les coordonnées de notre *Compte* sont les suivantes :

Banque : HSBC
Adresse : BBC PARIS HAUSSMANN
26 Boulevard Malesherbes
75008 Paris
Intitulé du compte : Bonhams France SAS
Numéro du compte : 09170002091
Code guichet : 00917
Numéro IBAN : FR76 3005 6009 1709 1700 0209 192

En cas de paiement par virement bancaire, le montant reçu après déduction des frais bancaires éventuels et/ou de conversion de la monnaie de paiement en livres sterling ne doit pas être inférieur au montant en livres sterling à payer, tel qu'indiqué sur la facture.

Le paiement peut également être effectué par l'une des méthodes suivantes :

Chèque personnel tiré sur une succursale française d'une banque ou d'une société de crédit immobilier : tous les chèques doivent être encaissés avant que vous puissiez retirer vos achats et doivent être libellés à l'ordre de Bonhams France SAS.

Espèces : vous pouvez payer des *Lots* achetés par vous lors de la vente avec des billets ou des pièces de monnaie libellés dans la devise dans laquelle la *Vente* est conduite (mais non dans une autre devise) sous réserve que le montant total payable par vous au titre de tous les *Lots* achetés par vous lors de la *Vente* n'excède pas 1 000 € ou la contre-valeur de cette somme dans la devise dans laquelle la *Vente* est conduite, au où le paiement est effectué. Le paiement en espèces à hauteur de 1 000 € sera accepté pour une facture qui n'excèdera pas ce montant. (art L112-6)

Cartes de débit au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de débit émises par Visa et MasterCard uniquement). Il n'y a pas de plafond limitant la valeur du paiement s'il est effectué en personne en utilisant la vérification par carte à puce.

Le paiement **par téléphone** peut également être accepté pour un montant limité à 5 000 €, sous réserve des procédures de vérification appropriées, bien que cette facilité ne soit pas disponible pour les acheteurs qui achètent pour la première fois. Si le montant payable par vous pour des *Lots* excède cette somme, le solde devra être payé par un autre moyen.

Cartes de crédit au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de crédit émises par Visa et MasterCard uniquement). La valeur du paiement est limitée à 5 000 € si le paiement est effectué en personne au moyen d'une vérification par carte à puce.

Il est conseillé d'informer à l'avance votre fournisseur de carte de débit ou de crédit de votre achat afin de réduire les retards causés par le fait que nous devons demander une autorisation lorsque vous venez payer.

Remarque : une seule carte de débit ou de crédit peut être utilisée pour le paiement du solde. Si vous avez des questions concernant les paiements par carte, veuillez contacter notre service clients.

Nous nous réservons le droit d'enquêter et d'identifier la source des fonds que nous recevons, de reporter la conclusion de la vente de tout Lot à notre discrétion pendant que nous terminons nos enquêtes, et d'annuler la Vente de tout Lot si vous êtes en violation de vos garanties en tant qu'Acheteur, si nous considérons qu'une telle Vente serait illégale ou imposerait autrement des obligations au Vendeur ou à Bonhams, ou serait préjudiciable à la réputation de Bonhams.
10. RÉCUPÉRATION, ENTREPOSAGE ET DROITS DE RÉSILIATION DES CONSOMMATEURS DE L'UE

L'*Acheteur* d'un *Lot* ne sera pas autorisé à le retirer avant que le paiement intégral et en fonds compensés ait été effectué (sauf si nous avons conclu un accord spécial avec l'*Acheteur*). Pour la récupération et le retrait des *Lots* achetés, veuillez-vous reporter à la page « Informations sur la *Vente* » au début du *Catalogue*. Nos bureaux sont offerts de 9h00 à 17h00 du lundi au vendredi. Le *Catalogue* donne des détails sur la récupération des *Lots*, leur entreposage et la *Société d'Entreposage* après la *Vente*.

11. EXPÉDITION

Pour obtenir des informations et des estimations sur le transport maritime national et international ainsi que sur les licences

d'exportation, veuillez contacter :
TRANSPORTS INTERNATIONAUX ROGER BENAÏM
Tel : +33 1 46 27 48 48
E-mail: frank@rogerbenaim.com
Website : www.rogerbenaim.com

1. RESTRICTIONS EN MATIÈRE D'EXPORTATION ET DE COMMERCE

Il est de votre seule responsabilité de vous conformer à toutes les réglementations en matière d'exportation et d'importation relatives à vos achats et également d'obtenir toute licence d'exportation et/ou d'importation nécessaire .

Afin de contrôler la circulation des biens culturels, la loi n°92-1477 du 31 décembre 1992 (modifiée par celle du 10 juillet 2000) soumet les exportations hors du territoire français à des modalités particulières, applicables aux biens dont l'ancienneté et la valeur dépassent certains seuils. Le certificat d'exportation est un simple document administratif qui n'apporte aucune garantie d'authenticité du bien qu'il permet d'exporter. La demande de certificat pour un bien culturel en vue de sa libre circulation hors du territoire français ou de tous autres documents administratifs n'affecte pas l'obligation de paiement incombant à l'acheteur. »

Le besoin de licences d'importation varie d'un pays à l'autre et vous devez vous informer au sujet des exigences et dispositions locales pertinentes. Le refus de délivrance d'une licence d'importation ou d'exportation ou tout retard dans l'obtention de cette licence ne permet pas d'annuler une *Vente* ni de retarder le paiement intégral du *Lot*. En règle générale, veuillez contacter notre service d'expédition avant la *Vente* si vous avez besoin d'aide à propos de la réglementation en matière d'exportation

2. RÉGLEMENTATIONS DE LA CITES

Veuillez noter que tous les Lots marqués du symbole Y sont soumis aux réglementations de la CITES lors de l'exportation de ces articles en dehors de l'UE. Ces réglementations sont disponibles à l'adresse <https://cites.org>
<https://cites.application.developpement-durable.gouv.fr>

Le refus de délivrance des licences ou permis CITES et tout retard dans l'obtention de ces licences ou permis ne donnent pas lieu à l'annulation ou à la résiliation d'une *Vente*, et n'autorisent encore moins un retard dans le paiement intégral du *Lot*.

3. RESPONSABILITÉ DU VENDEUR ET/OU DE BONHAMS

Exception faite de toute responsabilité du *Vendeur* envers l'*Acheteur* en vertu du *Contrat de Vente*, ni nous-mêmes ni le *Vendeur* ne répondons (pour négligence ou autrement) de toute erreur, description erronée ou omission dans toute *Description* d'un *Lot* ou dans toute *Estimation* de celui-ci, contenue dans le *Catalogue* ou autrement, que cette *Description* ou *Estimation* soit faite verbalement ou par écrit, et qu'elle soit faite avant ou pendant la *Vente*. Ni nous-mêmes ni le *Vendeur* ne serons responsables de toute perte d'affaires, de profits, de revenus ou de recettes, ni de toute perte de réputation commerciale, perturbation de l'activité ou du temps perdu par la direction ou le personnel, ni de toute perte indirecte ou de tout dommage indirect ou consécutif de toute sorte, indépendamment de la nature, du volume ou de la source de la perte ou du dommage prétendument subi et indépendamment du point de savoir si cette perte ou ce dommage a été causé ou invoqué au titre d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale, d'une demande de restitution ou autrement. Dans le cas où nous-mêmes et/ou le *Vendeur* serions responsables au titre d'un *Lot* ou de toute *Description* ou *Estimation* d'un *Lot*, ou au titre de la conduite de toute *Vente* d'un *Lot*, que cette responsabilité se traduise par le paiement de dommages-intérêts, d'une indemnité ou d'une contribution, ou par une action en restitution ou de toute autre manière, notre responsabilité et/ou la responsabilité du *Vendeur* (combinées si nous-mêmes et le *Vendeur* sommes responsables) seront limitées au paiement d'un montant qui n'excéderait pas le montant du *Prix d'Achat* du *Lot*, indépendamment de la nature, du volume ou de la source de toute perte ou de tout dommage prétendument subi ou de la somme réclamée comme étant due, et indépendamment du point de savoir si la responsabilité découle d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale ou autre.

Aucune des stipulations ci-dessus ne sera interprétée comme excluant ou restreignant (directement ou indirectement) notre responsabilité ou excluant ou restreignant les droits ou recours d'une personne au titre (i) d'une fraude, ou (ii) du décès ou d'un préjudice corporel causé par notre négligence (ou par la négligence de toute personne agissant sous notre contrôle ou dont nous sommes légalement responsables), ou (iii) des actes ou omissions dont nous sommes responsables en vertu de la Loi britannique de 1957 sur la responsabilité des occupants, ou (iv) de toute autre responsabilité dans la mesure où elle ne peut pas être exclue ou restreinte en vertu de la loi, ou (v) de nos engagements en vertu des paragraphes 9 (uniquement en relation avec les Ventes spécialisées de Timbres et de Livres) et 10 du *Contrat avec l'Acheteur*. Les mêmes stipulations s'appliquent au titre du *Vendeur*, de la même manière que si les références qui nous sont faites dans le présent paragraphe étaient remplacées par des références au *Vendeur*.

4. LIVRES

Comme indiqué ci-dessus, tous les *Lots* sont vendus « en l'état », sujets à des défauts, imperfections et erreurs de *Description*, à l'exception de ce qui est mentionné ci-dessous. Toutefois, vous serez en droit de refuser un *Livre* dans les circonstances concernant les « *Lots* non conformes » énoncées au paragraphe 11 du *Contrat avec l'Acheteur*. Veuillez noter que la Commission d'achat des *Lots* comprenant des *Livres* imprimés, des cartes non encadrées et des manuscrits reliés est exonérée de TVA.

5. HORLOGES ET MONTRES

Tous les *Lots* sont vendus « en l'état », et l'absence d'indication sur l'état d'une horloge ou d'une montre ne signifie pas que le *Lot* soit en bon état et sans défauts, réparations ou restaurations nécessaires. La plupart des horloges et des montres ont été réparées au cours de leur durée de vie normale et peuvent contenir des pièces qui ne sont pas d'origine. En outre, *Bonhams* ne fait aucune déclaration et ne garantit pas que les horloges ou montres sont en bon état de fonctionnement. Les horloges et les montres contiennent souvent des mécanismes fins et complexes, et les *Enchérisseurs* doivent donc savoir qu'un entretien général, un changement de pile ou des réparations supplémentaires, dont l'*Acheteur* est seul responsable, peuvent être nécessaires.

Taxidermie et articles connexes

Bonhams s'engage, pour le compte du *Vendeur* de ces articles, à respecter pleinement les réglementations de la Cites et du DEFRA. Il est conseillé aux *Acheteurs* de s'informer de toutes ces réglementations et de s'attendre à ce que l'exportation des articles nécessite un temps d'organisation.

6. BIJOUX

Pierres précieuses

Historiquement, de nombreuses pierres précieuses ont été soumises à divers traitements pour améliorer leur apparence. Les saphirs et les rubis sont régulièrement traités thermiquement pour améliorer leur couleur et leur clarté, et les émeraudes sont fréquemment traitées avec des huiles ou de la résine dans le même but. D'autres pierres précieuses peuvent également avoir subi des traitements comme la coloration, l'irradiation ou le revêtement. Ces traitements peuvent être permanents, tandis que d'autres peuvent nécessiter des soins spéciaux ou un nouveau traitement au fil des ans pour conserver leur apparence. Les *Enchérisseurs* doivent savoir que les *Estimations* prennent en compte le fait que les pierres précieuses ont probablement été soumises à de tels traitements. Certains laboratoires délivrent des certificats qui donnent une *Description* plus détaillée des pierres précieuses. Cependant, les différents laboratoires ne sont pas toujours d'accord sur les degrés ou les types de traitement pour une pierre précieuse particulière. Dans le cas où *Bonhams* a reçu ou obtenu des certificats pour un *Lot* de la *Vente*, ces certificats seront présentés dans le *Catalogue*. *Bonhams* a pour politique de s'efforcer de fournir des certificats de laboratoires reconnus pour certaines pierres précieuses, mais il n'est pas toujours possible d'obtenir des certificats pour chaque *Lot*. Lorsqu'aucun certificat n'est publié dans le *Catalogue*, les *Enchérisseurs* doivent supposer que les pierres précieuses peuvent avoir été traitées. Ni *Bonhams* ni le *Vendeur* n'acceptent de responsabilité pour les contradictions ou les certificats différents obtenus par les *Acheteurs* sur tout *Lot* après la *Vente*.

Poids estimés

Si le poids d'une pierre apparaît dans le corps de la *Description* en lettres majuscules, cela signifie que la pierre a été démontée et pesée par *Bonhams*. Si le poids de la pierre est indiqué comme étant approximatif et n'apparaît pas en majuscules, la pierre a été évaluée par nos soins dans sa monture, et le poids indiqué est une expression de notre opinion. Ces informations sont données à titre indicatif et les *Enchérisseurs* doivent s'assurer de leur exactitude.

Signatures

- **Une broche en diamant, par Kutchinsky**
Lorsque le nom du créateur apparaît dans le titre, *Bonhams* est d'avis que c'est l'œuvre de ce créateur.
- **Une broche en diamant, signée Kutchinsky**, porte une signature qui, selon *Bonhams*, est authentique mais peut contenir des pierres précieuses qui ne sont pas originales, ou la pièce peut avoir été modifiée.
- **Une broche en diamant, montée par Kutchinsky** a été créée par le bijoutier, selon *Bonhams*, mais en utilisant des pierres ou des dessins fournis par le client.

7. PHOTOGRAPHIES

Explication des termes du Catalogue

- **« Bill Brandt »** : à notre avis, il s'agit d'une œuvre de l'artiste.
- **« Attribuée à Bill Brandt »** : à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Signé et/ou titré et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l'inscription sont de la main de l'artiste.
- **« Signé et/ou titré et/ou daté et/ou inscrit d'une autre main »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

La date indiquée est celle de l'image (négatif). Si aucune autre date n'est indiquée, cela signifie que le tirage photographique est ancien (le terme « ancien » peut également figurer dans la *Description* du *lot*). Une photographie ancienne est une photographie réalisée 5 à 10 ans environ après le négatif. Lorsqu'une deuxième date ultérieure apparaît, il s'agit de la date d'impression. Lorsque la date d'impression exacte n'est pas connue, mais qu'il est entendu qu'elle est postérieure, la mention « imprimé plus tard » apparaîtra dans la *Description* du *lot*.

Sauf indication contraire, les dimensions indiquées sont celles de la feuille de papier sur laquelle l'image est imprimée, y compris les marges éventuelles. Certaines photographies peuvent apparaître dans le *Catalogue* sans marges illustrées. Toutes les photographies sont vendues non encadrées, sauf indication contraire dans la *Description* du *lot*.

8. IMAGES

Explication des termes du Catalogue

Les termes utilisés dans le *Catalogue* ont la signification

suivante, mais sont soumis aux dispositions générales relatives aux *Descriptions* contenues dans le *Contrat de vente* :

- **« Jacopo Bassano »** : à notre avis, il s'agit d'une œuvre de l'artiste. Lorsque le ou les prénoms de l'artiste ne sont pas connus, une série d'astérisques, suivie du nom de famille de l'artiste, précédé ou non d'une initiale, indique qu'à notre avis l'œuvre est de l'artiste nommé ;
- **« Attribué à Jacopo Bassano »** : à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Studio/Atelier de Jacopo Bassano »** : à notre avis, c'est une œuvre réalisée par une main inconnue dans un atelier de l'artiste qui peut ou non avoir été exécutée sous sa direction ;
- **« Cercle de Jacopo Bassano »** : à notre avis, c'est une œuvre réalisée par une main étroitement associée à l'artiste nommé mais qui n'est pas nécessairement son élève ;
- **« Suiveur de Jacopo Bassano »** : à notre avis, c'est une œuvre d'un peintre travaillant dans le style de l'artiste, contemporain ou quasi contemporain, mais qui n'est pas nécessairement son élève ;
- **« À la manière de Jacopo Bassano »** : à notre avis, c'est une œuvre dans le style de l'artiste et d'une date ultérieure ;
- **« D'après Jacopo Bassano »** : à notre avis, il s'agit d'une copie d'une œuvre connue de l'artiste.
- **« Signé et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou la date et/ou l'inscription sont de la main de l'artiste ;
- **« Porte une signature et/ou une date et/ou une inscription »** : à notre avis, la signature et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

9. PORCELAINE ET VERRE

Dommages et restauration

Pour vous guider, dans nos *Catalogues*, nous décrivons en détail, dans la mesure du possible, tous les défauts, fêlures et restaurations importants. Ces *Descriptions* pratiques des dommages ne peuvent être définitives, et nos *Rapports sur l'état* ne garantissent pas qu'il n'existe pas d'autres défauts présents non mentionnés. Les *Enchérisseurs* doivent s'assurer, par le biais d'une inspection, de l'état de chaque *Lot*. Veuillez consulter le *Contrat de vente* imprimé dans le *Catalogue* concerné. En raison de la difficulté à déterminer si un objet en verre a été repoli, il n'est fait mention, dans nos *Catalogues*, que des éclats et fêlures visibles. Il n'y a aucune indication de repolissage sévère ou autre.

10. VÉHICULES

Plaques et certificats du Veteran Car Club de Grande-Bretagne

Lorsqu'il est fait mention d'une plaque ou d'un certificat de datation du Veteran Car Club dans ce *Catalogue*, il faut garder à l'esprit que le Veteran Car Club de Grande-Bretagne, qui utilise les services de Veteran Car Company Ltd, procède de temps à autre à l'examen des voitures déjà datées et, dans certains cas, lorsque de nouvelles preuves sont disponibles, cet examen peut entraîner une modification de la date. Bien que le Club et Veteran Car Company Ltd fassent tout leur possible pour garantir l'exactitude des données, la date indiquée sur la plaque ou le certificat de datation peut être approximative et les acheteurs potentiels doivent mener leurs propres enquêtes sur la date de la voiture.

11. VINS

Les *Lots* qui se trouvent sous douane et ceux qui sont assujettis à la TVA peuvent ne pas être disponibles pour un retrait immédiat.

Examen des vins

Nous organisons parfois des dégustations avant la vente pour les grandes parcelles (telles que définies ci-dessous). Ces dégustations concernent généralement des vins récents et de consommation courante. Veuillez contacter le service concerné pour plus de détails. Notre politique n'est pas d'inspecter chaque caisse non ouverte. Dans le cas des vins de plus de 20 ans, les caisses sont généralement ouvertes et les niveaux et l'apparence sont consignés dans le *Catalogue des ventes en ligne* si nécessaire. Vous devez tenir compte des variations des niveaux de chambre et de l'état des bouchons, capsules et étiquettes.

Bouchons et chambres

La chambre désigne l'espace entre la base du bouchon et le vin. Les niveaux de chambre pour les bouteilles de forme bordelaise ne sont normalement notés que lorsqu'ils sont sous le goulot et pour les bouteilles de forme bourguignonne, alsacienne, allemande et cognac lorsqu'ils sont supérieurs à 4 centimètres (cm). Les niveaux de chambre acceptables augmentent avec l'âge ; les niveaux généralement acceptables sont les suivants :
Moins de 15 ans - dans le goulot ou moins de 4 cm
15 à 30 ans - très haute épaule (THE) ou jusqu'à 5 cm
Plus de 30 ans - épaule supérieure (ES) ou jusqu'à 6 cm

Il convient de noter que les chambres peuvent changer entre le moment de la publication du *Catalogue* et la *Vente* et que les bouchons peuvent s'abîmer lors du transport du vin. Nous n'acceptons de responsabilité que pour les *Descriptions* de l'état au moment de la publication du *Catalogue* et ne pouvons accepter de responsabilité pour toute perte résultant d'une défaillance des bouchons avant ou après ce moment.

Options d'achat de parcelles

Une parcelle est un nombre de *Lots* de taille identique d'un même vin, de la même taille de bouteille et de la même *Description*. L'*Acheteur* de l'un de ces *Lots* a la possibilité d'accepter une partie ou la totalité des *Lots* restants de la même parcelle au même prix, bien que ces options soient à la seule discrétion de la *Maison de vente aux enchères*. Il est donc conseillé aux *Enchérisseurs* absents

d'enchérir sur le premier *Lot* d'une parcelle.

Vins sous douane

Les vins sous douane portent la marque Δ. Tous les *Lots* vendus sous douane, et que l'*Acheteur* souhaite conserver ainsi, seront facturés sans *TVA* ni autre taxe sur le *Prix d'adjudication*. Si l'*Acheteur* souhaite prendre le *Lot* comme dédouané, les droits d'accise et la *TVA* seront ajoutés au *Prix d'adjudication* sur la facture. Les *Acheteurs* doivent notifier à *Bonhams*, au moment de la *Vente*, s'ils souhaitent retirer leurs vins sous douane ou dédouanés. Si un *Lot* est pris sous douane, l'*Acheteur* sera responsable du paiement de la *TVA*, des droits, des frais de dédouanement et autres qui pourront être exigibles.

Les *Acheteurs* hors de la communauté européenne doivent savoir que tout transitaire désigné pour exporter leurs achats doit disposer d'un certificat de circulation pour les *Lots* à retirer sous douane.

Informations sur la mise en bouteille et les caisses

Les termes ci-après utilisés dans le *Catalogue* ont les significations suivantes :

CB – Mise en bouteille au château
DB – Mise en bouteille au domaine
EstB – Mise en bouteille à la propriété
BB – Mise en bouteille bordelaise
BE – Mise en bouteille en Belgique
FB – Mise en bouteille en France
GB – Mise en bouteille en Allemagne
OB – Mise en bouteille à Porto
UK – Mise en bouteille au Royaume-Uni
owc – Caisse en bois d'origine
iwc – Caisse en bois individuelle
oc – Carton d'origine

SYMBOLES

LES SYMBOLES SUIVANTS SONT UTILISÉS POUR INDIQUER :

- Y Soumis aux régulations de la CITES en cas d'exportation de ces objets, voir paragraphe 13.
- TP Les objets portant la mention TP seront situés à l'entrepôt et ne pourront être retirés qu'à cet endroit.
- W Les objets portant la mention w seront situés dans l'entrepôt de Bonhams et ne pourront être retirés qu'à cet endroit.
- Δ Vins sous douane.
- AR L'*Acheteur* nous versera une *Commission supplémentaire* pour couvrir nos dépenses relatives au paiement des droits d'auteur en vertu des Réglementations britanniques de 2006 sur le droit de suite des artistes. Voir le paragraphe 7 ci-dessus pour plus de détails.
- jð Le Vendeur s'est vu garantir un prix minimum pour le *Lot*, soit par Bonhams, soit par une tierce partie. Cela peut prendre la forme d'une enchère irrévocable par un tiers, qui peut réaliser un gain financier sur une Vente réussie ou une perte financière en cas d'échec.
- jø *Bonhams* est propriétaire du *Lot* en tout ou en partie ou peut y avoir un autre intérêt économique.
- Φ Ce *lot* contient de l'ivoire et ne peut être exporté hors de l'Union Européenne.

Les symboles utilisés pour indiquer le statut *TVA* d'un *Lot* sont indiqués au paragraphe 8 ci-dessus.

PROTECTION DES DONNÉES - UTILISATION DE VOS INFORMATIONS

Lorsque nous obtenons des informations à caractère personnel vous concernant, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité (sous réserve de tout consentement spécifique supplémentaire que vous auriez donné au moment où vos informations ont été divulguées). Une copie de notre Politique de confidentialité est disponible sur notre *site Internet* www.bonhams.com.. Vous pouvez aussi la demander par courrier électronique à info@bonhams.com

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*.

Estimates are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion in which to foreuse 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 their invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). *Bonhams'* interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at *Bonhams* auctions or vice versa.

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

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

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

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

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

27.5% of the *Hammer Price* on the first 25,000 €; plus
26% of the *Hammer Price* from 25,001 € and up to 700,000 €; plus
20% of the *Hammer Price* from 700,001 € and up to 4,000,000 €; plus
14.5% of the *Hammer Price* above 4,000,000 €

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

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

VAT may also be payable on the *Hammer Price* of the *Lot*, where

indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

<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 5.5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*

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

9. PAYMENT

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

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

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

Bank: HSBC
Address: BBC PARIS HAUSSMANN
26 boulevard Malesherbes
75008 Paris
Account Name: Bonhams France SAS
Account Number: 09170002091
Code guichet : 00917
IBAN Number: FR76 3005 6009 1709 1700 0209 192

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

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

French personal cheque drawn on a French branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to *Bonhams France SAS*.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed 1,000 €, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. Cash payments can only be accepted on invoices totaling 1000 € or less.

Debit cards issued in the name of the *Buyer* (including China UnionPay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

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

Credit cards issued in the name of the *Buyer* (including China UnionPay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a 5,000 € limit on payment value if payment is made in person using Chip & Pin verification.

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

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact TRANSPORTS INTERNATIONAUX ROGER BENAÏM
Phone: +33 1 46 27 48 48
E-mail: frank@rogerbenaim.com
Website : www.rogerbenaim.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchase(s) and also to obtain any relevant export and/or import licence(s). Export licences are issued according to regulation no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000). In order to control the circulation of cultural goods, law no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000) makes exports outside French territory subject to special conditions, applicable to cultural goods whose age and value exceed certain thresholds.

The export certificate itself is an administrative document that does not provide any guarantee of the authenticity of the work(s) that it allows to be exported. The request for a certificate for cultural goods or any other administrative document(s) (and any delay associated thereto) with a view to their free circulation outside French territory shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*(s). The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <https://cites.org>

<https://cites.application.developpement-durable.gouv.fr>
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

1. BOOKS

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

2. CLOCKS AND WATCHES

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

3. JEWELLERY
Gemstones

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

Estimated Weights

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

Signatures

- **A diamond brooch, by Kutchinsky**
When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.
- **A diamond brooch, signed Kutchinsky**
Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.
- **A diamond brooch, mounted by Kutchinsky**
Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

4. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood

to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.

- All photographs are sold unframed unless stated in the *Lot Description*.

5. PICTURES

Explanation of Catalogue Terms

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

6. PORCELAIN AND GLASS
Damage and Restoration

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

7. VEHICLES

The Veteran Car Club of Great Britain
Dating Plates and Certificates

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

8. WINE

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

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:
Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has

the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked **Δ**. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, Excise Duty and VAT will be added to the *Hammer Price* on the invoice. *Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon. *Buyers* outside the UE must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:
CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains ivory and cannot be exported outside of the EU.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

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

Protection des données – utilisation de vos renseignements personnels

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

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

Avis aux enchérisseurs.

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

En cas de succès

Je viens chercher mes achats en personne ☐

Je vous remercie de bien vouloir donner mes coordonnées aux transporteurs qui me transmettront un devis et j'accepte que vous leur communiquiez mes coordonnées afin qu'ils puissent me contacter. ☐

Titre de la vente aux enchères: Paul Scheurich, l'avant garde en ceramique		Date de la vente: 14 avril 2022																								
N° de la vente: 27377		Lieu de la vente: Paris																								
Si vous n'assistez pas à la vente en personne, veuillez fournir les coordonnées des lots pour lesquels vous souhaitez faire une enchère au moins 24 heures avant la vente. Les enchères seront arrondies à la surenchère inférieure la plus proche. Veuillez consulter l'avis aux enchérisseurs publié dans le catalogue pour tout complément d'information se rapportant aux offres par téléphone, en ligne ou par écrit que Bonhams peut accepter en votre nom. Bonhams fera tout son possible pour exécuter ces ordres d'achat en votre nom mais ne sera pas tenu pour responsable en cas d'erreurs ou de manquement à exécuter ces offres d'achat. Paliers d'enchère généraux: <table><tr><td>€10 - 200</td><td>10s</td><td>€10,000 - 20,000</td><td>1,000s</td></tr><tr><td>€200 - 500</td><td>20 / 50 / 80s</td><td>€20,000 - 50,000</td><td>2,000 / 5,000 / 8,000s</td></tr><tr><td>€500 - 1,000</td><td>50s</td><td>€50,000 - 100,000</td><td>5,000s</td></tr><tr><td>€1,000 - 2,000</td><td>100s</td><td>€100,000 - 200,000</td><td>10,000s</td></tr><tr><td>€2,000 - 5,000</td><td>200 / 500 / 800s</td><td colspan="2">au-delà de €200,000 à la discrétion du commissaire-priseur</td></tr><tr><td>€5,000 - 10,000</td><td>500s</td><td colspan="2"></td></tr></table> Le commissaire-priseur peut, à sa discrétion, diviser les offres d'achat à tout moment.			€10 - 200	10s	€10,000 - 20,000	1,000s	€200 - 500	20 / 50 / 80s	€20,000 - 50,000	2,000 / 5,000 / 8,000s	€500 - 1,000	50s	€50,000 - 100,000	5,000s	€1,000 - 2,000	100s	€100,000 - 200,000	10,000s	€2,000 - 5,000	200 / 500 / 800s	au-delà de €200,000 à la discrétion du commissaire-priseur		€5,000 - 10,000	500s		
€10 - 200	10s	€10,000 - 20,000	1,000s																							
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€5,000 - 10,000	500s																									
Numéro client		Titre																								
Prénom		Nom																								
Nom de la société (pour l'envoi de la facture dans le cas échéant)																										
Adresse																										
Ville		Département/Région																								
Code postal		Pays																								
N° de téléphone portable		Téléphone (jour)																								
Téléphone (soir)																										
Numéro(s) préféré(s) pour les ordres d'achat par téléphone (indicatif du pays compris)																										
Adresse courriel (en lettres majuscules)																										
En complétant votre adresse email ci-dessus, vous autorisez Bonhams à envoyer à cette adresse des informations relatives aux ventes, données marketing et actualités de Bonhams. Bonhams ne participe pas à la vente ou l'échange d'adresses email.																										
Je m'inscris pour faire des offres en tant que particulier ☐		Je m'inscris pour faire des offres en tant que client professionnel ☐																								
Si vous êtes inscrit à la TVA au sein de l'UE, veuillez saisir ici votre numéro : / - -		Veuillez cocher la case ci-contre si vous vous êtes déjà inscrit chez nous ☐																								

Remarque : tous les appels téléphoniques sont enregistrés.

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

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

*Ordre d'achat de sécurité : une enchère maximale (hors prime et TVA de l'acheteur) devant être exécutée par Bonhams au cas où nous serions dans l'impossibilité de vous joindre par téléphone ou si la connexion venait à être coupée pendant les enchères.

Registration and Bidding Form

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

Paddle number (for office use only)

Bonhams

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

Data protection – use of your information

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

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

Notice to Bidders.

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

If successful

I will collect the purchases myself ☐

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

Sale title: Paul Scheurich, l'avant garde en ceramique		Sale date: 14 April 2022	
Sale no. 27377		Sale venue: Paris	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
€10 - 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			
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer ☐		I am registering to bid as a trade buyer ☐	
If registered for TVA in the EU please enter your registration here: / - -		Please tick if you have registered with us before ☐	

Please note that all telephone calls are recorded.

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

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

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

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams France SAS, 4 Rue de la Paix, 75002 Paris. N° d'agrément 2007-638 - RCS Paris 500 772 652





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