



# Fine European Ceramics & Glass

Wednesday 12 December 2012 at 10.30am  
New Bond Street, London







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Sebastian Kuhn  
+44 (0) 20 7468 8384  
[sebastian.kuhn@bonhams.com](mailto:sebastian.kuhn@bonhams.com)

Nette Megens  
+44 (0) 20 7468 8348  
[nette.megens@bonhams.com](mailto:nette.megens@bonhams.com)

Glass:  
Richard Hird  
+44 (0) 20 7468 8347  
[richard.hird@bonhams.com](mailto:richard.hird@bonhams.com)

## **European Ceramics & Glass**

John Sandon  
+44 (0) 20 7468 8244  
[john.sandon@bonhams.com](mailto:john.sandon@bonhams.com)

Simon Cottle  
+44 (0) 20 7468 8383  
[simon.cottle@bonhams.com](mailto:simon.cottle@bonhams.com)

Fergus Gambon  
+44 (0) 20 7468 8245  
[fergus.gambon@bonhams.com](mailto:fergus.gambon@bonhams.com)

[porcelain@bonhams.com](mailto:porcelain@bonhams.com)

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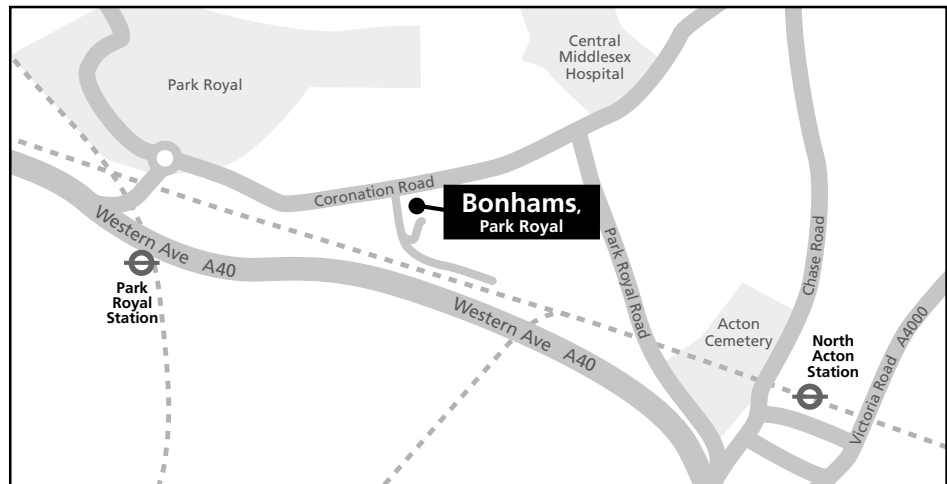
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1

1

**A Dutch-engraved baluster wine glass, circa 1730**

The rounded funnel bowl with a solid base containing a single bead, engraved with a circular panel of a ship moored in a Colonial port with coconut palm beside a grand house, a cornucopia above, inscribed around the reverse 'T. WELVARE VAN DEN HUISE', the stem with an angular knob, a beaded knob and a teared baluster knob, conical foot, 18.6cm high (chips to foot)

£600 - 1,000

€750 - 1,200

2

**Two Dutch-engraved wine glasses, mid 18th century**

One with a rounded funnel bowl engraved with a figure of a merchant discussing details with a cooper, flanked by groups of barrels, inscribed around the rim 'HET WELVARE VAN DE WYN NEGOTIE', supported on a triple ring knob and slender swelling stem, 19.9cm, the other with a bell bowl engraved with floral swags and birds hung from scrollwork ornament, the stem including a finely-beaded baluster, 19.4cm (2)

£800 - 1,200

€1,000 - 1,500

2A \*

**An interesting Venetian or façon de Venise glass goblet or reliquary, second half 16th century**

Possibly from Innsbruck, of plain cylindrical form rising from a trailed milled band, the hollow stem moulded with two lions masks flanking scroll motifs, between mereses, on a shallow folded foot, 30cm high (broken at the base, cover lacking)

£500 - 1,000

€620 - 1,200

Provenance:

The Dwight Lanmon Collection. Formerly in the collection of Wilhelm Hentrich, Frankfurt.

3

**A façon de Venise winged goblet, 17th century**

With diamond-point engraved decoration, the shallow cup-shaped bowl engraved with formal flowers and scrolling foliage, the hollow knopped and baluster stem applied with bright blue winged handles applied with pincered ornament in clear glass, the folded foot with further engraving, 14.5cm high

£700 - 1,000

€870 - 1,200

A very similar example in the Bayerischen Nationalmuseums Munich is illustrated by Rainer Rückert (1982), pl.13, fig.53. Another of identical form without engraving in the British Museum is illustrated by Hugh Tait, The Golden Age of Venetian Glass (1979), fig.90



2



2A



3

## Collection Gert de Rijk

Gert de Rijk (1945-2009) had a passion for collecting. Together with his wife, he assembled a wide-ranging collection of Delftware and faience, but his special love was for the salt cellar. A potter himself, he translated his love for the historic salt into a wide array of salts of different shapes, mostly in salt-glazed stoneware. He collected salts mainly from Italy, Germany and Holland, and his collection served as his inspiration. In 2004 he showed part of his collection together with his own pieces in an exhibition at the Salt Museum of Delden in the Netherlands.



A variety of salts by Gert de Rijk



4

**A Spanish lustre albarello, mid 17th century**

Decorated with a blue ground and lustre swags of flowers, the inside with a tin glaze, 28cm high

£800 - 1,200

€1,000 - 1,500

Provenance:

Collection De Rijk, the Netherlands

5

**Four Westerwald stoneware salts, first half 18th century**

Decorated with splashes of blue cobalt on the salt-glaze body, the salt itself shaped as a small bowl, on a square shaft with elaborate pierced and moulded decoration of bird and flower motifs, all between 8cm and 8.3cm high (one short haircrack to the base, very minor typical abrasion to the base of one salt) (4)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

Collection De Rijk, the Netherlands

Literature:

Three of these salts have been published by W.P. Gerritsen, *Het Zoutvat, allerdaags en bijzonder* (2004), p.38.

For comparable examples see Rijksmuseum Amsterdam, BK-KOG-552-A; RM0001. COLLECT.12435



4



5

6

**Three German stoneware salts, 17th and 18th century**

Comprising two Westerwald salts with blue dashes and moulded birds perched on scrollwork and a square Cologne stoneware salt with pierced trelliswork sides and a single applied bird on each side, the pair 8.5cm and the single salt 9cm (3)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

One of the salts with a label for V and V Dealers in Fine Art, Belgium;  
Collection De Rijk, the Netherlands

Literature:

The large white Westerwald salt is published in W.P. Gerritsen, *Het Zoutvat, allerdaags en bijzonder* (2004), p. 24.



6



7

7

**A group of white Dutch Delft items, 18th century**

Comprising a salt, the double handles shaped as winged terms, a baluster vase and cover, a condiment box and cover on three feet, two feeding cups, one of them with double handles, after the silver model, the other with a simple loop handle, and a shaving bowl, *the shaving bowl 28cm diam* (some minor glaze cracks and chips) (8)

£1,500 - 2,000

€1,900 - 2,500

Provenance:

Collection De Rijk, the Netherlands

Literature:

The salt in this lot is illustrated by W.P. Gerritsen, *Het Zoutvat, alledaags en bijzonder* (2004), p. 42.

8

**A pair of Dutch Delft shoes, circa 1730**

Modelled with small heels and a large bow to the base of the tongue of the shoe, decorated in blue colours with Chinoiserie prunus branches and a scale pattern down the middle, *13cm long* (tongue on both shoes restored) (2)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

Collection De Rijk, the Netherlands

9

**A pair of Dutch Delft slippers, mid 18th century**

Modelled with a small kitten heel and a blue heel support, the outside decorated with Chinoiserie flowers and a brocade imitation band through the middle and along the edge of the front of the shoe, a dotted seam imitating the stitching of the leather on the heel, *13.2cm long* (2)

£800 - 1,200

€1,000 - 1,500

Provenance:

Collection De Rijk, the Netherlands

10

**A pair of Dutch Delft miniature stoves, mid 18th century**

With three pierced sides in the shape of wheel-patterns, the top with a circle of eight heart-shaped openings, decorated in blue with flower motifs and scrollwork sprouting from the corners, the tops pierced on both sides with two holes at the time of manufacture, possibly intended for mounting handles, *6.5cm high* (2)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

Collection De Rijk, the Netherlands





8



9



10





11



12

**11**  
**Four Dutch Delft pleated dishes or Plooischotels, first half 18th century**

All decorated in blue tones, three with Chinoiserie scenes under an alternating *Kraak*-style border with figures in landscapes and flowers, the smallest one with a single crouching Chinese figure in a rocky landscape under a pleated rim decorated with stylised flowers, 30cm., 26.5cm., 24.5cm. and 22.5cm. diam. respectively, the second from the left marked '12' to the reverse (very minor typical abrasions) (4)

£800 - 1,200  
€1,000 - 1,500

Provenance:  
Collection De Rijk, the Netherlands

**12**  
**Four Dutch Delft dishes, late 17th-early 18th century**

Comprising a Dutch Delft pleated dish painted with a castle in blue, yellow and black, 29.5cm diam (minor haircrack), a large pleated charger with Chinoiserie figures in a landscape painted in blue, 40cm diam, and a pair of small lobed dishes also with blue Chinoiserie landscapes, 23.5cm diam (4)

£1,200 - 1,500  
€1,500 - 1,900

Provenance:  
Collection De Rijk, the Netherlands

**13**  
**Three various Italian maiolica salts, late 16th and 17th century**

Comprising a Southern Italian figural salt, probably Caltagirone, modelled as a lady standing holding a large oval salt supported on a scrollwork base, late 17th century, a Southern Italian six-sided salt raised on six supports, painted on the well with concentric yellow and blue bands under festoon border, 17th century, and a Patanazzi-style salt, early 17th century, decorated on the well with a rampant lion carrying a yellow ball, the sides with griffins and cherubs heads, the corners supported by four winged terms, 13.5cm, 17cm and 13.5cm high respectively (feet of Patanazzi-style salt missing, the neck of the figural salt restored) (3)

£800 - 1,200  
€1,000 - 1,500

Provenance:  
Collection De Rijk, the Netherlands

Literature:  
The large figural salt in this lot is published by W.P. Gerritsen, *Het Zoutvat, alledaags en bijzonder* (2004), cover image





13



14

**Two Italian figural salts, late 17th century**  
Probably Southern Italian, possibly Naples, both of a similar shape with three putti supporting a central bowl with a wide rim, seated on a triangular base on four claw feet, the coloured salt with W or M in a sunray to the inside of the well, the figures holding a small additional shell-shaped bowl each, the white and blue salt with a Portuguese style-decoration of a hare in a naturalistic landscape and floral sprays, the well with a large bird with spread wings, each 15cm high (minor typical losses to the coloured salt, the blue salt with some restoration to the feet and figures) (2)

£1,200 - 1,800

€1,500 - 2,200

Provenance:

Collection De Rijk, the Netherlands



14

15

**A pair of South Italian salts and a similar large salt, late 17th century**

The large salt modelled with a central salt with a female portrait surrounded by four smaller shell-shaped wells, supported by two lions and two sphinxes, seated on a concave four-sided stand on four claw feet, the smaller salts with rocaille-moulded triangular shapes set with a single sunburst and a flower, supported by various organic scrolls, the base raised on three claw feet and set with three shell wells each, 10.5cm high and 17.5cm high (restoration to the feet of the larger salt) (3)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

Collection De Rijk, the Netherlands



15



16

## Various Owners

16

### A Portuguese faience stand, 17th century

Circular with a flaring upright rim and a sectioned ridge in the centre of the stand, possibly for holding a ewer, painted in blue outlined in manganese, the centre with a Chinoiserie figure in a European landscape, a windmill and church in the background, the wide band under the rim decorated with fantastical birds alternating with renaissance buildings and shrubbery, 28cm diam (typical rim chips, one haircrack)

£1,000 - 1,500

€1,200 - 1,900

The shape of this stand with its raised rim can be found on another dish, albeit with a different decoration, in Museu Nacional de Arte Antiga, Lisbon (Portugese Faience Guide), p. 49, similar decoration of birds can be found on a plate in the same publication, p. 127, inv.nr 311 Cer.

17

### A Venetian maiolica wet drug jar, circa 1600

Painted in shades of blue with a drug label inscribed 'A.Di.SCORZA. NERA' against a ground of scrolling foliage, the double handle with scroll terminal above an applied mask, 30.5cm high (very minor losses to glaze)

£1,500 - 2,000

€1,900 - 2,500

Scorzanera is the Italian name for Viper's grass, the root of which was used for curing snake bites.



17





18

**An important Faenza or Siena maiolica dish with the arms of Pope Leo X, circa 1513-21**

Circular with a plain flanged rim, the well moulded with thirteen deep flutes each painted with a plant motif in dark blue on lighter blue backgrounds, reserved against a rich yellow ground, the central panel also with a yellow ground, boldly painted with the Papal Arms of the Medici beneath the crossed keys and Papal crown, the outer border carefully painted with a repeated design of intersecting ovals and lozenges in white, yellow and black on a dark orange ground, the underside with radiating sunburst in blue and orange, the foot marked with a double cross or asterisk motif in orange with blue arrows pointing inwards, 28cm diam (broken and restored)

£10,000 - 15,000

€12,000 - 19,000

The Papal arms of the Medici on Faenza and Caffaggiolo maiolica refer either to the first Medici Pope, Leo X (1513-21) or to Clement VII (1523-34). On stylistic grounds, the present dish is earlier and the arms can be identified as those of Leo X. Wilson and Sani 2007 illustrate a Faenza jug with the Medici Papal arms in similar colouring (which they date to the period of Clement VII) and discuss how these pieces were possibly special commissions as Faenza was under the direct authority of the Papal State. The same mark of an asterisk and arrows and matching underside decoration occurs on a dish in the Fitzwilliam Museum, discussed by Poole 1995, cat. no. 206 where it is attributed to Siena or Faenza. Another armorial dish, of related shape and design to the present lot, was also attributed to Siena on the basis of the colouring, see Rackham 1959, pl. 135, fig 320





19

**A large and impressive Faenza vase and cover, circa 1720**

Heavily modelled in the Baroque taste with scroll handles and stiff-leaf borders picked out in gold leaf on unglazed terracotta, the white glazed body painted in full colours with a panoramic scene of town buildings and fine houses on a hillside, equestrian figures in the foregrounds, some engaging in a skirmish, 62cm high (some restoration) (2)

**£8,000 - 12,000**

**€10,000 - 15,000**





20

**A Faenza maiolica dish with the arms of the Milzetti family, circa 1525-35**

The *tondino* of small size and 'cardinal's hat' shape, glazed in lavender-blue and painted in orange, yellow, white, blue and green, the intricate design including 'endless knot' and heart-shaped motifs, the central shield painted with the arms of the Milzetti family, a wreath of stylised fruit and leaves painted around the border, the underside painted with formal motifs in dark blue, the centre with the mark of a crossed ball,

*17.3cm diam, 3cm high*

**£8,000 - 12,000**

**€10,000 - 15,000**

Many plates and small dishes of related design are recorded in collections, often bearing a painted mark similar to the present lot. The sign of a crossed ball has in the past been interpreted as a fire wheel, referring to the name of the *Casa Pirola* workshop, or alternatively as a football, believed to represent the *Dalle Palle*, another family workshop in Faenza. The most recent research, discussed by Thornton and Wilson 2009, pp 128-133, challenges these traditional attributions and links this group of pieces fairly convincingly to the Pietro Bergantini workshop. The Bergantini workshop was responsible for a number of significant armorial sets with figure subjects. It is, however, rare to find an armorial within the formal decoration on berettino dishes of the present type.





21

A Le Nove maiolica figural group representing the Virtues, late 18th-early 19th century

In *terraglia* glazed white earthenware, modelled with three female figures in classical dress grouped around a square pedestal, two tall columns behind supporting a section of ruined masonry, raised on a circular rocky base, 42cm high (some losses and restoration)

£2,000 - 3,000

€2,500 - 3,700

This pottery group, after a model by Bosello, is similar to a Le Nove porcelain model sold in these 9 December 2009, lot 37. For another version of the model see Rolfino, La Porcellana in Italia, fig. 29





22

22

**A Doccia ecuelle and cover, circa 1770**

Decorated with sprays of flowers on a leaf-moulded ground, the handles picked out in blue and pink, the cover decorated with three similar sprays including roses and tulips, the finial modelled as a single tulip, 12cm high, painters mark L in puce camaieu to the base (some chips to the encrusted finial, some wear to the decoration) (2)

£500 - 600

€620 - 750

23A

**A Doccia slop bowl, circa 1770**

Decorated 'Alla Sassonia' with three gold, puce and iron-red strapwork cartouches enclosing a scene of a lady shepherdess on one side, a shepherd playing the bagpipes and a lady holding up a bird to her hound, 14.5cm diam (two haircracks to the rim)

£500 - 600

€620 - 750

23

**Four Doccia plates, circa 1770**

Decorated with the 'Tulipano' pattern formed of a single large tulip surrounded by smaller scattered flowers and six sprays of flowers on the stepped rim of the plate, 23.5cm diam (4)

£800 - 1,200

€1,000 - 1,500



23

23

23A

23

23



24

24

**A Ginori moulded ewer and cover, 19th century**

After the Doccia 18th century example, with a moulded multitude of cherubs and mythical water creatures floating on a cloth background surrounding a rich lapis-lazuli imitation background, the cover with a single putto seated on a dolphin holding a horn in the shape of a shell at his mouth, the ewer standing on a square gilt foot with four putti seated in polychrome coloured shells, 80cm high, G and star in underglaze-blue (2)

£1,500 - 2,000

€1,900 - 2,500

25

**A pair of framed Doccia rectangular plaques allegorical of Autumn and Winter, 19th century**

After the models by Massimiliano Soldani Benzi, 'Autumn' depicting the drunken Silenus before Bacchus and Ariadne, 'Winter' depicting Mars and Venus at Vulcan's forge, in painted wooden frames with laurel-wreath borders, approx. 40cm by 56 cm (excluding frame); 56cm by 71.5cm (frame) (some losses) (2)

£6,000 - 8,000

€7,500 - 10,000

The famous set of plaques representing the Seasons was modelled by Massimiliano Soldani-Benzi (1656-1740) in terracotta in 1708 for Crown Prince Ferdinando de' Medici, now in the Palazzo Pitti. Bronze copies were made after these models between 1708 and 1711 as gifts for Ferdinando's brother-in-law, the Elector Johann Wilhelm of the Palatinate (now in the Bavarian National Museum), and in 1715 for Lord Burlington (now in the Royal Collection). The Doccia factory produced porcelain versions from the late 1740s or early 1750s onwards; see Klaus Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia*, p. 19 and p. 130.







26



27



28

26 \*

**A large pair of Italian maiolica istoriato vases, circa 1860-80**

Of ovoid form with flared necks and domed feet, applied with winged female figures as handles and mask terminals, painted in 16th-century *istoriato* style with continuous scenes depicting famous narratives from Roman history, each titled on the foot within an elaborate cartouche against a continuous river landscape, 75cm high (repaired to feet, one with section of neck restuck, some glaze losses and chips) (2)

£1,500 - 2,000

€1,900 - 2,500

Provenance

Bought from Bachrach London in the early 1960s, thence by family descent

27

**A Capodimonte or Buen Retiro jar and cover, circa 1760, later decorated**

Finely stippled in a soft palette embellished with gilding with a continuous landscape scene depicting a female figure with a bow, a child, three women and two others with a hound, the cover depicting two elegant couples in a continuous landscape, gilt-edged rims and gilt finial, 18.5cm high, fleur-de-lys mark in blue (2)

£2,000 - 3,000

€2,500 - 3,700

Provenance:

Anon. sale, Sotheby's London, 24 May 1966, lot 102

Literature:

Francesco Stazzi, Capodimonte (1972), p. 244, fig. 38

28

**A large creamware jardinière, circa 1790-1810**

Possibly Italian, modelled after a silver original as a four-sided basket with festoons of flowers, the scroll feet protruding from columns set with acanthus leaves, the finials shaped as single leaves, 23.5cm high (pierced liner missing)

£500 - 600

€620 - 750



Teebäume  
Milk Kanne  
Krinol Hüh  
Krinol gon  
Hil Water

Gruyter's

136, Meissner, Turkisblauer Tee  
oben weiss. In weisser Reserve  
Ohne Marke. \* (F)

ar Tasse, mit Unterta  
er Krinoline, auf  
Marke: Rad in ro

frühe Meissne  
. Aussen rel  
re W.N.246.

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eserven, Da  
schaften in

grössere Mei  
sse mit Henke  
mit Landscha  
Landschaft und  
nen. Fritz (F)

nächstes Fondtasse,  
ers mit Untertasse und  
er und Bäumen etc. Im Fond  
Marke: blaues Rad.

142 \* ~~Grosse~~ längliche Tasse u  
Schwarzlotmalerei, Landschaft  
Spitzenrand ~~xxxxxxx~~ an Tag  
Unter der Untertasse Hund. 22

143 \* ~~Kleine~~ Kaffeekanne mit S  
Maske unter Ausguss. 2 Kartus  
malerei. Ausserdem deutsche F  
gekittet.



## The Kahlenberg Collection

The Kahlenberg Collection was part of a larger collection of paintings, works of art and ceramics brought together by the parents of Fritz and Hans Kahlenberg between 1910 and 1930. Fritz Kahlenberg, a German immigrant, lived in hiding during the war on the Michelangelo Straat in Amsterdam, where other family members were also living. Fritz Kahlenberg, a celebrated war-time photographer, was one of the founder members of the 'Hidden Camera', a Dutch resistance group that documented the Nazi occupation of the Netherlands. Fritz Kahlenberg emigrated to the US shortly after the war, while his brother, Hans, moved to the UK in the 1960s.



29



30

29

**A Meissen cup and saucer from the Japanese Palace, circa 1730**

Of barbed quatrefoil form, painted in Kakiemon style with an iron-red and gilt phoenix and a coloured sprig of *indianische Blumen*, crossed swords marks in blue enamel, incised Japanese Palace inventory numbers N=365-/ W (2)

£2,000 - 3,000

€2,500 - 3,700

Provenance:

The Kahlenberg Collection

The 1770 inventory of the Japanese Palace lists sixty-four cups and sixty-three of this type ('geschwiffté Theé Tassen, mit einem Henckel, mit Rothen Vögeln und Blümgen gemahlt [...] detto Unterschaalen') under no. 365 (quoted by Claus Boltz, *Japanaisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*. Keramos 153 (1996), p. 58.

30

**A very rare Meissen bottle, circa 1730**

After a Japanese form, painted in Chinese *famille verte* style with a seated figure on each side playing a stringed instrument, and scattered flower sprigs, 12.5cm high, crossed swords mark in purple enamel

£4,000 - 6,000

€5,000 - 7,500

Provenance:

Sammlung R.M., sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 1 December 1925, lot 94;

The Kahlenberg Collection



31

**A Meissen teabowl and saucer, circa 1725**

Each painted, possibly by P.E. Schindler, with a chinoiserie scene within a quatrelobe gilt scrollwork cartouche embellished with Böttger lustre and iron-red foliate scrolls, each depicting a single figure, the rims with borders of gilt foliate scrolls, the teabowl with *indianische Blumen* to the reverse and inside, gilt 33. to both, incised / inside footrim of teabowl (2)

£3,000 - 5,000

€3,700 - 6,200

Provenance:

The Kahlenberg Collection



31

32

**A Meissen teabowl, circa 1723-25**

Painted with a Chinoiserie scene depicting a seated figure holding a large fruit, in a gilt scrollwork quatrelobe cartouche embellished with Böttger lustre and iron-red scrollwork, the reverse and inside with *indianische Blumen*, gilt scrollwork border inside rim; together with a Meissen saucer, circa 1770, similarly decorated, the saucer with crossed swords mark and dot in underglaze-blue, impressed numeral (some wear to gilt rim of teabowl) (2)

£300 - 500

€380 - 620

Provenance:

The Kahlenberg Collection



32





33



34



35



36

33

**A Meissen Hausmaler teacup and saucer, circa 1740-60**

Moulded with sprigs of prunus branches, painted in the workshop of F.F. Meyer of Pressnitz with a drum major on horseback on the saucer and a bust portrait of a hussar officer inside the cup, the rim with a gilt border of scale-ground panels and scrolling foliage, crossed swords marks in underglaze-blue, impressed 2 (2)

£600 - 800

€750 - 1,000

Provenance:

The Kahlenberg Collection

34

**A Meissen Hausmaler teacup and saucer, circa 1740-50**

Moulded with fruiting vine branches, painted in the workshop of F.F. Mayer of Pressnitz with a flower bouquet tied with a ribbon on the saucer and a single flower inside the teacup, gilt-edged rims, crossed swords marks in underglaze-blue, impressed numerals (2)

£800 - 1,200

€1,000 - 1,500

Provenance:

The Kahlenberg Collection

35

**A Meissen Hausmaler teacup and saucer, mid 18th century**

Moulded with different flowering branches, painted in the workshop of F.F. Mayer of Pressnitz, the saucer with a landscape scene depicting a man leaning over a recumbent woman with a sheep and trees, the cup with vignettes of a shepherd and shepherdess, the moulded flowers heightened in enamels, gilt scrollwork borders to the rims, crossed swords marks in underglaze-blue, impressed 66 to cup (gilt rims worn) (2)

£500 - 700

€620 - 870

Provenance:

The Kahlenberg Collection

36

**A Meissen teabowl and saucer, circa 1730**

Each painted with sprigs of *indianische Blumen* within a band of iron-red stylised flower-heads reserved with three flower panels, the undersides moulded with a fluted band coloured in purple and gilding, crossed swords marks in blue enamel (restored rim chip to teabowl) (2)

£1,500 - 2,000

€1,900 - 2,500

Provenance:

The Kahlenberg Collection

37

**A very rare Hausmaler chocolate beaker and saucer, probably Meissen porcelain, circa 1740**

Probably painted in Bayreuth, in the style of Ignaz Preissler, in black monochrome, with a continuous landscape scene on the beaker depicting figures and buildings around a lake, the saucer with a river scene, the rims with borders of scrolls and flower-heads, the reverse of the saucer painted with a dog in a landscape vignette, incised / inside footrim of saucer (2)

£2,000 - 3,000

€2,500 - 3,700

Provenance:

The Kahlenberg Collection

Two similarly decorated chocolate beakers and saucers, with vignettes of a dog running on the backs of the saucers, were sold from the collection of Dr. Wilhelm Dosquet-Manasse, Berlin, by Hans W. Lange, Berlin, 19-21 May 1941, lot 622.

38

**A Meissen Hausmaler beaker and saucer, mid 18th century**

Painted in the workshop of F.F. Meyer of Pressnitz, the beaker with two pairs of elegant figures in a continuous landscape, the saucer with a similar scene, elaborate gilt foliate scrollwork borders to the rims, crossed swords marks in underglaze-blue, painter's mark G (or C.)T. in purple, impressed numeral to saucer (2)

£1,500 - 2,000

€1,900 - 2,500

Provenance:

The Kahlenberg Collection



37



38



39

39

**A Meissen two-handled beaker and saucer, a teabowl and two saucers, circa 1730**

Each finely painted in purple *camaieu* with *Kauffahrtei* scenes depicting merchants and their wares by a quayside and estuary scenes, the inside of the teabowls and reverse of the saucers with *indianische Blumen*, gilt borders to the rims of alternating star and scroll motifs, iron-red double-line borders, crossed swords marks in underglaze-blue, incised / inside footrims (5)

£2,500 - 3,500

€3,100 - 4,400

Provenance:

The Kahlenberg Collection

A Vauxhall teabowl made as a replacement or matching to this service, circa 1755, will be offered in the sale of Fine British Pottery and Porcelain in May 2013.



39

40

**A Meissen teabowl and saucer, circa 1740**

Painted with European landscape scenes within brown-edged foliate scrollwork cartouches, the rims with borders of foliate scrollwork, the inside of the teabowl with an estuary scene within iron-red concentric circles, crossed swords marks in underglaze-blue, impressed 2 inside footrim of saucer (2)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

The Kahlenberg Collection



40





41

A Meissen cylindrical chocolate pot and cover, circa 1740-45

Finely painted with a continuous *Kauffahrtei* scene depicting merchants and their wares by a quayside with iron-red line borders, the cover with a similar scene, the rims painted with *Holzschnittblumen* and insects, the spout and handle mount gilt, mounted with a gilt-metal vent cover, 12.3cm high (2)

£4,000 - 6,000

€5,000 - 7,500

Provenance:

Erich von Goldschmidt-Rothschild Collection, Berlin;

The Kahlenberg Collection





42

42

**A Meissen yellow-ground teabowl and saucer, circa 1735**

The saucer painted in Kakiemon style with flowering branches issuing from rockwork, the saucer with similar decoration within two shaped reserves, a flower sprig inside the teabowl, brown-edged rims, crossed swords marks in underglaze-blue, impressed Dreher's mark to teabowl and incised / (small restored chip to outside edge of saucer rim) (2)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

The Kahlenberg Collection



43

43

**A Meissen turquoise-ground teabowl and saucer, circa 1735**

The saucer painted with two chickens by flowers issuing from stylised rockwork, the teabowl with a similar scene within a shaped quatrefoil reserve, and another with flowers on the reverse, the rims with purple scale-like borders edged in iron-red, crossed swords marks in underglaze-blue, impressed Dreher's marks for Christian Meynert and another (haircrack to teabowl, rubbing) (2)

£1,500 - 2,000

€1,900 - 2,500

Provenance:

The Kahlenberg Collection



44

44

**A pair of Meissen plates, circa 1735**

Painted in Kakiemon style with flowers issuing from stylised rockwork and a butterfly overhead, the shaped, brown-edged rim with flower sprigs and insects, 22.5cm diam., crossed swords marks in underglaze-blue, impressed .. inside footrims (minor wear) (2)

£1,200 - 1,500

€1,500 - 1,900

Provenance:

The Kahlenberg Collection



45

45

**A pair of Meissen yellow-ground teabowls and saucers, circa 1740**

Each painted in *Schwarzlot* with *Kauffahrtei* scenes depicting merchants and their wares by a quayside and one scene of a ship foundering on rocks, reserved on a shaped quatrelobe panel on each side of the teabowls and within concentric circles on the inside, gilt-edged rims, crossed swords marks in underglaze-blue, impressed numerals, painter's mark 7 (4)

£3,000 - 5,000

€3,700 - 6,200

Provenance:

The Kahlenberg Collection

46

**A Meissen lavender-ground teabowl and saucer, circa 1740**

The saucer painted with an estuary scene depicting figures and boats within iron-red concentric circles, the teabowl with a similar scene on the inside, and two similar scenes within shaped quatrefoil reserves to the sides, gilt-edged rims, crossed swords marks in underglaze-blue, impressed 2 (2)

£1,200 - 1,800

€1,500 - 2,200

Provenance:

The Kahlenberg Collection



46

47

**A Meissen octagonal yellow-ground cup and saucer, circa 1740**

Reserved with purple flowering branches of *indianische Blumen*, the cup with a quatrelobe panel with a purple *Kauffahrtei* scene of merchants and their wares by a quayside, the saucer with a scene depicting buildings on a riverbank within a gilt and purple scrollwork cartouche, brown-edged rims, crossed swords marks in underglaze-blue, incised // inside footrim (some restoration to cup) (2)

£500 - 700

€620 - 870

Provenance:

The Kahlenberg Collection



47





48



48

**A pair of Meissen small table vases from the Royal Court Pantry, circa 1760**

The shell-moulded vases applied with dolphin handles and painted with fruit and flowers, gilt-edged rims, 10.2cm high, traces of crossed swords marks in blue, K./H.C. marks in purple (2)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

The Kahlenberg Collection



49

49

**A Meissen teapot and cover, circa 1740**

The fluted, bullet-shaped body painted in Kakiemon style with bamboo and flowering branches of *indianische Blumen*, the cover similarly decorated with insects and flowers, 9.5cm high, crossed swords mark in underglaze-blue, impressed V and incised marks (2)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

The Kahlenberg Collection



50

50

**A Meissen teacup and saucer, circa 1750**

Each painted with a landscape vignette depicting pairs of Watteauesque figures in park settings, gilt foliate scrollwork borders to the rims, scattered flowers to the cup and underside of saucer, crossed swords marks in underglaze-blue, gilt G. to both, impressed numeral (2)

£800 - 1,200

€1,000 - 1,500

Provenance:

The Kahlenberg Collection



51

**51  
Two Vienna cups and saucers and a  
Ludwigsburg plate, circa 1760-70**

The plate crisply moulded with a wavy basketwork gilt-edged rim painted with butterflies and insects, the well with two birds perched on a branch and scattered insects; the Vienna trembleuse chocolate beaker and saucer painted with flower sprigs and scattered blooms; the Vienna beaker and saucer painted with landscape vignettes depicting peasants, gilt-edged rims, the plate: 23.3cm diam., crowned CC monogram in underglaze-blue, impressed marks; shield marks in underglaze-blue, impressed numerals, painters' marks in red (5)

£500 - 700

€620 - 870

Provenance:  
The Kahlenberg Collection

**52  
An unusual Höchst green-ground teacup  
and saucer, circa 1770**

Each reserved with a gilt-edged lobed panel painted with a landscape scene depicting a rider with two horses, one horse lame on the cup, further reserved with scattered flowers, gilt-edged rims, wheel marks in underglaze-blue, incised and impressed marks (2)

£600 - 800

€750 - 1,000

Provenance:  
The Kahlenberg Collection



52



53



53

53

**A Berlin pale-grey-ground portrait cup and saucer, circa 1810-13, and a Meissen Marcolini cup and saucer, late 18th century**

The Berlin cup applied with a biscuit profile bust of Queen Luise of Prussia, after Leonhard Posch, to dexter, on a gilt-ground oval medallion with vermiculé pattern, gilt inscription '*Sie lebt auf immer in den Herzen edler Menschen!*', the rims reserved with gilt-edged borders painted with crimson flowers, gilt serpent handle, sceptre marks in underglaze-blue, the cup with - in blue enamel, various painters' marks and impressed numerals (restoration to handle and footrim of cup) the Meissen cup decorated with pastoral scenes under a stylised floral border, the rim with a double concentric band in brown and gold, crossed swords mark and asterisk in underglaze-blue, impressed I to both, the cup impressed 19 (4)

£800 - 1,200

€1,000 - 1,500

Provenance:

The Kahlenberg Collection

Louise of Mecklenburg-Strelitz (1776-1810) was the Queen consort of Prussia as the wife of King Frederick William III. She was much loved by her subjects, especially for standing up to Napoleon. After her death, her husband instituted the Order of Louise (Luisenorden) as a complementary decoration for the Iron Cross in 1814.



54

54

**A Berlin blue-ground cabinet cup, cover and stand, circa 1790-1800**

The cup painted with a scene depicting a classical lady seated at a tomb inscribed '*a L'Amitié*' in a wooded landscape, with panels of tooled gilt foliate scrollwork at the sides of the oval reserve, the ground with gilt foliate, sceptre mark and - in underglaze-blue, painter's mark 9.. in iron-red, impressed letters and numerals (3)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

The Kahlenberg Collection



55

55

**A pair of Berlin coffee cans and saucers, circa 1790-1800**

Each painted in puce *camaieu* with a vignette of a classical figure, gilt-edged green-ground bands, formal gilt borders to the rims, sceptre marks in underglaze-blue, gilt dot to each, incised marks, impressed numerals (4)

£800 - 1,200

€1,000 - 1,500

Provenance:

The Kahlenberg Collection



## German Porcelain





### Various Owners

56

**A documentary Dutch-decorated early Meissen vase and cover, the porcelain circa 1715-20, the decoration dated 1725**

Of ovoid form moulded with fluted bands around the foot and neck and on the cover, decorated in Kakiemon style with a flowering branch on each side and two birds in flight, the fluted borders embellished in gilding and edged in iron-red, the cover with an iron-red flower on the top, the inside of the cover inscribed in black 'MLuosing/ 1725.', 15cm high (some wear to gilding, tiny chips to rim of cover) (2)

£4,500 - 5,500

€5,600 - 6,900

A similarly-shaped early Meissen jar and cover applied with stiff-leaf borders and painted in Holland was sold by Sotheby's London, 27 November 1956, lot 136.



Detail of cover



57

**An early Meissen white figure of a seated pagoda, circa 1715-20**

With his right hand resting on his right knee, his mouth open, 9.8cm high (minor chips)

£4,000 - 6,000

€5,000 - 7,500

The model was first produced in Böttger stoneware from around 1711 and presumably in porcelain from 1713. The inventories of the warehouses in Dresden and Leipzig made in 1719 list several dozen pagodas, and the model appears to have been produced in large numbers in the mid 1720s (U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), cat. no. 13). A similar example with a Japanese Palace inventory number was sold in these Rooms, 23 May 2012, lot 2.

57

58

**A very rare Meissen Böttger porcelain teapot and cover, circa 1715-20**

Of globular form with a scroll handle and faceted spout with eagle's head terminal, the domed cover with a turned finial, 9.5cm high (2)

£5,000 - 7,000

€6,200 - 8,700

Teapots with similar handles and spouts were made in Böttger stoneware by 1713, and the 1719 inventories of the Meissen manufactory and warehouses and wares offered at the Leipzig list numerous variations of the form (Claus Boltz, *Steinzeug und Porzellan der Böttgerperiode*, in *Keramos* 167/168 (2000), p. 127). A later variation of the form of around 1725 is illustrated by Claus Boltz, *Die wöchentlichen Berichte über die Tätigkeit der Meissner Dreher und Former vom 6. Juni 1722 bis 31. Dezember 1728*, in *Keramos* 178 (2002), p. 114, ill. 116. Another example of this very rare form, painted by a Hausmaler, possibly in Breslau, was in the Jahn Collection, sold by Lempertz Cologne, 12 June 1989, lot 35.



58





59

**59**  
A Meissen Dutch-decorated teabowl and saucer, the porcelain circa 1720, the decoration slightly later

Each moulded with a border of acanthus leaves around the footrim, embellished in green and iron-red, painted in Kakiemon style with a long-tailed bird perched on flowering branches issuing from stylised rockwork, the teabowl with four similar birds around the side and flower sprigs to the inside, brown-edged rims (minor rubbing) (2)

£2,000 - 3,000  
€2,500 - 3,700



61

**61**  
A Meissen saucer, circa 1725-30

Painted with a chinoiserie scene depicting an exotic figure wearing an Indian headdress, holding various utensils, standing on a grassy ground flanked by a sprouting bush and fence, within a Böttger lustre cartouche picked out in iron red scrollwork under a gilt scrollwork border, the reverse with three concentric iron red bands, 12.8cm diam, incised x to the inside of the footrim, gilders mark '7.' (some rubbing)

£1,000 - 1,500  
€1,200 - 1,900



60

**60**  
A rare Meissen Hausmaler tea canister, circa 1720

The decoration circa 1730, each panel with a landscape scene of Chinese figures in various pursuits, one panel with a dark man kneeling before a collection of porcelain wares, holding a large boat-shaped vessel, 12cm high, (the gilding on the ribs rubbed off, cover missing)

£5,000 - 7,000  
€6,200 - 8,700

**62 \***  
Two Bayreuth stoneware saucers, circa 1740

Each decorated in gilding with a bird perched on a branch and a flower, respectively, different gilt foliate scrollwork borders, 12.7cm and 12.3cm diam. (some losses to gilding, one with small rim chips) (2)

£800 - 1,200  
€1,000 - 1,500



62





63

**A very rare early Meissen vase, circa 1720-30**

After a model by J.J. Irminger, with scroll handles with foliate terminals, moulded with a border of entwined bands around the rim over alternating tassels, the flared lower body moulded with a band of gadroons alternating with flowers, the flared foot moulded with a band of gadroons and scrolls, embellished in coloured enamels and gilding, together with a later cover, similarly moulded with flowering branches and a gadrooned band around the finial, 33cm high (2)

**£12,000 - 15,000**

**€15,000 - 19,000**

**Provenance:**

Augustus the Strong, Elector of Saxony and King of Poland (1670-1733), probably housed in the Japanese Palace, Dresden;  
Thence by descent in the Royal Collections of Saxony;  
Property of the Free State of Saxony, 1918;  
Restituted to the former Royal family of Saxony (Haus Wettin, Albertinische Linie e.v.) in 1924;  
Probably moved to Schloss Moritzburg, Saxony, circa 1925 (bearing the Schloss Moritzburg inventory red-lacquered nos. I.A.29a and I.A.31b);  
Property from the Royal House of Saxony, sold Sotheby's Amsterdam, 29 October 2007, lot 336

64



64

**A very rare Meissen tureen and cover, circa 1728-30**

Of deep U-form applied with two flat scroll handles with female head terminals, probably modelled by J.C.L. Lücke, the cover surmounted by a finial in the form of the bust of a Turk, painted in a brilliant palette with a bird on each side perched among *indianische Blumen* issuing from stylised rockwork, iron-red double line borders to rims, the cover with similar flowers and insects between Böttger lustre bands with gilt scrollwork, 32.5cm high, crossed swords mark in underglaze-blue (some restoration) (2)

£6,000 - 8,000

€7,500 - 10,000

Provenance:

English Private Collection since the 1930s

A specification of models by J.C.L. Lücke of 1728-29 includes: '*Einen Henckel in Forma einer Sirena auf einen Eyß Topf*' [a handle in the form of a siren, on an ice bucket] (quoted by Rückert 1966, no. 525). Another example of this form with the same bust of a Turk as a finial, and painted in similar style in a '*Famille rose*' palette, was sold by Sotheby's London, 3 June 1969, lot 22.





65

**A Meissen coffee pot and cover, circa 1723-24**

Each side painted with a Chinoiserie scene in the manner of J.G. Höroldt depicting two figures seated at a table flanked by flowering plants, within a gilt quatrelobe scrollwork cartouche embellished with Böttger lustre and iron-red scrollwork, a landscape vignette with flowers, incorporating Böttger lustre, issuing from stylised rockwork below the spout and handle, the spout and handle with *indianische Blumen*, a band of gilt scrollwork below the rim, the domed cover similarly decorated, 22cm high, gilt numeral 67. to both (chip to tip of finial) (2)  
 £25,000 - 30,000  
 €31,000 - 37,000



65

66 Y

**A Meissen Hausmaler pipe in a fitted case, circa 1730**

Decorated in Augsburg in gilding with Chinoiserie figures below an arched border with dots, the lobed lower section with dots alternating with wavy lines, the shaft with a foliate motif and dotted border to the rim, mounted on an ebonised stem with gilt-metal mounts and ivory mouthpiece, in a contemporary leather fitted case, the pipe bow: 5.8cm high overall; the case: 28cm long (5)

£16,000 - 20,000

€20,000 - 25,000



66



67

**Two Meissen double-handled beakers and associated saucers, circa 1725**

Each painted with Chinoiserie scenes within gilt quatrelobe scrollwork cartouches embellished with Böttger lustre and iron-red foliate scrollwork, gilt strap and scrollwork borders to the rims, *the beakers: 8cm high*, the saucers with two gilt dots and the beakers with gilt numeral 22. (both beakers with a haircrack) (4)

£3,000 - 5,000

€3,700 - 6,200

Provenance:

E.A. Titgemeyer Collection, Osnabrück



68

68

**A Meissen Hausmaler teabowl and a Meissen saucer, circa 1723-25**

The teabowl decorated in Augsburg in the Auffenwerth workshop, probably by Anna Elisabeth Wald, with a Chinoiserie scene on either side within a gilt scrollwork cartouche, the interior gilt, the Meissen saucer painted with a Chinoiserie scene within a gilt quatrefoil cartouche embellished with iron-red and purple foliate scrolls and flower swags, surmounted by a mask, the reverse with four iron-red sprigs of *indianische Blumen* between moulded gilt flutes, the saucer with crossed swords mark in blue enamel (some rubbing, teabowl repaired) (2)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

E.A. Titgemeyer Collection, Osnabrück



69

69

**A Meissen octagonal sugar box and cover, circa 1725**

Of squat bombé form, the box painted in Kakiemon style with loose sprays of *indianische Blumen*, the stepped cover painted with three iron-red bands of diaper trellis, foliate, and formal borders highlighted in gold, surmounted by an octagonal gilt knob finial flanked by further *indianische Blumen*, 10.9cm wide, 8.5cm high, crossed swords in underglaze-blue (haircrack to rim of box, the cover with a shallow chip, and ground down area to rim) (2)  
**£6,000 - 8,000**  
**€7,500 - 10,000**

**Provenance:**

With Elfriede Langeloh, Cologne;  
 E.A. Titgemeyer Collection, Osnabrück,  
 acquired from the above in 1970

An octagonal sugar box from the Wolfe Collection with very similar formal borders to the cover in iron-red was sold in these Rooms on 17th June 1998, lot 40.

70

**A Meissen lobed beaker, circa 1740**

Painted in Kakiemon style with the 'Flying Fox' pattern of a squirrel on two banded hedges and another on the reverse, brown-edged rim, 5.8cm high, crossed swords mark in underglaze-blue, impressed 24  
**£1,000 - 1,500**  
**€1,200 - 1,900**



70





71

71

**A rare Meissen cylindrical butter box and cover, circa 1725-30**

With two pierced lug handles, painted in the manner of J.E. Stadler in polychrome enamels with landscape vignettes with *indianische Blumen*, the box with moulded bands painted underglaze-blue and red, the cover with an underglaze-blue border with gilt scrollwork to the rim and finial heightened in underglaze-blue, gilding and iron-red, 11cm across handles, crossed swords mark in underglaze-blue to inside of box, incised x (rim section of box restuck, haircrack to side of box) (2)

£2,000 - 3,000

€2,500 - 3,700

Provenance:

E.A. Titgemeyer Collection, Osnabrück

A similar circular butter box and cover from the Henle Collection was sold by Sotheby's London, 25 November 1997, lot 118.

72

**A documentary Meissen Hausmaler saucer, circa 1740**

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

£3,000 - 4,000

€3,700 - 5,000

Provenance:

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

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



72





73

**A very rare Meissen armorial domed cover (Wärmeglocke) from the Campoflorido service, circa 1741**

Finely painted with the arms of Campoflorido and flowering peony branches, bamboo and scattered insects, wavy brown-edged rim, mounted with a gilt-bronze foliate finial, 27cm diam.; 19cm high, crossed swords mark in underglaze-blue

£14,000 - 16,000

€17,000 - 20,000

**Provenance:**

Anon. sale, Christie's London, 28 June 1976, lot 112;

E.A. Titgemeyer Collection, Osnabrück, acquired in 1979

This coat-of-arms had been long thought to belong to the Mauro d'Aversa family, which has obscured the history of the Meissen porcelain painted with these arms. It is now known that the arms belong to Don Luigi Reggio e Branciforte, known as the prince of Campoflorido. Campoflorido was the Spanish ambassador to Venice at the time of Crown Prince Friedrich Christian of Saxony's Grand Tour of Italy between 1738 and 1740. The Campoflorido arms on this service include ermine and the Order of St. Januarius, which was established by the King of Naples on 8 July 1738 to commemorate his marriage to Princess Maria Amalia of Saxony. The service is thought to have been given as a gift in gratitude for Campoflorido's hospitality during the crown prince's stay in Venice.

The service in its entirety was much admired in 1745 by the duc de Luynes, when he observed it in use at a dinner in Campoflorido's home in Paris, and he made particular note of the domed covers, or 'cloches': 'There were two occasions for this meal: the happy delivery of a baby by the Queen of Two Sicilies (even though some time had passed, Mr. de Campoflorido had not given a meal since); the other occasion the birth of Mme Infanté, who was born on the 14th of this month.

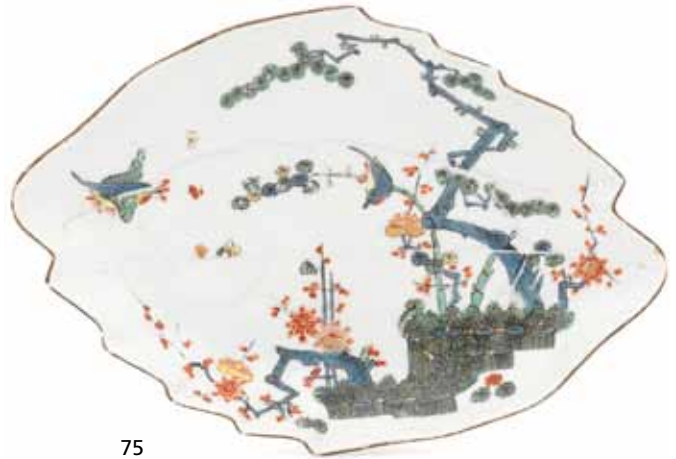
We noted a very beautiful porcelain service which was used at both tables; it displayed the coat of arms of the ambassador; it seemed quite substantial; there are even covers to go over the plates. The Royal Prince of Poland, on his way to see his sister in Naples, passed through Venice, and was well received by Mr. de Campoflorido. He (the Prince of Poland) gave him (Mr. de Campoflorido) a gift and has added to it since then. M. the Ambassador, desiring a few more pieces, had sent money to Dresden. The King of Poland, however, after finding out that it was for him, commanded that his money be sent back to him and that he be sent the porcelain he desired.' (quoted by Cassidy-Geiger 2007, p. 229).

Campoflorido also received an armorial tea, coffee and chocolate service, the arms of which do not include the Order of St. Januarius, which suggests that this service probably predates the larger table service. This is supported by the fact that the smaller service has impressed Dreher's marks, which also suggests a date of manufacture before 1739, whereas the table service has impressed numerals. This may explain the reference in a letter of January 1740, in which the Saxon agent in Venice wrote to Count Brühl that he had mentioned to Prince Campoflorido that the porcelain promised to him would be ready in February, yet the table service is not mentioned in the manufactory work reports until June 1741, although it is possible that existing models were used prior to this date. Intriguingly, Count Brühl wrote to the Saxon agent in Venice in December 1740, requesting another rendering of Campoflorido's arms, since the original at Meissen had been lost (Cassidy-Geiger, *ibid.*). It is possible that the agent's mention of porcelain in January 1740 refers to the earlier tea, coffee and chocolate service, and that the new rendering of the arms - presumably including the Order of St. Januarius - was used for the table service some 18 months or so later.

Three other domed covers from the service are recorded: one sold by Sotheby's London, 10 July 1973, lot 56; another sold by Sotheby's London, 5 February 1974, lot 134; a third was offered in these Rooms from the Hoffmeister Collection, 24 November 2010, lot 86.



74



75



76

74

**A Meissen plate, circa 1735-40**

Painted in Kakiemon style with a phoenix perched on banded hedges flanked by flowering branches, flower sprigs and insects scattered around the brown-edged rim, 23.5cm, crossed swords mark in underglaze-blue, impressed E for Johann Gottfried Eckoldt

£1,400 - 1,800

€1,700 - 2,200

75

**A Meissen leaf-shaped dish, circa 1740**

Painted in Kakiemon style with the 'Three Friends of Winter', pine, prunus and bamboo, issuing from banded hedges, with a bird perched on one branch and another in flight, brown-edged rim, 24cm across, crossed swords mark in underglaze-blue (slight wear)

£1,200 - 1,500

€1,500 - 1,900

76

**A Meissen circular tureen and cover, circa 1730**

Painted in Kakiemon style with the 'Three Friends of Winter', with flowering prunus, bamboo and pine branches issuing from banded hedges, a bird perched on one branch and another in flight, the domed cover surmounted by a finial in the form of a cockerel flanked by fruit and leaves on a tree-stump, brown-edged rims, 14.5cm high; 18.2cm diam., crossed swords mark in blue (2)

£2,000 - 3,000

€2,500 - 3,700

Provenance:

E.A. Titgemeyer Collection, Osnabrück





77

77

**A rare Meissen teabowl and saucer, circa 1730**

Decorated in Imari style in underglaze-blue, enamels and gilding, the saucer with a flowering branch in the centre within brocade panels reserved with stylised flower heads, the teabowl with a similar band above a stiff-leaf border with alternating designs, the reverse of the saucer with flowering branches, crossed swords marks within concentric circles in underglaze-blue, impressed Dreher's mark of a cross within a circle (flat rim chips, minor wear) (2)

£1,200 - 1,500

€1,500 - 1,900

78

**A Meissen plate, circa 1740**

Decorated in Imari style after a Japanese original in underglaze-blue, gilding and enamels with a bird perched on rocks opposite a tree above waves, the rim with a broad band of panels with flowers and foliage reserved with two lobed panels enclosing a phoenix, gilt-edged rim, 22.2cm, crossed swords mark and K in underglaze-blue possibly for D Kretschmar, impressed 16

£2,000 - 2,500

€2,500 - 3,100



78

79

**A Meissen leaf-shaped dish, circa 1730**

Moulded as a deep serrated leaf with a twig handle, the reverse with moulded flowering prunus, decorated in underglaze-blue with sprays of prunus and bamboo and a single bird in flight, 13cm diam, crossed swords mark in underglaze-blue to the base (minor flat chips to the rim)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

European private collection



reverse



79



80



81

80 \*

**A Meissen plate from the Japanese Palace, circa 1730**

Painted in Kakiemon style with an iron-red and gilt tiger opposite flowering bamboo, 23.3cm diam., crossed swords mark in blue enamel, incised inventory number N=72-/ W

£4,500 - 6,500

€5,600 - 8,100

The 1770 inventory of the Japanese Palace records: 'Eilf Dutzendt und (8.) 5. Stück Teller, mit roth und goldenen Löwen auch einem Bouquet, alt Indianische Mahlerey, 1½. Zoll tief, 9½. Zoll in Diam: No. 72.' [Eleven dozen and (8) five plates, with red and gold lion also a bouquet, old Indian painting...]; published by Claus Boltz, Japanisches Palais-Inventar 1770, in Keramos 153 (1996), p. 74. A similar plate with the same Japanese Palace inventory number is in the Arnhold Collection, New York, published by M. Cassidy-Geiger, The Arnhold Collection of Meissen Porcelain (2008), no. 239.



82

81

**A Meissen charger, circa 1735-40**

Painted in Kakiemon style with flowering branches issuing from stylised rockwork and insects within concentric iron-red circles, three pairs of flowering branches around the rim, brown-edged rim, 37.6cm diam., crossed swords mark in underglaze-blue

£4,000 - 6,000

€5,000 - 7,500

82

**A Meissen octagonal dish, circa 1740**

Painted in Kakiemon style with the 'Flying Fox' pattern, of a squirrel perched on one of two banded hedges and another overhead, brown-edged rim, 11.2cm across, crossed swords mark in underglaze-blue, impressed 23

£2,000 - 3,000

€2,500 - 3,700

83

**A rare Meissen ovoid jug, circa 1735**

The ribbed body with a strap handle, painted in Kakiemon style with a dragon perched on bamboo opposite flowering plants and another in flight, the handle with trailing flowers, brown-edged rim, 16.5cm high, crossed swords mark in blue

£4,000 - 6,000

€5,000 - 7,500

A plate decorated with this rare pattern was sold in these Rooms from the Hoffmeister Collection, 26 May 2010, lot 24, and another is in the Arnhold Collection, New York (Cassidy-Geiger 2008, no. 242).



83

84

**A Meissen teabowl, circa 1730**

Painted in Kakiemon style with a flowering branch around the side, the inside with a small flower sprig and a trellis band reserved with flower heads around the rim, caduceus mark in underglaze-blue, incised / inside footrim

£800 - 1,200

€1,000 - 1,500



84

85

**A Meissen lobed turquoise-ground bowl from the Japanese Palace, circa 1730**

Reserved with four panels painted with alternate scenes of flowering prunus flowers and a butterfly above a beetle flanked by flowers, gilt borders, the inside painted in Kakiemon style with a landscape vignette with flowers in the centre and flower sprigs around the inside, 26.5cm across, crossed swords mark in blue, incised inventory number N=474-/W (restored)

£4,000 - 6,000

€5,000 - 7,500

The 1770 inventory of the Japanese Palace records: 'Drey Stück detto [...gemuschelte SpühlNäpfe mit Celdon couleur glassuret, auswendig mit Schildern und vergoldten Rändgen, worein Vögel und Blumen gemahlt] etwas kleiner, 4½ Zoll hoch, 10¾. Zoll in Diam: No. 474' [three similar pieces (lobed rinsing bowls glazed with a celdaon colour, the outside with shield and gilt rims in which birds and flowers are painted), somewhat smaller...]; quoted by Claus Boltz, Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769, in *Keramos* 153 (1996), p. 62 (see ill. 30-34 for a similar bowl in the Germanisches Nationalmuseum). Four similar bowls are also listed in the 1769 inventory of the Turmzimmer in the Dresden Residence (*ibid.*).



85



86



86

**An extremely rare Meissen oval tureen, cover and stand, circa 1730-35**

Painted in a *famille verte* palette with three geese flanked by flowering plants and stylised rockwork, and another in flight overhead, with three sprigs of *indianische Blumen* to the rim, the finial striped in purple and red, the stand: 37.3cm across, crossed swords marks in blue and underglaze-blue, impressed Dreher's mark (rim chip to stand) (3)

£3,000 - 5,000

€3,700 - 6,200

Provenance:

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th or early 19th century, By descent to the present owners

This pattern appears to be unrecorded in the literature, though the birds are based on a Chinese Kangxi dish in famille verte style in the Dresden porcelain collection (see illustration), while the palette is closer to Japanese Kakiemon porcelain. A single plate, presumably from the same service, was sold from a private collection by Sotheby's London, 24 November 1998, lot 45, and again at Lempertz Cologne, 15-16 November 2001, lot 64. A variation of the pattern can be found on a waste bowl in the Wark Collection, see The Wark Collection Early Meissen Porcelain (1984), no. 449 and U. Pietsch, Early Meissen Porcelain: the Wark Collection (2011) no. 243, and on a tea canister and cover and a teapot and cover, probably from the same service, in the Dr. Ernst Schneider Collection, M. Shono, Japnisches Aritaporzellan im sogenannten 'Kakiemonstil' als Vorbild für die MeiBener Porzellanmanufaktur (1973), ill. 39. A similar variation can be found on a ribbed bowl with turquoise-ground panels in the Germanisches Nationalmuseum in Nürnberg, published by Claus Boltz, Japanisches Palais-Inventar 1770..., in Keramos 153 (1996), ill. 30-34.



Chinese dish illustrated above, Kangxi (1662-1722), from the collection of Augustus the Strong in the Japanese Palace, Dresden, courtesy of the Staatliche Kunstsammlungen Dresden, Porzellansammlung im Zwinger (inv. no. PO 3043)

87

**A rare pair of Meissen dishes, circa 1730-35**

*En suite* with the preceding lot, 38cm diam., crossed swords marks in underglaze-blue, impressed Dreher's marks and incised 4 inside footrims (2)

£4,000 - 6,000

€5,000 - 7,500

Provenance:

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th or early 19th century; By descent to the present owners

88

**A rare pair of Meissen dishes, circa 1730-35**

*En suite* with the preceding lots, 38cm diam., crossed swords marks in underglaze-blue, one with impressed Dreher's mark and incised 4 inside footrim (2)

£4,000 - 6,000

€5,000 - 7,500

Provenance:

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th or early 19th century; By descent to the present owners

89

**Two rare and large Meissen dishes, circa 1730-35**

*En suite* with the preceding lots, 44cm and 47.5cm diam., crossed swords marks in underglaze-blue, impressed Dreher's marks and incised 5 and 6, respectively (cracks, glaze crazed) (2)

£1,500 - 2,000

€1,900 - 2,500

Provenance:

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th or early 19th century; By descent to the present owners



87



87



88



88



89



89



90

**A rare Meissen large circular tureen and cover, circa 1735**

Each decorated with three Chinoiserie vignettes depicting figures flanked by flowers on a gilt and Böttger lustre pedestal, enclosing a quatrelobe purple landscape vignette and linked by iron-red and purple scrollwork, the tureen with a gilt trellis and floral border reserved with similar vignettes around the rim, the cover with a similar, broader band around the cockerel finial, 23.5cm high, crossed swords mark in underglaze-blue (restored)

£5,000 - 7,000

€6,200 - 8,700



A closely similar tureen and cover, probably the companion to the present lot, was in the pre-War Prague collection of Viktor von Kahler, now in the Museum of Decorative Arts, Prague, inv. no. 58961, published by Helena Krejčová / Mario Vlček, Navrátyl Pámeti (2007), p. 106.





91

91

**A Meissen saucière, circa 1740**

Of shaped oval form with a shell-moulded base raised on four gilt-edged scroll feet, applied with a gilt-edged handle on each side, moulded with a mask spout at either end, painted in Kakiemon style with the 'Gelber Löwe' pattern of a yellow tiger curling its body around a blue bamboo stalk and flowering prunus, the interior with scattered flower sprigs, brown-edged rim, 24.3cm across, crossed swords mark in underglaze-blue, incised 46 (two feet and tip of one handle restored)

£800 - 1,200

€1,000 - 1,500

Provenance:

E.A. Titgemeyer Collection, Osnabrück



92

92

**A Meissen turquoise-ground chocolate pot and cover, circa 1730-35**

Reserved with two shaped quatrefoil panels painted in Kakiemon style with two quail beneath a flowering branch, and a flowering bush on the reverse, the cover reserved with two similar panels, with a brown-edged rim, the handle moulded with a gilt-edged scroll terminal and painted with iron-red leaves, 9cm high, crossed swords mark in underglaze-blue, incised x (cover restored) (2)

£800 - 1,200

€1,000 - 1,500

Provenance:

Baron Friedrich von Born Collection, Budapest, sold by Rudolph-Lepke's Kunst-Auctions-Haus, Berlin, 4 December 1929, lot 62

93

**A Meissen yellow-ground cream pot and cover, circa 1735**

Reserved with purple-edged quatrelobe panels painted in Kakiemon style with flowers and bamboo issuing from stylised rockwork, the three paw feet and the finial embellished in red, the handle and scroll-moulded spout in gilding, the handle with iron-red *indianische Blumen*, 11.5cm high, crossed swords mark in underglaze-blue (minor restoration) (2)

£1,500 - 2,000

€1,900 - 2,500



93



94

94

**A rare Meissen shallow bowl, 18th century**

Painted in underglaze-blue, enamels and gilding with a bird perched on rockwork flanked by flowering *indianische Blumen* within concentric lines around the well, the rim with *indianische Blumen* issuing from rockwork, the reverse with an underglaze-blue band of stylised scrolling foliage, 23.7cm diam, crossed swords mark with asterisk and painter's mark (?) in underglaze-blue, impressed 2, painter's numeral 26 in iron-red

£2,000 - 3,000

€2,500 - 3,700

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



95

95

**A rare Meissen armorial plate, circa 1755-60**

Painted with the arms of a French Count in the centre, on a landscape vignette supported by coloured scrollwork with trailing flowers, enclosed by sprigs of *deutsche Blumen*, gilt-edged, lobed basketwork rim, 26.5cm diam., crossed swords mark in underglaze-blue, impressed 61

£1,000 - 1,500

€1,200 - 1,900

Two other plates from the service were sold by Christie's London, 28 June 1976, lot 111.



96

96

**A Meissen dish, circa 1740-45**

Painted in purple monochrome heightened in gilding with a *Fabeltier* or imaginary animal in the style of A.F. von Löwenfinck on a landscape vignette flanked by flowers and with insects overhead, the gilt-edged wavy rim with a foliate scrollwork border and scattered flower sprigs, 30cm diam., crossed swords mark in underglaze-blue, impressed 21

£1,500 - 2,000

€1,900 - 2,500



97



97

**A pair of Meissen circular tureens and covers, circa 1740**

Painted in Kakiemon style with the '*Schmetterling*' pattern of butterflies perched on flowering branches, applied with boar's head handles and a pomegranate finial, 30cm across handles; 17.5cm high, crossed swords marks in underglaze-blue, impressed numerals (4)

£6,000 - 8,000

€7,500 - 10,000

98

**A Meissen plate, circa 1740**

Painted in a Kakiemon palette with the '*Gelber Löwe*' pattern of a tiger curling around bamboo and scattered flower sprigs, the rim moulded with the *Alt Brandenstein* pattern and painted with vignettes with flowers and birds and scattered insects between gilt bands, 24.1cm, crossed swords mark in underglaze-blue, impressed 22

£2,000 - 3,000

€2,500 - 3,700



98





99



100



101



102

99

**A Meissen oval basket, circa 1745-50**

Moulded with a basketwork exterior and applied with two handles with male and female mask terminals emblematic of the seasons, the inside painted with scattered European flowers, brown-edged rim, 18cm across handles, crossed swords mark in underglaze-blue, impressed 33 (minor restoration)

£2,000 - 2,500

€2,500 - 3,100

100

**A Meissen two-handled ecuelle and cover, circa 1740**

The ecuelle painted on each side with a Chinoiserie scene above an iron-red double-line border, the cover with four smaller vignettes enclosed by a gilt trellis and scrollwork border, the rims, ear-shaped handles and finial gilt, 15.5cm across handles, crossed swords mark in underglaze-blue, gilt numeral 11. to both, impressed 10 to ecuelle (both handles restuck, some crazing to cover) (2)

£1,000 - 1,500

€1,200 - 1,900

101

**A pair of Meissen purple-ground teabowls and a Meissen purple-ground cup and saucer, circa 1735 and 1745**

The teabowls both reserved with gilt framed quatrelobe cartouches enclosing Kauffahrtrei and hunting scenes, the inside rims with an elaborate gilt strapwork border reserving four small puce landscape cameos, the inside centres painted with small sprays of indianische Blumen, both 7.3cm diam, both with caduceus mark

The cup reserved with an elaborate gilt cartouche enclosing a scene of Watteauesque figures, with a scrollwork handle edged in gilt, the saucer with a similar vignette of two dancers below a bust, gilt-edged rims, crossed swords marks in underglaze-blue, gilt numeral 36. to both, impressed 64 to saucer, (restored chip to rim of cup, both bowls re-stuck) (4)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

E.A. Titgemeyer Collection, Osnabrück



103

102

**A Meissen purple-ground two-handled ecuelle, cover and stand, circa 1740**

Each reserved with quatrelobe cartouches painted with harbour, estuary and landscape scenes, the ground colour reserved with sprigs of *indianische Blumen*, the ear-shaped handles embellished in gilding, gilt finial, the reverse of the stand with iron-red flower sprigs, *the stand: 16.9cm diam.*, crossed swords marks in underglaze-blue (finial restored) (3)

£6,000 - 8,000

€7,500 - 10,000

103

**A Meissen sea-green-ground shaped oval box and an associated cover from a toilet service, circa 1745**

Each reserved with gilt-edged quatrelobe cartouches depicting landscape scenes, separated by panels of gilt flowers and foliage, the finial shaped as a rose, the rim pierced four times, *16.5cm across*, crossed swords mark in underglaze-blue (restored rim chips) (2)

£1,500 - 2,000

€1,900 - 2,500

Provenance:

E.A. Titgemeyer Collection, Osnabrück

The box was originally a base for a pin cushion, and the cover belonged to another box from the same service, as can be seen from the toilet service preserved in Schloss Glücksburg, which includes the same forms; see Hermann Jedding, *Eine Meissener Toilette-Garnitur in Schloss Glücksburg*, in *Keramos* 130 (1990), pp. 3-16, and ills. 6 (the cover) and 10 (the base for a pin cushion). Another box and cover from the same toilet service as the present lot, formerly in the collections of Walter von Pannwitz, Berlin, and Dr. F.C. Witte, Rostock, was most recently sold from the Dr. Roy Byrnes Collection, Christie's London, 12 May 2010, lot 99.

104

**A Meissen turquoise-ground large bowl, circa 1745**

The upper half lobed with a gilt-edged barbed rim, reserved with three quatrelobe panels edged in brown and gilding painted with scenes depicting figures in European landscapes, the inside painted with a flower sprig and scattered blooms, a border of gilt scrolling foliage around the rim, *23cm across*, crossed swords mark in underglaze-blue, impressed 20

£3,000 - 5,000

€3,700 - 6,200



104



105

105

**A Meissen silver-gilt mounted turquoise-ground jug and cover, circa 1740**

Each side reserved with a gilt-edged quatrelobe panel painted with a harbour and landscape scene, the cover reserved with a similar panel, gilt-edged rims and spout, the handle with gilt scrollwork, with French silver mounts with Paris discharge marks for 1744-50, *18cm high*, crossed swords mark in underglaze-blue, impressed 21 (tiny chips to edge of spout)

£5,000 - 7,000

€6,200 - 8,700



106

**A Meissen Augustus Rex vase and cover, circa 1745**

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

£6,000 - 10,000

€7,500 - 12,000

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



## Meissen monkey band figures from an Italian Private Collection

107

**A Meissen monkey band figure of the conductor and his stand, circa 1763-74**

Modelled by J.J. Kaendler and P. Reinicke, holding a roll of sheet music in his right hand, wearing a high wig, puce jacket with yellow cuffs decorated with flowers, a similar waistcoat and lavender breeches, the base modelled with gilt-edged scrollwork, the scrollwork base edged in gilding, 17cm high, crossed swords mark and dot in blue (some restoration) (2)

£5,000 - 7,000

€6,200 - 8,700

The famous Meissen monkey band was probably modelled by J.J. Kaendler in 1753. In December of that year, Madame de Pompadour acquired nineteen of the figures and a music stand via the Paris dealer, Lazare Duvaux. The models were repaired by Kaendler and Reinicke in 1765-66; see R. Rückert, *Meissener Porzellan 1710-1810* (1966), nos. 1064-1078, for the 1765-66 work record entries concerning the figures.

108

**A Meissen monkey band figure of the organ player, third quarter 18th century**

Modelled by J.J. Kaendler and P. Reinicke, wearing a high wig, pale lavender jacket, yellow waistcoat and puce breeches, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 13cm high, crossed swords mark in underglaze-blue (some restoration)

£4,000 - 6,000

€5,000 - 7,500



107



108



109



110

109

**A Meissen monkey band figure of a flautist, third quarter 18th century**

Modelled by J.J. Kaendler and P. Reinicke, wearing a green jacket with yellow cuffs and puce waistcoat and breeches, the base moulded with gilt-edged scrollwork and applied with leaves and a flower, 13.5cm high, crossed swords mark in underglaze-blue to rear of base, impressed 27 (some restoration)

£1,500 - 2,000

€1,900 - 2,500

110

**A Meissen monkey band figure of a bagpipe player, third quarter 18th century**

Modelled by J.J. Kaendler and P. Reinicke, wearing a straw hat with yellow ribbon, grey jacket with green cuffs, puce waistcoat and green breeches, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14cm high (some restoration)

£2,000 - 3,000

€2,500 - 3,700

111

**A Meissen monkey band figure of a female hurdy-gurdy player, third quarter 18th century**

Modelled by J.J. Kaendler and P. Reinicke, with her head turned to the left, wearing a white bonnet and a puce dress with yellow ribbons, the base moulded with gilt-edged scrollwork and applied with leaves, 13.8cm high, crossed swords mark in underglaze-blue to rear of base, impressed 16 (some restoration)

£3,000 - 5,000

€3,700 - 6,200

112

**A Meissen monkey band figure of a violinist, third quarter 18th century**

Modelled by J.J. Kaendler and P. Reinicke, wearing a black tricorne, puce jacket, turquoise waistcoat and yellow breeches, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 13cm high, crossed swords mark in underglaze-blue to rear of base, impressed 7 (some restoration)

£2,000 - 3,000

€2,500 - 3,700



111



112

113

**A Meissen monkey band figure of a piper and drummer, third quarter 18th century**  
Modelled by J.J. Kaendler and P. Reinicke, wearing a black tricorne with a feather, yellow short-sleeved tunic and puce breeches with green bows, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14.8cm high, crossed swords mark in underglaze-blue to rear of base, impressed 9 (some restoration)

£3,000 - 5,000

€3,700 - 6,200



113

114

**A Meissen monkey band figure of a horn player, third quarter 18th century**  
Modelled by J.J. Kaendler and P. Reinicke, wearing a black tricorne with green bow, green jacket, yellow waistcoat and puce breeches, the base moulded with gilt-edged scrollwork and applied with leaves and a flower, 15.5cm high, crossed swords mark in underglaze-blue to rear of base, impressed 12 (metal replacement horn, minor retouching to hat)

£1,500 - 2,000

€1,900 - 2,500



114

115

**A Meissen monkey band figure of a bagpipe player, third quarter 18th century**  
Modelled by J.J. Kaendler and P. Reinicke, wearing a straw hat, blue jacket, flower-decorated waistcoat and purple breeches, the base moulded with scrollwork and applied with leaves and flowers, 14.3cm high, crossed swords mark in underglaze-blue to rear of base, 1 in purple (some restoration)

£2,000 - 3,000

€2,500 - 3,700



115

116

**A Meissen monkey band figure of a guitar player, third quarter 18th century**  
Modelled by J.J. Kaendler and P. Reinicke, wearing a yellow hat with feathers, ruff collar, puce jacket with green cloak and grey breeches, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14.2cm high, crossed swords mark in underglaze-blue to rear of base, impressed 4 (some restoration)

£2,500 - 3,500

€3,100 - 4,400



116





117



118



119



120

117

**A Meissen monkey band figure of a bassoonist, third quarter 18th century**  
Modelled by J.J. Kaendler and P. Reinicke, wearing a puce soft hat with feathers, lavender jacket, green waistcoat and yellow breeches, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14.5cm high, faint crossed swords mark in blue (minor loss to mouthpiece of instrument only)

£3,000 - 5,000

€3,700 - 6,200

118

**A Meissen monkey band figure of a triangle player, third quarter 18th century**  
Modelled by J.J. Kaendler and P. Reinicke, wearing a black tricorn, yellow jacket, green waistcoat and puce breeches, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14.7cm high, crossed swords mark in underglaze-blue to rear of base, impressed 10 (some restoration)

£2,500 - 3,500

€3,100 - 4,400

119

**A Meissen monkey band figure of a seated female singer, third quarter 18th century**  
Modelled by J.J. Kaendler and P. Reinicke, wearing a white bonnet with a purple ribbon, yellow dress with green and purple ribbons and a puce underskirt, the base moulded with gilt-edged scrollwork and applied with leaves and a flower, 12.5cm high, crossed swords mark in underglaze-blue to rear of base, impressed 15 (some restoration)

£3,000 - 5,000

€3,700 - 6,200

120

**A Meissen monkey band figure of a seated female singer, third quarter 18th century**  
Modelled by J.J. Kaendler and P. Reinicke, wearing a white bonnet, puce dress with red and green ribbons and a yellow underskirt, the base moulded with gilt-edged scrollwork and applied with leaves and a flower, 12.2cm high, crossed swords mark in underglaze-blue to rear of base, impressed 18 (some restoration)

£3,000 - 5,000

€3,700 - 6,200

121

**A Meissen monkey band figure of a seated female singer, third quarter 18th century**

Modelled by J.J. Kaendler and P. Reinicke, wearing a white bonnet with red ribbon, yellow skirt with blue ribbons at the puce cuffs and a green underskirt, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 12.5cm high, crossed swords mark in blue, impressed 6 (some losses)

£3,000 - 5,000

€3,700 - 6,200



121

122

**A Meissen monkey band figure of a seated female singer, third quarter 18th century**

Modelled by J.J. Kaendler and P. Reinicke, wearing a yellow dress with blue underskirt and puce ribbons, the base moulded with gilt-edged scrollwork and applied with leaves 12.1cm high, crossed swords mark in underglaze-blue to rear of base, impressed 5 (some restoration)

£2,000 - 3,000

€2,500 - 3,700



122

123

**A Meissen monkey band figure of an organist, third quarter 18th century**

Modelled by J.J. Kaendler and P. Reinicke, seated on the back of another monkey, wearing a yellow jacket, purple waistcoat and lavender breeches, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 12.5cm high, crossed swords mark in underglaze-blue (some restoration)

£3,000 - 5,000

€3,700 - 6,200



123

124

**Two Meissen monkey band figures of a drummer and drum-bearer, third quarter 18th century**

Modelled by J.J. Kaendler and P. Reinicke, the drummer wearing a green coat, pink waistcoat with purple pattern and green breeches, the drum-bearer wearing a green soft hat, white chemise and yellow breeches, the bases moulded with gilt-edged scrollwork and the second applied with leaves and flowers, 14.2cm and 12.1cm high, crossed swords mark and dot to underside and rear of base of drummer, crossed swords mark to rear of base and impressed 11 to drum-bearer (some restoration) (2)

£4,000 - 6,000

€5,000 - 7,500



124



125



126

#### Various Owners

125

**A Meissen beggar playing the hurdy-gurdy, circa 1740**

Modelled by J.J. Kaendler, wearing ragged clothes, seated playing the hurdy-gurdy, wearing a wide-brimmed hat, yellow jacket, white shirt and satchel across his back, on a rocky mound base, 12cm high (his head broken off and restored, some minor chips to his hurdy-gurdy, retouching to some of the enamel colours)

£2,000 - 3,000

€2,500 - 3,700

126

**A Meissen figure of a drunken peasant, circa 1740**

Modelled by J.J. Kändler with his left arm raised to his hat, holding a tankard in his right hand, dancing with one leg raised, supported by a tree-trunk behind him, the base applied with encrusted flowers, with a later decoration in polychrome colours, 17cm high (broken through the middle and restored)

£2,500 - 3,500

€3,100 - 4,400

Provenance:

Nyffeler Collection, sold by Christie's, 9 June 1986, lot 82

A similar figure is illustrated by R. Rückert, Meissener Porzellan (1966), pl. 217, no. 890.

127

**A Meissen figure of a dancing peasant, circa 1740-45**

Modelled by J.J. Kaendler, in a dancing pose, his arms raised, balancing on one leg beside a tree stump applied with modelled flowers, wearing a black hat, yellow jacket and puce breeches, 17cm high (some restoration)

£1,000 - 1,500

€1,200 - 1,900



127





128

**128**  
**A Meissen figure of Scaramouche from the Duke of Weissenfels series, circa 1745**

Modelled by Peter Reinicke, with his right hand upraised, wearing a soft black hat, white ruff collar and cloak, red tunic with foliate scrolls, blue breeches and black shoes with red bows, the base applied with leaves and flowers, *13cm high* (some restoration)

£1,500 - 2,000

€1,900 - 2,500

**Provenance:**

Friedrich von Parpart Collection, sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 18-22 March 1912, lot 646

Reinicke's work notes of June 1744 record "1 Scaramuz modelled in clay", though it is not clear which of the two versions is referred to; see Meredith Chilton, *Harlequin Unmasked* (2001), no. 108, for the other version of Scaramouche.

**129**

**A Meissen figure of a female Greek musician playing a triangle, circa 1745-50**

Wearing a white headscarf and yellow-lined puce tunic, on a square base, *20cm high*, crossed swords mark in underglaze-blue to rear of base (some restoration)

£3,000 - 5,000

€3,700 - 6,200

**130**

**A Meissen figure of a female beggar musician, circa 1770**

Standing playing the hurdy-gurdy, wearing a hat and chemise with puce ribbons, a white ragged apron and puce skirt, the base modelled with gilt-edged scrollwork and applied with leaves and flowers, *15.5cm high*, crossed swords mark and dot in underglaze-blue to rear of base, C in purple to underside of base (minor damage)

£1,000 - 1,500

€1,200 - 1,900

**Provenance:**

With Gilbert Levy, Paris (paper label to base)



129



130



131

**A Meissen armorial cup and saucer from the Pisani-Corner service, circa 1745**

The cup painted with the arms of Pisani and Corner against a continuous scene depicting figures and buildings in a river landscape, the saucer with a scene of figures in a landscape, within a shaped quatrelobe reserve against the burnished gilt ground, the cup handle and interior with burnished gilt ground, *the saucer: 13.47cm diam.; the cup: 6.7cm high*, crossed swords marks in underglaze-blue, two gilt dots to both, impressed 9 inside footrim of cup (very minor flaking to gilding, handle restored) (2)

£4,000 - 6,000

€5,000 - 7,500

Provenance:

E.A. Titgemeyer Collection, Osnabrück

Probably made for Vincenzo Pisani and Lucrezia Corner, who married in 1745 (Cassidy-Geiger 2007, p. 228). A teacup and saucer from this service was sold on these Rooms, The Hoffmeister Collection of Meissen Porcelain, Part II, 26 May 2010, lot 81.



132

**A rare Meissen gold-ground two-handled beaker and saucer, circa 1735**

Each covered in a burnished gilt ground reserved with flowering branches of indianische Blumen, the rims with borders of demi-flowerheads, the well of the saucer with a circular reserve painted with further indianische Blumen within a scrollwork border incised in the gilt ground, *the beaker: 6.7cm high, the saucer: 13cm diam.*, crossed swords marks in underglaze-blue (tight filled chip to the rim of the back of the saucer) (2)

**£3,000 - 4,000**

**€3,700 - 5,000**

**Provenance:**

The Property of the Head of a European Royal House (King Umberto II of Italy), sold Christie's Geneva, 7 June 1968, lot 38 (part); Pauls-Eisenbeiss Collection, Riehen; Anon. sale, Christie's Geneva, 30 April 1975, lot 153; Anon. sale, Christie's Geneva, 16 November 1992

Another double-handled beaker and saucer of the same service is illustrated in Hoffmeister 1999, II, no. 292, and was sold in these rooms, The Hoffmeister Collection of Meissen Porcelain Part Two, 26 May 2010 lot 93.

Two more beakers and saucers of this type are in the Pauls-Eisenbeiss Collection, Historisches Museum, Basel, and another is in the Ludwig Collection (Hennig 1995, no. 159).





133

**A rare Meissen tray with six cups, circa 1740**

Of trefoil form raised on four scroll feet and applied with a handle at the base, finely painted with an extensive river landscape within a brown-edged gilt border with a scrollwork motif at the top, the rim with a band of gilt foliate scrollwork interspersed with leaves and flowerheads, the handle with an elaborate scrollwork motif in gilding and iron-red and a leaf on the reverse, the cups with continuous landscape scenes, similar scenes on the inside within iron-red concentric circles, gilt-edged scroll handles and similar gilt scrollwork borders to the rims, *the tray: 29.1 cm including handle, crossed swords marks in underglaze-blue, impressed 26 to tray (7)*

£15,000 - 20,000

€19,000 - 25,000







134

**A Meissen double-gourd vase, circa 1740-45**

Decorated with a lavender coloured ground with two quatrelobe cartouches on each of the bulbous parts of the vase, the cartouches with elaborate *Kauffahrtei* scenes of Turkish and European merchants near quay sides, the foot and neck set in ormolu mounts, 38cm high, crossed swords mark in underglaze-blue and impressed 21, .. to the inside of the rim (the neck cut down)

£6,000 - 8,000

€7,500 - 10,000





135

**A rare Meissen tureen and cover, second half 18th century**

Modelled by J.J. Kaendler, with handles of reeds issuing from female masks, painted on each side with a large Chinoiserie scene on an elaborate gilt scrollwork bracket enclosing a quatrelobe miniature landscape scene in purple camaieu and filled with Böttger lustre, further painted with scattered birds and insects, the cover painted with similar scenes and a similar scrollwork border reserved with four landscape panels, the moulded foliate knob above a gilt scrollwork band reserved with two oval landscape vignettes, 35.5cm across handles, impressed numeral (crack to side, chip to one of the masks, some regilding) (2)

£10,000 - 15,000

€12,000 - 19,000

**Provenance:**

With Wisen Antiquités, Paris;

E.A. Titgemeyer Collection, Osnabrück, acquired from the above in 1971

Another tureen and stand of the same shape and with highly comparable decoration, formerly in the Mannheimer Collection, is in the Rijksmuseum, Amsterdam, (Den Blaauwen 2000, cat.no 85). The decoration on both tureens show very large Chinoiserie scenes, but the decoration in the Rijksmuseum differs in the absence of Böttger lustre cartouches supporting the scenes. The shape of the finial is equal, but again the decoration differs slightly. Den Blaauwen (op.cit.) refers to an entry in the work-records of Kaendler of August 1733 (see Pietsch 2002, p.20.): *Wiederum eine ganz neue ovale Derrine auch mit etwas Zieraten an Statt der Henckel befinden sich 2 Frayen Zimmer-Köpffgen mit Feder Büschen, oben auch der Decke ist auch ein durch brochene Knopff*. [Another completely new oval tureen with embellishment, instead of handles two women's heads with bunches of feathers, on top of the cover it also has a pierced finial]. It is likely that the tureen as mentioned above was re-modelled again at a later date with a pierced finial, as can be found both on the present tureen and on the tureen in the Rijksmuseum. A tureen of the original form with pierced finial can be found in Shono (1973, plate 70), albeit with a very different Kakiemon pattern of bamboo hedges and prunus branches and birds.



136 (pair)



136

**A pair of Meissen plaques, circa 1760**

Painted with figures in river landscapes, one with two men on horseback near a couple of fishermen, the other with an elaborate scene of a packed ferry crossing a river, a group of figures picnicking on a near riverbed, within an integrated porcelain gilt scrollwork frame, *14cm across* (very minor losses to the gilding, one plaque with some small chips at the bottom two scrolls of the gilt frame)

£2,000 - 3,000

€2,500 - 3,700

137

**A pair of Meissen small plaques, circa 1760**

One decorated with a gallant couple on horseback, the other with a company of people near a riverside, *13.8cm across*, faint crossed swords in blue to the first (one plaque broken through the middle and restored) (2)

£1,500 - 2,000

€1,900 - 2,500



137 (pair)





138 (pair)



139



140

### 138

#### A pair of Meissen plaques, circa 1760

Painted with equestrian figures in river landscapes, one with two huntsmen, one on a rampant horse blowing a trumpet, the other plaque with an elegant couple on horseback riding past a peasant family, a hillside town in the background, within an integrated porcelain gilt scrollwork frame, 20.7cm across (some traces of regilding) (2)

£4,000 - 6,000

€5,000 - 7,500

### 139

#### A Meissen plaque, circa 1760

Decorated with gallant figures seated near a river, a lady holding a small dog in the air, a city with a church and town houses in the background, within an integrated porcelain gilt scrollwork frame, 21cm across, crossed swords in blue to the back (some retouching to the gilding and the enamel colours)

£1,500 - 2,000

€1,900 - 2,500

### 140

#### A Meissen plaque, circa 1760

Decorated with gallant figures near a riverside and a waterfall, a large house and ruins in the background, within an integrated porcelain gilt scrollwork frame, 16.8cm across (minute flake to bottom-right corner, some minor wear to the gilding)

£1,500 - 2,000

€1,900 - 2,500





141



142

141

**A Meissen cream pot and cover, circa 1745**

Raised on three branch feet with flower terminals, the spout modelled with gilt-edged foliage, painted with scattered flower sprigs, the cover similarly decorated within a gilt line and applied with a flower bud finial, *12.5cm high*, crossed swords mark in underglaze-blue (minor restoration) (2)

£1,500 - 2,000

€1,900 - 2,500

142

**A Meissen tobacco box and cover, circa 1760**

Painted with scattered flower sprays, the cover applied with a flower finial, gilt-edged rim, mounted on a gilt-metal base, *15cm high*, traces of crossed swords mark in blue (one corner of cover restored) (2)

£1,500 - 2,000

€1,900 - 2,500

143

**A Meissen 'Cris de St. Petersburg' figure of a Russian peasant, circa 1750**

The bearded figure carrying a jug and leaning on a staff, wearing a green hat, white scarf, puce jacket and yellow breeches with white stockings, a satchel on his back, the rocky base applied with leaves and flowers, *13.3cm high*, crossed swords mark in underglaze-blue to rear of base (very minor restoration)

£1,500 - 2,000

€1,900 - 2,500

The figure modelled after an engraving by Jean-Baptiste Le Prince.



143



144

144

**A large Meissen cup and saucer, circa 1750**

Finely painted in copper-green, black and flesh tones with Watteauesque figures in landscape vignettes, gilt-edged rims, the handle moulded with foliage and embellished in gilding, *the cup*: 8.1cm high, crossed swords marks in underglaze-blue, impressed 2 to saucer (2)

£2,000 - 3,000

€2,500 - 3,700

Provenance:

E.A. Titgemeyer Collection, Osnabrück

145

**A Meissen blue-ground rectangular tea canister and cover, circa 1740**

Reserved on each side with a quatrelobe panel painted with a European landscape scene enclosed by an elaborate gilt scrollwork cartouche, the shoulder painted with *Holzschneitblumen*, the cover with a similar landscape cartouche, 11cm high, crossed swords mark in blue, impressed Former's mark of three dots (rim of cover restored) (2)

£5,000 - 8,000

€6,200 - 10,000

146

**A Meissen figure of Paris with the golden apple, circa 1750**

Seated on a rocky mound with a puce-lined, gilt-edged cloak decorated with *indianische Blumen* draped over his left shoulder, the base applied with leaves and flowers, 11.5cm high, crossed swords mark in underglaze-blue to rear of base

£800 - 1,200

€1,000 - 1,500



145



146



147

147

**Five Meissen teabowls and six saucers, circa 1740-45**

Painted with landscape vignettes depicting peasants and other costumed characters from the Commedia dell'Arte engaged in various pursuits, the side and interior of the teabowls painted with *Holzschnittblumen*, gilt-edged rims, crossed swords marks in underglaze-blue, impressed numerals (minor chips) (11)

£2,500 - 3,000

€3,100 - 3,700

148

**A rare Meissen figure of the Muse Calliope from the Parnassus centrepiece, circa 1762**

Modelled by J.J. Kaendler, seated on coloured rockwork applied with flowering branches, writing in an open book, a pounce pot, an ink pot and another book in front, wearing a tunic decorated with gilt flowers, a puce-lined yellow cloak with *indianische Blumen* and a wreath on her hair, the base modelled with elaborate gilt-edged scrollwork, incised 'Calliope' to rear, 'G' coloured in purple to flat side of base and 'C' to front edge, 21.5cm high; 25cm across, crossed swords mark in underglaze-blue (minor restoration and chips)

£800 - 1,200

€1,000 - 1,500

This figure formed part of the large and elaborate centrepiece for the dessert service of the table service ordered by Frederick the Great of Prussia at the end of 1761, subsequently known as the Möllendorff Service. The large sculptural centrepiece featuring Apollo on Parnassus, of which a complete example is in the Museum für Angewandte Kunst, Frankfurt, was designed by Frederick (see S. Wittwer, 'har der König von Preußen die schleunige Verfertigung verschiedener Bestellungen ernstlich begehret' - Friedrich der Große und das Meißener Porzellan. Keramos 208 (2010), pp. 56ff., ill. 52).

149

**A rare Meissen group of a Japanese woman and child, circa 1745-50**

Probably modelled by J.J. Kaendler and Peter Reinicke, seated on a high-backed chair holding a fruit bowl, a child to her right side, wearing a puce tunic decorated with flowers, a green skirt and yellow shoes, the base applied with leaves and flowers, 11cm high, impressed 32 (restored)

£1,000 - 1,500

€1,200 - 1,900

Based on an engraving by J.J. Balechou, after Boucher's 'Les Délices de l'Enfance' of around 1744. Another example of this group was sold in these Rooms, 25 May 2011, lot 196. Other groups from the series were sold in these Rooms, 14 May 2008, lot 67, and 3 December 2008, lots 173, 174 and 175.



148



150

**A Meissen Chinoiserie lady, circa 1755**

Modelled by Peter Reinicke, standing in contrapposto dressed in a long cloak decorated with *indianische Blumen*, holding a large red vase with an intricate scroll pattern, 11cm high, crossed swords in blue to the base (both hands with some restoration, a chip to the rim of the vase restored)

£1,200 - 1,500

€1,500 - 1,900

151

**A Samson figure of a Chinese marching boy, circa 1870**

Modelled after the Meissen example, standing with one foot raised and wearing a yellow cloak decorated with *Indianische Blumen* and a leaf-shaped hat, on a contemporary ormolu mount with rich rococo scrollwork and applied porcelain flowers, 29cm high, Samson crossed swords mark to the back of the base (some flaking and retouching to the green enamel on his hat)

£800 - 1,200

€1,000 - 1,500

This figure is part of a series of objects made by the famous Samson factory founded by Edme Samson in 1845 with the intention to produce high-quality copies of ceramics and enamels, often after pieces from well-known collections. Samson's copies were not only supplied to the increasing well-established bourgeoisie, but also served a nobler purpose. Samson produced many pieces for famous museums. The Victoria and Albert Museum, for example, in 1889, ordered several pieces from Samson, mainly Dutch Delft, Rouen faience, Limoges enamels and German porcelain copies. Imitation was condoned, because it was a means of educating people in history and in good taste. For most educators in the second half of the 19th century, imitation was not considered a negative. It was merely a means of giving a clear or complete image of a certain period or subject.

After the immensely successful International Exhibition of 1867 in Paris, a 'Convention was entered into by several Princes of Reigning families of Europe, whereby they agreed to mutually assist the museums of Europe in producing casts and copies of National objects for the promotion of art', as published in a letter which forms the foreword to a series of small books entitled 'Catalogues of reproductions of objects of art (...) selected from the South Kensington Museum, continental museums and various other public and private collections, produced for the use of schools of the art, prizes, and for the general purpose of public instruction' (1868). Several similar catalogues were to follow. The Samson factory played a key-role in supplying museums around Europe with objects, and was widely hailed for its very high standard of production, and the great variety of objects it was able to reproduce.



149



150



Samson photo archive, now at the Sèvres Archives, Cité de la Céramique



151



152



153

152

**A Meissen group of a mother and child at a dressing table, circa 1764-73**

Modelled with the mother standing over her daughter fixing a ribbon onto her bonnet, the child holding a little hand warmer, a cat and dog at their feet and a dressing table with mirror and various toileterie utensils including a candlestick and snuffer, a box with combs and a nessesaire, all decorated with flowers in puce camaieu, 18.5cm high, crossed swords, dot and numberals 30. in underglaze-blue, incised 2790. to the back of the base (minor restoration to the mother's left hand and the rim of her bonnet, candlestick broken off)

£3,000 - 5,000

€3,700 - 6,200

153

**Two Meissen classical figures, third quarter 18th century**

The first with a flower basket on a pedestal, wearing a tunic decorated with gilt flowers and a puce robe, gilt band around base, the second holding a palm, wearing a yellow-lined puce cloak with flowers, leaves applied to the base, 12cm and 11.3cm high, the second with crossed swords mark in underglaze-blue to rear of base (minor chips to palm only) (2)

£1,000 - 1,500

€1,200 - 1,900



154

154

**A pair of Meissen figures of putti with vases and a small bust, circa 1760**

Each seated with a vase decorated with purple flowers balanced on one knee, clad in yellow drapery, one decorated with purple flowers, the bases applied with leaves and flowers, 8cm and 9cm high, crossed swords marks in underglaze-blue to rear of bases, together with a Meissen bust emblematic of Winter, circa 1750, as a bearded man wearing a fur-lined purple cloak, the pedestal with moulded and gilt formal borders, 8.3cm high, crossed swords mark in underglaze-blue to rear of base (3)

£1,000 - 1,500

€1,200 - 1,900



155

**A pair of Meissen models of cats, circa 1740**

Modelled seated, one coloured in black and tan spots with a mouse in its mouth, the other with a grey spotted coat holding up its right paw, both seated on a naturalistic green grassy ground, both on ormolu mounts, 20 and 20.2cm high, crossed swords mark in blue to the base of one, the other with very faint traces of a crossed swords mark, (restoration and retouching of the enamel colours) (2)

£15,000 - 20,000

€19,000 - 25,000

These cats were modelled by J. J. Kaendler and are recorded in his Arbeitsberichte for September 1736 as "2 Stuck Kleine Katzen aufs Lager in Thon poussiret, davon eine sitzend, die andere aber, wie sie eine Maus im Moule hat, vorgestellt ist." See Ulrich Pietsch, Die Arbeitsberichte des Meissener Porzellanmodelleurs Johann Joachim Kaendler 1706-1775 (2002) p.41. The cat with the mouse is also illustrated by Carl Albiker, Die Meissner Porzellantiere im 18. Jahrhundert (1959), no. 216. Another unmounted cat of this type was sold in these rooms, 3 December 2008, lot 240A.





156



157



158

156

**Two Meissen figures of a gardener and a vegetable seller, circa 1750-60**

The gardener standing on a shovel, wearing a black hat, puce jacket and ragged brown breeches, the lady carrying a basket of vegetables, wearing a striped shawl, green jacket and yellow skirt, 11.5cm high, crossed swords marks in underglaze-blue to rear of bases, the vegetable seller with impressed G (vegetable seller restored) (2)

£1,200 - 1,800

€1,500 - 2,200

157

**A Meissen classical figure of Hebe or Temperentia, circa 1760**

Modelled by F.E. Meyer, carrying a jug decorated with gilt flowers in her left hand, wearing a yellow-lined purple robe decorated with flowers, the base modelled with gilt-edged scrollwork, 11.5cm high, crossed sword marks in underglaze-blue to rear of base (minor chips and restoration)

£1,200 - 1,800

€1,500 - 2,200

158

**A Meissen allegorical figure, circa 1755**

Modelled as a caryatid carrying a large vase decorated with flowers in puce camaieu, the drapery around her lower body held together with a red strap, the plinth is surrounded by winding encrusted flowers and leaves, 14.7cm high, 14.7cm high, crossed swords mark in underglaze-blue to the reverse of the figure (both arms restored)

£700 - 900

€870 - 1,100



159



160



159

**A Meissen figure of a Turkish or Circassian woman, circa 1750**

Probably modelled by J.F. Eberlein or P. Reinicke, holding a jug in her left hand, wearing a long white headdress, a puce tunic with gilt buttons and yellow shoes, the base applied with leaves and flowers, 14cm high, crossed swords mark in underglaze-blue to rear of base (minor chips to applied flowers only)

£2,500 - 3,000

€3,100 - 3,700

160

**A pair of Meissen figures of Harlequin playing the bagpipes and Columbine playing a hurdy-gurdy, mid 18th century**

Modelled perhaps by J.F. Eberlein after the models by J.J. Kaendler, Harlequin wearing a yellow pointed hat, patterned tunic with playing cards on the sleeves, white breeches and yellow shoes with blue bows, Columbine wearing a gilt-edged puce hat, pale-yellow bodice, white apron and skirt decorated with flower sprigs, the bases applied with leaves and flowers, 13.9cm and 13.5cm high, crossed swords marks in underglaze-blue to rear of bases (minor restoration and chips) (2)

£2,000 - 3,000

€2,500 - 3,700

161

**A rare Meissen 'Cries of London' figure, circa 1755**

Modelled holding a book and basket with two bundles, wearing a straw hat, puce-lined yellow tunic, white apron and puce skirt, the base modelled with gilt-edged scrollwork and applied with leaves and flowers, 12cm high, crossed swords mark in underglaze-blue to rear of base

£6,000 - 8,000

€7,500 - 10,000



161



162



165



162

**A pair of Meissen pastoral figures of a lady and gentleman, circa 1755-60**

Each seated on a rocky mound holding a posy, the gentleman wearing a yellow hat with puce band and green feather, a jacket decorated with flower sprigs and yellow ribbons, turquoise breeches and yellow shoes with a blue ribbons, a seated dog to his left, the lady wearing a puce hat with white ribbon, pale-yellow bodice with pink ribbons and skirt decorated with *indianische Blumen*, a recumbent sheep to her right, the bases modelled with gilt-edged scrollwork and applied with leaves and flowers, 16.5cm and 16cm high, crossed swords marks in underglaze-blue to rear of bases (minor chips and restoration) (2)

£2,000 - 3,000

€2,500 - 3,700

163

**A Meissen cup and saucer, circa 1755**

Decorated with a solid gold ground with large botanical flowers including roses and tulips, the cup with the same decoration and with a double c-scroll handle picked out in gold, cup: 7cm high, saucer: 13.5cm, crossed swords in underglaze-blue to both (handle re-stuck, the trembleuse trellis on the saucer chipped) (2)

£500 - 700

€620 - 870

Provenance:

With Lukacs and Donath, Rome, their label on the base of both cup and saucer.



163

164

**A Meissen ornithological butter dish and cover, circa 1760**

Modelled with a moulded trelliswork border, the sides and cover decorated with birds seated on tree-trunks and branches, surrounded by small insects, the flat cover fitted neatly between the square shaped logs of the dish, a lemon finial with a single leaf on top of the cover, 6cm high, crossed swords mark in blue to the base (2)

£1,000 - 1,500

€1,200 - 1,900



164

165

**A Meissen figure of a shepherdess, circa 1750**

Modelled by J.J. Kaendler and P. Reinicke, holding a posy to her nose with flowers gathered in her apron, a sheep at her feet, wearing a yellow-lined turquoise hat and a skirt decorated with sprigs of *indianische Blumen*, the base applied with leaves and flowers, 16.3cm high, traces of crossed swords mark in blue (small chips)

£3,000 - 4,000

€3,700 - 5,000

A similar figure was sold in these Rooms, 8 December 2010, lot 108.





166

166

**A pair of Meissen 'Cris de Paris' figures of a ballad seller and a female hurdy gurdy player, circa 1753-54**

Modelled by Peter Reinicke after Christoph Huet, the man playing a violin, wearing a fur-lined purple hat, green jacket, puce-lined yellow waistcoat, yellow breeches and a purple satchel around his waist, the lady wearing a puce-lined green dress with yellow underskirt and a white headscarf, the bases modelled with gilt-edged scrollwork and applied with leaves and flowers, *14cm and 13.7cm high*, crossed swords marks in underglaze-blue to rear of bases, impressed 22 to male figure (minor restoration) (2)

£5,000 - 7,000

€6,200 - 8,700

Illustrated in Len and Yvonne Adams, *Meissen Portrait Figures* (1987), p.119, 120.

167

**A Meissen 'Cris de St. Petersburg' figure of a Russian fish vendor, circa 1755**

Possibly modelled by Peter Reinicke, carrying a bucket with six fish on his head, held with his right hand, wearing a red ermine-trimmed hat, a lilac coat secured with a white belt, white breeches, *16.6cm high*, crossed swords mark in underglaze-blue to rear of base (minor restoration)

£2,000 - 3,000

€2,500 - 3,700

168

**A pair of Meissen candlesticks, circa 1755**

The base with spirally-moulded foliate scrolls rising to a knopped shaft below the sconce, applied with trailing leaves and flowers and painted with scattered flower sprigs, gilt-edged rims, *18cm high*, crossed swords marks in underglaze-blue (one restuck through the middle) (2)

£1,000 - 1,500

€1,200 - 1,900

Provenance:

E.A. Titgemeyer Collection, Osnabrück



167



168



169



170



171



172

169

**A Meissen snuff box , circa 1750-55**

Of oval shape, decorated with moulded bands and flowers forming cartouches in yellow, puce and orange, picked out in gold, showing children dressed as adults in various costumes, one cartouche as Commedia dell'Arte figures, another raising a fluted glass, the cover decorated on the inside with similar scenes, with a gilt metal mount, 7.6cm diam, 5cm high (some minor rubbing to the gilding) (2)

£3,000 - 4,000

€3,700 - 5,000

170

**A Meissen snuff box and cover, circa 1750**

Of oval shape with moulded rococo scrollwork around the edges, decorated with hunting scenes after J.E. Riedinger to all sides, a stag hunt on the cover and front, and a boar hunt on the back and the base, the interior of the box gilt, the cover with a young huntress in a green hunting jacket with gilt-edged bodice and puce skirt, her companion with red jacket holding a shepherds staff, a castle and river landscape in the background, 7.7cm diam (unmounted, the cover with a restored chip to the edge) (2)

£1,000 - 1,500

€1,200 - 1,900

171

**A German porcelain snuff box, probably Meissen, circa 1770**

Each side painted with a military scene within a moulded scrollwork cartouche heightened in enamel colours, the inside cover with a similar scene depicting a cavalry engagement, later gilt metal mounts, 6.8cm by 8.7cm (some damage)

£1,500 - 2,000

€1,900 - 2,500

A similarly decorated Meissen snuff box with military scenes was sold by Christie's London, 2 February 1976, lot 169.

172 Y

**A Meissen etui or necesaire, circa 1750-55**

Decorated in two-tone auburn camaieu with a scene after Lancret and others, the hinged mounts in vari-colored gold, chased with lemon-gold foliate flourishes on a rose gold linear ground, the fitted interior with scissors, earpick, pencil holder, bodkin and ivory writing slip, in a fitted contemporary leather case, probably French, 11cm high, 4cm wide (2)

£1,500 - 2,000

€1,900 - 2,500

The source for the central scene on the front is most likely the print 'Les Amours du Bocage' engraved by Nicolas de Larmessin after Nicolas Lancret's celebrated work The Bird Cage painted in 1735, which is now in the collection of the Alte Pinakothek Museum, Munich.



173

**A fine and large white Meissen model of a swan, circa 1750**

Modelled by J.J. Kaendler after nature, seated on a naturalistic ground with reeds sprouting from the grassy marshland under its feet, 32.5cm high, crossed swords in underglaze-blue to the back of the base (minor chip to tail feather only)

£12,000 - 15,000

€15,000 - 19,000

Some ten years after creating his magnificent Swan Service for Heinrich, Count von Brühl, Kaendler re-visited the theme of swans and reeds. Assisted by Peter Reinecke, the low relief swans depicted on the famous Brühl service were modelled fully in the round. The earliest record for "Cygnus olor" is November 1747, however, suggesting that the models were not completed until the following year. The Swans were made in various sizes of which this is the largest. Many were sent to Paris for mounting in ormolu. A coloured, ormolu mounted pair was sold by Bonhams in San Francisco on 27 October 2008, lot 3258 and is illustrated by John Sandon, *Meissen Porcelain* (2010), p.42.



174

**A set of six Meissen teabowls and saucers, circa 1740**

Each teabowl finely painted with a continuous landscape scene, the inside and the saucers with similar scenes within iron-red concentric circles, gilt-edged rims, crossed swords marks in underglaze-blue, gilt mark S., impressed Former's mark oo to teabowls and D to saucers (12)

£3,000 - 5,000

€3,700 - 6,200











175

**A Meissen two-handed cistern and cover, circa 1745**

*En suite* with the preceding lot, painted with a continuous landscape scene depicting horsemen and buildings in a wooded river landscape above an iron-red double-line border, raised on three gilt-edged scroll feet and applied with gilt-edged ear-shaped scroll handles, the domed cover similarly decorated, gilt-edged rims, mounted with a gilt-metal tap, 35.5cm high, crossed swords mark in underglaze-blue, gilt mark S. to both (2)

£7,000 - 9,000

€8,700 - 11,000





176

177



178



176

**A Meissen tea canister and a cover, circa 1755**

Decorated with sprays of flowers in *Holzschnittblumen*-style including roses, tulips and carnations, 12cm, crossed swords mark in blue to the base (cover probably associated and restored) (2)

£2,500 - 3,000

€3,100 - 3,700

177

**A Meissen tea canister and cover, circa 1760**

Of arched rectangular form, each side painted with a landscape vignette with large figures of peasants below a border of gilt scrollwork, the shoulder with two small landscape vignettes, the cover with flowers and a flower finial, gilt-edged rims, 12.5cm high, crossed swords mark in blue (cover restored) (2)

£1,200 - 1,500

€1,500 - 1,900



179

178

**A rare Meissen rechaud and liner, circa 1750**

Raised on three branch feet forming the handles with flower terminals, the liner with branch handles and painted flowers, together with a matched cover with branch handle with flower terminals, 20cm high, crossed swords marks in underglaze-blue (some restoration) (3)

£1,000 - 1,500

€1,200 - 1,900

179

**A Meissen octagonal plate, circa 1755**

Painted with a loose flower spray and further scattered blooms, gilt-edged rim, 24cm across, crossed swords mark in underglaze-blue, impressed 22

£500 - 700

€620 - 870



180

180

**Two Meissen classical figures of Mercury and Vulcan, circa 1750-60**  
Mercury standing by a tree-stump, wearing a winged helmet and puce cloak and holding a caduceus in his right hand, the base applied with leaves and flowers, Vulcan hammering an arrow on an anvil, wearing a white apron, with subtly painted hair and flesh tones, *13.3cm and 11.7cm high*, C in purple to Mercury (minor restoration) (2)

£1,000 - 1,500

€1,200 - 1,900

181

**A Meissen cylindrical chocolate pot, circa 1750**

Painted in blue with two landscape vignettes depicting Watteauesque figures in wooded park settings below a border of gilt foliate scrollwork and trellis panels, the scroll-moulded spout and handle base gilt, *15.2cm high*, crossed swords mark in blue, impressed 21, gilder's mark (lacking cover and handle)

£1,000 - 1,500

€1,200 - 1,900



181

182

**A Meissen waste bowl, circa 1745**

The exterior applied with continuous swags of leaves and clusters of mayflowers and berries, painted with scattered butterflies and insects, the interior with a pear, a caterpillar and scattered insects, gilt-edged rim, *8.8cm high; 16.5cm diam.*, crossed swords mark in underglaze-blue, impressed 3

£3,000 - 4,000

€3,700 - 5,000



182



183



183

**A Meissen part tea and coffee service, circa 1770-75**

printed with scattered flowers, comprising:

a coffee pot and cover;

a teapot and cover;

a waste bowl;

a tea canister and cover;

a milk jug (lacking cover);

a sugar bowl and cover (damaged);

a teapot stand;

a shaped oval basin (restored);

ten teacups;

eleven teabowls;

eleven coffee cups;

thirty-one saucers;

crossed swords and dot marks in underglaze-blue, together with a

Hague coffee cup, circa 1770; and four Meissen teacups and one saucer, late 19th/early 20th century (81)

£1,000 - 1,500

€1,200 - 1,900

184



184

**A Meissen shaped oval basin, circa 1760**

Moulded with the '*Dulong*' pattern of gilt-edged cartouches flanked by scrolling flowers, painted with blue flower sprigs, the centre painted with colourful birds in a landscape vignette, gilt-edged rim, 30.3cm wide, crossed swords mark in underglaze-blue, impressed 54

£1,000 - 1,500

€1,200 - 1,900

Provenance:

John Bacchus Dykes (by family repute). John Bacchus Dykes was an English clergyman and hymnist, and composed over 300 hymns.

Exhibited:

Leeds, Old Cloth Hall, The Yorkshire Exhibition of Arts & Manufactures, 1875, no. 38 (according to paper label)

185



185

**A pair of Meissen oval dishes, circa 1750**

With moulded rim, outside decorated with large vegetables under a gilt trellis scalloped border, decorated with animals and birds on the rim, the well of the dishes with large radishes and onions, 33.5cm diam, crossed swords marks in underglaze-blue, impressed 54 and incised Z to both dishes, (2)

£2,000 - 3,000

€2,500 - 3,700



186

186

**A Meissen two-handled ecuelle, cover and stand, circa 1760**

Decorated with vignettes of Commedia dell'Arte characters and gallant figures in naturalistically rendered landscapes within gilt floral scrollwork cartouches, reserved on a yellow mosaic border, the rim of the stand with pierced panels of flower baskets and scrollwork, alternating with painted scenes of figures in landscapes, rosebud finial, 12cm high, the stand: 21 cm diam, crossed swords mark in underglaze-blue to both ecuelle and stand, impressed 22 to the stand (minute chip to finial) (3)

£7,000 - 9,000

€8,700 - 11,000



187

187

**A pair of Meissen chocolate beakers and saucers, circa 1750**

Each moulded with a border of flower petals around the footrim and wavy, gilt-edged rims, painted with flower sprigs and further scattered flowers, the beakers: 7cm high, crossed swords marks in underglaze-blue, impressed numerals (4)

£500 - 700

€620 - 870

188

**A Meissen dessert plate and a similar Berlin dessert plate, circa 1760-65**

The first of 'Brühl'sche Allerlei' pattern with a pierced, gilt-edged rim of flowers and trellis panels, the well painted with a flower spray and scattered flowers, the Berlin example similarly moulded and painted with flower sprigs including fruit, 25cm and 26.5cm diam., crossed swords mark in underglaze-blue and impressed letter and number, sceptre mark in underglaze-blue (rim of Meissen plate damaged, gilt rims worn) (2)

£1,000 - 1,500

€1,200 - 1,900



188



189



190



189

**A pair of Meissen dessert plates from a table service made for Frederick the Great, circa 1760**

Decorated with birds, fruit and flowers under a pierced basket weave border, 23.2cm, crossed swords marks in underglaze-blue and impressed 22 (2)

£1,500 - 2,000

€1,900 - 2,500

See Samuel Wittwer, *Friedrich der Große und das Meißener Porzellan*, in *Keramos* 208 (2010), pp. 17-80, for a detailed discussion of the porcelain ordered at the Meissen manufactory by Frederick the Great of Prussia. This service included a total of 120 dessert plates (of the small size) that were delivered in installments.

190

**A pair of Meissen plates from a service made for Frederick the Great, circa 1760**

Moulded with the *Marseille* pattern of trellis and floral cartouches with pendent flower swags, painted with fruit and flowers in the centre and bird vignettes alternating with fruit and flowers around the gilt-edged rim, 24cm, crossed swords marks in underglaze-blue, impressed 56 (2)

£1,500 - 2,000

€1,900 - 2,500

See footnote to preceding lot.

191 •

**A collection of books on ceramics**

List available upon request.

£400 - 600

€500 - 750

192

**A rare Marcolini Meissen table service, late 18th century**

Each piece painted with colourful floral sprays and scattered flowers, gilt dentil borders to the rims, the tureens and baskets modelled by J.C. Schoenheit with rams-head masks in two tones of gilding, comprising:

one large oval tureen, cover and stand;  
one medium oval tureen, cover and stand;  
two ice buckets, liners and covers;  
one large oval centrepiece basket on four paw feet;  
two oval baskets on flared feet;  
two monteiths;  
three bottle coolers;  
one small bottle cooler;  
one saucière;  
five ice cups and covers;  
three leaf-shaped dishes with branch handles;  
two leaf-shaped dishes;  
one square dish;  
two rhomboid dishes;  
three oval dishes in sizes (33.5cm-46cm);  
three circular dishes in sizes (30cm-38cm);  
two large triangular dishes;  
one medium triangular dish;  
two medium round dishes;  
nineteen plates;  
thirteen soup plates;  
sixteen pierced dessert plates,  
crossed swords marks, asterisk and dashes in underglaze-blue, impressed numerals, various painters' numerals, gilder's mark F. (some items chipped and some restored) (99)  
£20,000 - 30,000  
€25,000 - 37,000

Provenance:

The Earls of Swinton, Swinton House, Masham, Yorkshire, sold by Christie's on the premises, 20-21 October 1975, lot 323 (part);

With Kunsthandel Heide Hübner, Würzburg;

E.A. Titgemeyer Collection, Osnabrück, acquired from the above in 1976







193

193

A Nymphenburg figure of a putto as Saturn from the series of Ovidian Gods, late 18th century

Modelled by F.A. Bustelli, standing with his right foot resting on an open book by an hour-glass, holding a long-handled scythe, clad in yellow drapery with a purple strap, the grassy base modelled with puce-coloured scrolls, 10.5cm high, impressed shield mark on top of base (wing restuck)

£1,000 - 1,500

€1,200 - 1,900



194

194

A Nymphenburg figure of a putto as Pluto from the series of Ovidian Gods, circa 1775

Modelled by F.A. Bustelli, wearing a red-lined black cloak with gilt saw-tooth border, half concealing Cerberus to his left, the flat base moulded with gilt-edged scrolls, 10.6cm high, impressed shield mark and - to underside of base (chips)

£3,000 - 5,000

€3,700 - 6,200



195

**A Nymphenburg plate of 'Hofservice' type, circa 1765**

Probably painted by J. Zächenberger, with a large loose bouquet of flowers and insects including three butterflies, a beetle picked out in gilding and a caterpillar, the lobed border with single flowers under a band of rococo gilt foliage divided by pendant gilt dots on the ribs of the moulded border, the stepped rim with blue lines and gilt foliage scrolls, 25.6cm diam, impressed 3 to the base, £3,000 - 5,000, €3,700 - 6,200

For a discussion of the flower painter, Joseph Zächenberger, and the suggestion that this type of decoration was a service for the Electoral court, see A. Ziffer, *Nymphenburger Porzellan: Sammlung Bäuml* (1997), pp. 133f., and nos. 303-326 for similar examples in the Bäuml Collection.





196

**A rare Nymphenburg white chinoiserie figure, circa 1760**

Modelled by Franz Anton Bustelli, bowing, with his right hand held to his head, his left hand concealed under his cloak, his shaved head with a small pigtail in Chinese style, the base edged with scrollwork, *15cm high*, impressed shield mark on top of base, impressed 2 (small chip to corner of base and pigtail)

£25,000 - 35,000

€31,000 - 44,000

For a discussion of the series of Chinese figures modelled by Franz Anton Bustelli around 1757 as a table centrepiece, see A. Ziffer / K. Hantschmann, *Bustelli: Nymphenburger Porzellanfiguren des Rokoko* (2004), pp. 229f., and cat. no. 119, where other published examples of the model are listed.





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197

**Three small Fürstenberg plaques, circa 1770-80**

Each finely painted, in the manner of Pascha Weitsch, with a landscape scene depicting figures and buildings, the gilt-edged frames moulded with pierced scrollwork and flower sprigs at the corners, the frames pierced four times on the reverse, 11.5cm by 16cm, F marks in underglaze-blue to reverse edge of frames, incised i/G (some restoration) (3)

£2,000 - 3,000

€2,500 - 3,700

Two larger plaques decorated in a very similar style are illustrated by M. Meinz, *Die Tableaus der Fürstenberger-Porzellanmanufaktur*, Keramos 162 (October 1998), nos. 15 and 16.

198

**Two Fürstenberg plaques, circa 1760**

Each painted with a river or estuary scene, the gilt-edged moulded frames with pierced scrolls and flower sprigs at the corners, the reverse of the frames pierced four times for hanging or mounting, 14.9cm by 19.7cm, F marks in underglaze-blue to reverse edge of frames, incised Z, one with D.E. in iron-red to reverse (restoration to corners) (2)

£2,000 - 3,000

€2,500 - 3,700

For a comprehensive discussion of such Fürstenberg plaques, or *Tableaux*, see M. Meinz, *Die Tableaus der Fürstenberger-Porzellanmanufaktur*, Keramos 162 (October 1998), pp. 15-70.



198





199

**A very rare Fürstenberg samovar, cover and stand, circa 1770**

The ovoid body applied with two pink- and gilt-edged *rocaille* handles with flower terminals, finely painted on the front and back with a flower spray and smaller sprigs to the sides, gilt foliate scrollwork border to the rim, mounted with a gilt-metal tap shaped as a bird on a shield with pierced floral border, the flared stand moulded with pink- and gilt-edged *rocailles* and scrollwork enclosing three pierced floral trellis panels and one aperture at the front, above a bearded mask on each side, applied with trailing flower terminals, the flared cover painted with flower sprigs and a similar gilt scrollwork border and surmounted by a rosebud finial, 36.5cm high, F in underglaze-blue to stand, incised C.f on the base, the samovar with impressed 1 (finial restuck to cover and restored rim chip to cover, minor chips) (3)

£6,000 - 8,000

€7,500 - 10,000

Provenance:

E.A. Titgemeyer Collection, Osnabrück, acquired in 1970

Other published examples include a similar samovar and stand in the Herzog Anton Ulrich-Museum, published in *Weißes Gold aus Fürstenberg* (1989), no. 246; one formerly in the collection of the Berlin porcelain manufactory, published by Christian Scherer, *Das Fürstenberger Porzellan* (1909), ill. 101; one in a private collection published in Thomas Krueger (pub.), *Sammellust* (2010), p. 23, ill. 3; one with figural painting in the collection of the Kestner-Museum, Hannover, published by Schnorr von Carolsfeld/Köllmann, *Porzellan*, vol. I (1974), pl. 27; and one painted with classical medallions, circa 1775-80, in the Museum im Schloss of the Fürstenberg manufactory, published by Michael Unterberg, *Frühes Fürstenberger Porzellan* (2010), ill. 201.



200



201

200

**An Ansbach small teapot and cover, circa 1760-65**

Of squat shape applied with a gilt-edged handle and animal spout, each enclosed by gilt foliate scrollwork, further painted with a flower spray on each side and scattered leaves, all below a puce scale-ground border with wavy gilt edge and a formal gilt border around the rim, the cover similarly decorated with a gilt fruit knob, decorated with a puce scale pattern over a finely painted floral spray, the spout shaped as a fantasy animal, the double c-scroll handle picked out in gold, 6.8cm high, A in underglaze-blue (2)

**£1,000 - 1,500**

**€1,200 - 1,900**

Provenance:

E.A. Titgemeyer Collection, Osnabrück

201

**A rare Fulda cup, saucer and cover, circa 1780**

Painted with classical cameos set against a yellow dashed ground surrounded by laurel wreaths and flanked by gold torchères, the laurel wreath bound together with a pink ribbon, and resting on palm leaves mounted on an architectural slab, which is in turn ornamented with a swag of laurel leaves, all surrounded by a delicate gilt flower spray, the handle shaped as a double C-scroll, the domed cover with a simple knob finial, the cup 10 cm high, the saucer 13.5cm diam, FF and crown marks in underglaze-blue to cup and saucer, impressed IK to both (3)

**£2,000 - 3,000**

**€2,500 - 3,700**

Provenance:

John Bacchus Dykes (by family repute). John Bacchus Dykes was an English clergyman and hymnist, and composed over 300 hymns.

202

**A rare Ansbach figure of Juno, circa 1765**

Carrying a staff on her right shoulder, a peacock to her right side, wearing a small crown, turquoise-lined robes decorated with flower sprigs, the base with patches of green, 21.5cm, incised N:9 (left arm restored, staff restored)

**£800 - 1,200**

**€1,000 - 1,500**

Another example of this figure was in the Carl Jourdan Collection, Frankfurt a.M., sold by Lepke's Berlin, 1820 October 1910, lot 16.



202



203

203

**A Ludwigsburg figure emblematic of Air, circa 1770**

Standing on a base of clouds holding a bird in his left hand, wearing a black hat with red ribbon and feather, puce jacket and yellow breeches, the base shaded in puce and blue, 19.5cm high, crowned interlaced CC monogram in underglaze-blue (some restoration)

£1,000 - 1,200

€1,200 - 1,500

204

**A rare Ludwigsburg figure group, circa 1762-72**

Modelled as a tailor seated on a billy goat, a roll of fabric serving as a saddle cloth, two other rolls of fabric and a measuring stick below the goat, the man's goat trapping two women under its hooves, 20.5cm high, double C in underglaze-blue to the base, (the tailor's hands and one of the goat's horns restored)

£800 - 1,200

€1,000 - 1,500

For the model see H.D. Flach, *Ludwigsburger Porzellan* (1997), cat. no. 13, here described as '*Schneider Satire, Mann reitend*', modelled by Johann Jacob Louis, who was one of the factory's most productive modellers.



204

205

**A very rare Kloster Veilsdorf gilt-metal-mounted etui, circa 1768-69**

Modelled by Friedrich Wilhelm Döll, the cover terminating in a half-figure of Harlequin wearing a mask and chequered costume and holding a hat in his left hand and a letter in the right, with flower-decorated drapery around his waist above the purple scale ground, the etui with a similar ground edged with iron-red scrollwork hung with trailing flowers, 11.6cm

£2,000 - 3,000

€2,500 - 3,700

In September 1767, Friedrich Wilhelm Döll modelled a flask in the form of Harlequin, and in 1768-69, three etuis, of which two were modelled with Harlequin and the third with Harlequine. Two further etuis with Harlequine were modelled between 1770 and 1774 by Johann Caspar Pfränger and Johann Lorenz Rinck (see Ralf-Jürgen Sattler, 'Theater Figuren' von Kloster Veilsdorf, in R. Jansen (ed.), *Commedia dell'Arte* (2001), p. 88). The figure of Harlequin on this etui is similar in pose and colouring to the Kloster Veilsdorf figure of Harlequin modelled in 1764-65 by Wenzel Neu, after the engraving '*Arlechin, das lebendige Gemähde und lächrl. Cupido*', by Johann Balthasar Probst, after drawings by Johann Jacon Schübler, published in Augsburg in 1729 (see Sattler, *op. cit.*, p. 91).



205





206

206

**A Frankenthal coffee pot and cover, circa 1756-59, and a Ludwigsburg teapot and cover, circa 1770**

The pear-shaped coffee pot on three gilt-edged scroll feet, painted with a battle scene above elaborate coloured scrollwork embellished with flowers, the domed cover with a similar vignette depicting a soldier in a landscape; the teapot and cover with moulded borders of scrollwork panels, painted on each side by Philipp Jacob Ihle with an elegant couple in a landscape vignette, the cover with two miniature vignettes, the spout and handle embellished in gilding, 25.5cm and 11.5cm high, rampant lion mark in underglaze-blue and impressed PH to the coffee pot; the teapot with crowned interlaced CC monogram in underglaze-blue, painter's mark in manganese, - in iron-red, impressed A (handle of coffee pot restuck) (4)

£1,500 - 2,500

€1,900 - 3,100



207

207

**A Frankenthal harbour group, circa 1765, later decorated**

Modelled by Joh. Fr. Lück, the couple seated on the edge of a well below a rococo harbour embellished in gilding, pink and green, the gentleman holding a goblet, wearing a purple jacket, patterned waistcoat and black breeches, the lady wearing a dress with flowers and puce bodice and sleeves, the base modelled with pierced scrollwork edged in gilding, pink and green, 29cm high (minor damage and restoration, firing cracks to base)

£1,000 - 1,500

€1,200 - 1,900



208

208

**A Frankenthal oval dish from the Mannheim 'Hofservice', circa 1760**

Painted with a pair of fantasy birds standing in a naturalistic landscape surrounded by trees and bushes, four gilt-framed floral vignettes alternating with four panels of blue, white and gold 'Wittelsbach' chequers under a shaped gilt-edged rim, 32cm diam, crowned CT mark in underglaze-blue, incised L flanked by 2 and 2

£500 - 700

€620 - 870

Modelled as a replacement or addition to the Sèvres service decorated with *Mosaïque Oiseaux* made for the Mannheim Court, described by David Peters, *Sèvres Plates and Services of the 18th Century*, vol.I, p.150, and vol. II, p.321f.

The service was commissioned in 1760 by Etienne-François, Duc de Choiseul-Stainville, Minister of Foreign Affairs on behalf of Louis XV, to be presented to Carl Theodor of Sulzbach, Elector Palatine, ruler of the Rheinisch Palatinate and Upper Palatinate, and subsequently of Bavaria. The service was presented in 1760 at Mannheim by Gabriel d'Alesme, Minister Plenipotentiary of France to the Palatine, the gift was probably intended to promote friendship with the Elector during the Seven Years War.

A part of this service is in the Residenz in Munich and one plate is in the Bavarian National Museum. For a discussion of the relation of the Sèvres service and the Frankenthal additions to the service under Carl Theodor, see Daniela Antonin, *Im Zeichen der Diplomatie*, *Weltkunst*, May 2003, where she mentions that already in 1760, Carl Theodor

ordered the Frankenthal factory to copy some parts of the service. She alludes to a tureen, plate and a sugar box in the Kurpfälzischen Museum der Stadt Heidelberg, also illustrated by Carl-Ludwig Fuchs, 'Glanzvoller Tafelzier', *Weltkunst*, June 2006, p.74-77. Another small salt from the same service is in the Museum für Kunsthandwerk, Frankfurt, illustrated in their catalogue, *Deutsches Porzellans des 18. Jahrhunderts, Geschirr und Ziergerät*, p.162, cat.no.252. Two plates and aseau crénelé were sold at Christie's, London, 30 August 1980, lot 141 and 142. A larger charger from this service was offered in these rooms, 14 November 2007, lot 206.

209

**A rare Copenhagen leaf-shaped dish from the Flora Danica service, circa 1790-1803**

Painted with two mushrooms in the centre, the rim moulded with rectangular panels heightened in puce and gilding, alternating with gilt moulded buttons with painted mushrooms, within a gilt beaded border and the gilt saw-tooth rim, applied with a branch handle with flower terminals, the reverse inscribed in black 'f:1./ *Agaricus niteus.* / Fl: Dan: Tab: MLXVII./ F:18.', 24cm long, wave mark in underglaze-blue, incised Gi (some restoration to rim)

£5,000 - 7,000

€6,200 - 8,700

Another example of this shape with the same decoration and inscription is in the Danish Royal Collection, Christiansborg Palace (see *Das Flora Danica-Service 1790-1802*, exhibition catalogue, Schloss Charlottenburg, Berlin, 1999-2000, p. 144). Twenty-four such confectionary dishes (in two sizes) were delivered in 1803 of which twenty-two are in the Danish Royal Collection.



209



210

A rare Berlin solitaire in a fitted case, circa 1775

*Neuzierrat*, each piece painted with sprigs of roses beneath moulded gilt arches of scrollwork with pendent gilt lines entwined with foliage, enclosing a grey marbled ground around the rims, the handles and spouts embellished with gilt scrollwork, the covers with rosebud finials, comprising:

a teapot and cover;

a hot water jug and cover;

a milk jug and cover;

a sugar bowl and cover;

a teacup and saucer,

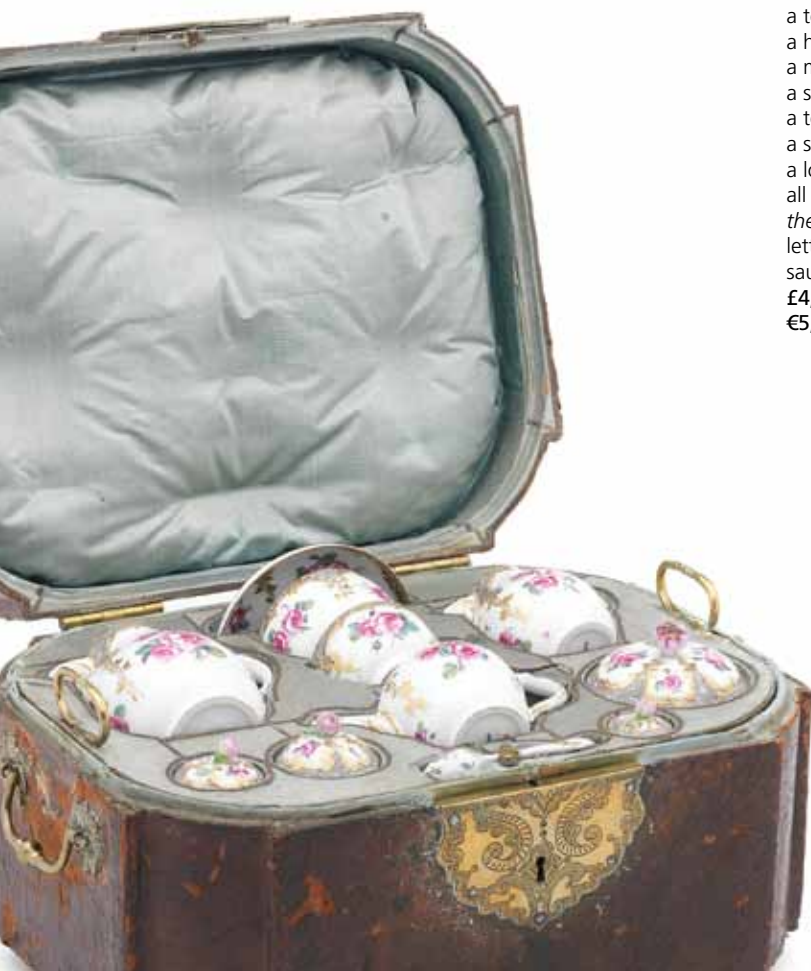
a spoon;

a lobed tray with pierced shell-moulded handles edged in puce,

all in a contemporary two-tier fitted leather case lined in pale-green silk, the tray: 37.1cm across, sceptre marks in underglaze-blue, impressed letters and numerals (haircrack to hot water jug, flat chip to rim of saucer) (12)

£4,000 - 6,000

€5,000 - 7,500









211

**A pair of Berlin green-ground pot-pourri vases and covers on plinths, circa 1803-13**

Each painted with flowers *en terrasse* above the gilt-edged green ground, applied with two tooled and partially burnished gilt lion masks, the necks moulded with a band decorated with gilt hieroglyphics around gilt-edged green-ground flutes, the pierced, green-ground cover with a gilt foliate and blue line border around the rim and gilt pinecone finial, the square plinths moulded with half-fluted, half-gadrooned bands, 28.5cm high overall, sceptre marks in underglaze-blue, painter's mark - in blue enamel, incised 34, II and triangle to the vases, incised XIII 39 to the plinths (edge of one cover restored) (6)

£1,500 - 2,000

€1,900 - 2,500



212

212

**A fine Vienna topographical soup plate, circa 1798**

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

£5,000 - 7,000

€6,200 - 8,700

Provenance:

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

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



213

213

**A Vienna cabinet plate by Joseph Nigg, circa 1824**

Painted by Joseph Nigg with a still-life depicting a flower bouquet in a vase resting on a marble ledge, foliage, drapery and trees in the distance, signed 'Nigg' lower left, the burnished gilt rim reserved with a tooled border of foliate scrollwork around the well, 24.4cm diam., shield mark in underglaze-blue, impressed date code 824 and 46, incised M (some tiny losses to gilding)

£5,000 - 8,000

€6,200 - 10,000

Josef Nigg (1782-1863) was one of the Vienna factory's most accomplished flower painters. He was active from 1800 to 1843, though his best work is considered to have been between 1820-40. With a handful of exceptions, he painted only flower still-lives, mostly of his own invention. See E. Sturm-Bednarczyk / C. Jobst, Viennese Porcelain of the Neo-Classical Period (2000), ills. 190-196 for flower compositions on plaques, and p. 173 for a similar cabinet plate.





214

214

A Vienna Sorgenthal period gold-ground part tea service, circa 1820

Reserved with bands of flowers including poppy, tulips, cornflower and narcissus, comprising a sugar bowl and cover on three caryatid supports, a milk jug, and two cups and a saucer, *the sugar bowl 17cm high*, shield mark in underglaze-blue to all items, one cup marked 818 for 1818, all the other items marked 820 for 1820 (6)

£1,200 - 1,500

€1,500 - 1,900



215

215

A Berlin coffee can and saucer, circa 1803-13

Decorated with cattle in a pastoral landscape, the saucer with the same type of animals drinking from a waterhole, the rim of the saucer decorated with a band of stylised tulips in gold against a burnished-red rim, *saucer 13cm diam*, sceptre mark in underglaze-blue, blue dash mark (2)

£2,500 - 3,500

€3,100 - 4,400



215A



216



217



217A

#### 215A

##### A Russian miniature tea service, circa 1850-1870

Dunashov factory, decorated with scattered flowers within elaborate gilt strapwork bands, comprising a teapot and cover, a sugar bowl and cover, a milk jug, two cups and two saucers, *teapot: 9cm high*, impressed factory mark 'DUNASHOV' in Cyrillic to the milk jug, sucrier and teapot (starcrack to base of teapot) (9)

£800 - 1,200

€1,000 - 1,500

See V. Popov, *Russian Porcelain: Private Factories*, Khudozhnik Leningrad (1980) catalogue 196 for a miniature teacup, saucer and milk jug by the same factory.

The manufactory was established in the first half of the 19th century by Zachar Andronovich Dunashov in Bronnitsy, located southeast of Moscow- producing porcelain from the 1830's until 1918.

#### 216

##### A Vienna cabinet cup and saucer, circa 1804

Painted by Anton Kothgasser with five cherubs' heads floating amongst purple clouds, two looking towards the rays of sunshine breaking through, one looking sideways, another with his eyes cast downwards and another looking out to the viewer with bright blue eyes, set in an octagonal gilt frame, the saucer and reverse of the cup decorated with an interlinking sharply serrated pattern in white and solid gold, the white parts with abstract foliate scrollwork, the gold band with an intricate scrollwork pattern between two red bands, *saucer: 13.5cm diam, cup 6cm high*, shield marks in underglaze-blue, both pieces with painter's number 96 in red, impressed date numerals 804 to both, the cup also impressed 47, the saucer 51 (two small chips to under-rim of the saucer) (2)

£3,000 - 4,000

€3,700 - 5,000

#### 217

##### A Vienna topographical cup and saucer, circa 1831

Decorated with a named view of the Ferdinandsbrücke in Vienna set in a tooled banded cartouche, the cup and saucer with a dense gold decoration and a band of ivy on the edge of the rim, *cup: 9cm including handle, saucer: 16cm diam*, the cup with impressed shield mark under the black title of the scene, various impressed numbers including the date number 831, painters number 79 or 19 in black, the saucer impressed shield mark and various faint impressed numbers as well as .55 in gold (some rubbing to the gilding) (2)

£1,000 - 1,200

€1,200 - 1,500

#### 217A

##### A Vienna topographical cup and saucer with a view of Budapest, circa 1835

Decorated with a large rectangular cartouche of officers and military with their consorts on a hillside overlooking the river and Buda and Pest, the title to the base of the cup reading 'Vue des villes Bude et Pesth' in black script, the view set in a gilt cartouche tooled with foliage, the cup and saucer both with solid gold decoration and with a band of ivy on the rims, *cup: 10cm including the handle, the saucer 16cm diam*, both with faint impressed shield mark, date numbers '835' and ii in gold, (some rubbing to the gilding, mainly on the saucer) (2)

£1,000 - 1,200

€1,200 - 1,500

The source of the painting comes from an engraving by Hyrtl Jacob (1799-1868), entitled *Ofen und Pest*, circa 1832



219



220



218

218

**A Mennecy silver-mounted snuff box and cover, circa 1750**

Modelled as a recumbent hound lying on a grassy naturalistic ground, her pup at her feet, the lid decorated with a moulded basketweave pattern, the inside with a flower bouquet of roses and tulips, later French mounts, 7cm diam (some typical rubbing to the enamel colours on the base)

£1,000 - 1,500

€1,200 - 1,900

219

**A St Cloud snuff box modelled as a fantastical animal, circa 1740**

Modelled reclining and looking over its right shoulder, its fur made up of fine dashes, the lid decorated with Kakiemon flowers and a large Chinoiserie figure on the inside of the lid, contemporary silver mount, 5.5cm diam, 4.5cm diam (minor rubbing)

£1,000 - 1,500

€1,200 - 1,900

220

**A St. Cloud silver-mounted snuff box, circa 1745**

In the form of a swan resting on reeds painted in red and green, its neck and head placed in between its wings, the cover decorated with vignettes of a seated Oriental and a pagoda on the outside, and flower sprigs on the inside, with contemporary silver mount, Paris, circa 1744-50, with discharge mark for Antoine Leschaudel, 7cm diam, 5.3cm high (three tight discoloured haircracks)

£1,200 - 1,800

€1,500 - 2,200





221

221

**A St Cloud snuffbox in the form of a lion, circa 1730**

Modelled as a lion reclining, with its cub at his feet, set in a silver mount, the base of the cover with a moulded single flower and a flower spray on the inside of the cover, *5.3cm diam, 5cm high*,

£2,000 - 2,500

€2,500 - 3,100

Provenance:

Acquired from Lukacs-Donath in 1978;

Collezione Procida Mirabelli di Lauro, Naples

222

**A St Cloud snuff box and cover in the shape of a lion, circa 1740**

The animal modelled reclining, its coat decorated with Kakiemon-style flowers, his face with a chocolate-brown tint, his nose, eyes and mouth picked out in red, the cover decorated with Kakiemon-style sprigs, the mid 18th century silver mount with French discharge marks, *7.5cm diam, 5cm high* (the lid broken)

£1,200 - 1,800

€1,500 - 2,200



222



225



224



223



223

**A St. Cloud silver-mounted figural snuff, circa 1750 box**

Modelled as a crouching Chinoiserie figure, dressed in a long kimono with scattered moulded and painted Oriental flowers, 19th century silver mount, 6cm diam, 5cm high

£1,200 - 1,800

€1,500 - 2,200

224

**A St. Cloud silver-mounted snuff box, circa 1745**

In the form of a seated pagoda figure with flowers moulded on his robes and on the cover, contemporary silver mounts with Paris charge and discharge marks for 1744-50, 6.5cm high

£1,500 - 2,000

€1,900 - 2,500

225

**A Mennecy snuff box and cover, circa 1740**

Modelled as a reclining shepherd, his staff by his side, wearing a floppy hat and long jacket over short breeches, laying on a naturalistic modelled ground with scattered flowers and grasses, the inside and outside of the cover with flowers and plants sprouting from the ground, with silver-gilt mounts, Paris discharge marks for 1738-44 7.5cm diam, 6.5cm high,

£1,500 - 2,000

€1,900 - 2,500

Provenance:

Anon. sale, Sotheby's London, 15 January 1959, lot 155



226

226

**A Vincennes bleu-lapis-ground large cup (gobelet à la Reine), circa 1750-52**

Reserved with a shaped cartouche with gilt decoration of two birds in a landscape vignette, the gilt foliate scrollwork cartouche with 'bat wings' at the sides, the blue ground embellished with gilding below the dentil rim, the handle embellished in gilding, 8.2cm high, interlaced LL monogram in blue, incised f

£2,000 - 3,000

€2,500 - 3,700

227

**A Sèvres teapot and cover, circa 1761**

*Théière 'Calabre'*, the neck with a green-ground arched band edged with gilt foliate scrolls and wreaths, finely painted by Cornailles with pendent flower swags and trailing flowers around the spout, a tent-like green-ground border around the footrim edged with gilt foliage, the cover similarly decorated with a flower finial, 11.5cm high, interlaced LL monogram enclosing date letter I and painter's mark in blue, incised d (2)

£3,500 - 4,500

€4,400 - 5,600

Provenance:

Hugh Burton-Jones, acquired in the 1930s or 1940s;  
Thence by descent to his daughter, Mrs. K. Gifford-Scott;  
Property of the Executors of the Late Mrs. K. Gifford-Scott, sold by  
Sotheby's London, 12 June 1984, lot 185;  
With Michele Beiny, New York;  
The Mingledorff-Mitchell Collection

From a déjeuner of which part is in the Museo Quirinale, Rome. Antoine-Toussaint Cornailles is recorded as a flower painter and gilder at Sèvres between 1755 and 1800.



227





229



228



230

228

**A Sevres two-handled cup, cover and stand, circa 1771**

Decorated with five flower head medallions against a red-brick ground between bands of blue and pink stripes entwined with gilt foliage, a laurel leaf festoon hanging from the bands, the cup and cover with the same decoration, *cup: 14cm high, saucer 18.5cm diam*, both with interlaced LL monogram enclosing date letter R over painter's letter B, both incised 'da' (one handle and finial restored) (3)

£1,500 - 2,000

€1,900 - 2,500

229

**A Sevres plate, circa 1773**

*Assiette à palmes*, painted by Pierre-Antoine Méreaud with a floral wreath in the centre, the lobed rim with blue-ground panels with alternating gilt trellis patterns and floral wreaths hung from moulded and gilt scrolls, *24.5cm diam.*, interlaced LL monogram enclosing date letter u and painter's mark S in blue, incised marks

£1,000 - 1,500

€1,200 - 1,900

Provenance:

With The Antique Porcelain Company, New York;  
Charles-Otto-Ziesenis Collection, Christie's Paris, 6 December 2001, lot 215

Probably ordered as a supplement to a service of 1761.

230

**A Sevres sugar pot and cover, circa 1770**

*Pot à sucre Hebert*, painted with purple and blue seeded bands reserved with a band of floral scrollwork around circular puce-ground medallions with gilt foliate borders around a foliate motif and triangular blue-ground panels with gilding, edged with fruiting foliate swags, gilt flower finial gilt-edged rims, *8.7cm high* (2)

£1,000 - 1,500

€1,200 - 1,900



231

231

**A pair of Sèvres blue-ground orange tubs, circa 1783**

Decorated with oval cartouches enclosing large flower bouquets alternating with floral and gold initials 'NM' under a wreath of roses, the ribs with gilt foliate scrollwork, set on four oval feet, each corner with a cone shaped finial, 15cm high, interlaced LL monograms enclosing date letters ff, painters mark pq (possibly for Pecquery) (restored) (2)

£3,000 - 5,000

€3,700 - 6,200

See David Peters, *Sèvres Plates and Services of the 18th Century* (2005), p. 65, for the painter's mark.

232

**A pair of Sèvres plates, circa 1771**

Painted by Denis Levé, with scattered sprays of mixed flowers, enclosed by an apple green border, reserving three cartouches of flowers joined by gilt garlands, 24.1cm diam, interlaced LL monogram enclosing date letter S, painter's mark in blue, incised CT to one, incised L to the other (2)

£1,500 - 2,000

€1,900 - 2,500

These plates are part of an as yet unidentified service similar to the one delivered in 1763 to Henri-Léonard-Jean-Baptiste Bertin. David Peters has suggested that the 1771 green-ground service could be among the services delivered that year to the Paris marchand-mercier Simon-Philippe Poirier (see D. Peters, *Sèvres Plates and Services of the Eighteenth Century*, vol.II (2005), 71-8, p. 468 for a list of other recorded pieces from the same service). A bottle-cooler (*seau à demi-bouteille*) from this service was sold in these Rooms, 13 May 2009, lot 237.



232



233



234



235

233

**A Sèvres coffee can and saucer, circa 1790**

*Gobelet 'litron' et soucoupe*, of the first size, painted by Charles-Antoine Didier, with medallions of classical scenes, reserved on a purple ground framed by elaborate gilt scrollwork borders, titles to the bases in underglaze-blue, the cup 'Pryame, et Thisbe', the saucer 'Cadmus et hermione (sic) Mètamorphosès en Serpens.', the cup 7.5cm high, the saucer 14.8cm diam, interlaced LL monogram enclosing date letters, painter's mark of double barred cross in blue enamel, various paper collector labels, (retouching of the gilding on rim and footrim) (2)

£1,000 - 1,500

€1,200 - 1,900

The scene on the saucer - Cadmus and Hermione turned into snakes - is possibly based on a woodcut by Bernard Solomon. A print of the same composition was used in 1564 in a German publication of Ovid's *Metamorphoses*. Solomon's woodcuts can be found in at least three other French publications. The source for the scene on the coffee can depicting Pyramus and Thisbe features several times in 17th century paintings, all based on famous prints of the *Metamorphosis* by Sébastien Le Clerc, which were published in the late 17th century.

The mythological scenes were painted by Charles-Antoine Didier (père), who is recorded as a painter of figures, birds and animals between 1787-1800, 1806-07 and 1823-25 (D. Peters, *Sèvres Plates and Services of the Eighteenth Century* (2005), p.36).

234

**A rare Tournai saucer from the Duc d'Orléans service, circa 1787**

Decorated by J.G.J. Mayer after the ornithological books by Georges-Louis Leclerc, Comte de Buffon, with a large medallion of an exotic bird perched on a branch before a stretching landscape, framed by three small oval medallions enclosing insects, reserved upon a blue band set with gilt floral festoons, the names of the bird in black script to the base, *la grive brune des indes*, 14cm diam (crack to rim, rubbing to the gilding)

£1,000 - 1,500

€1,200 - 1,900

In 1787 the Tournai factory received an order for a service for Philippe-Joseph, Duc d'Orléans (1747-93). It is not known whether the entire service was delivered to the Palais-Royale in Chantilly, but it is certain that not all pieces were delivered in 1791. This extensive service comprised a total of 1593 pieces, of which 594 were sold to the Prince of Wales through the dealer Robert Fogg, recorded in two invoices dated 18 July 1803 and 9 October 1806 (See: L. Delplace, *Considérations sur les porcelains de Tournai* (1970), pp. 256-259). More pieces were certainly delivered, as there are more examples of some shapes in the Royal Collection than mentioned on the invoices of 1806 and 1809. Only 565 pieces of the service survive in the Royal Collection, which leaves 29 pieces unaccounted for, which might have been disposed of as gifts. (C. Dumortier/ P. Habetts, *Porcelaines de Tournai: Le Service d'Orleans* (2004)).

There were two different shapes of cups or *gobelet litrons* made for the service, each in four different sizes, all after the Sèvres models. A similar saucer of the same size was sold in these rooms, 15 November 2006, lot 165. A cup and saucer of a smaller size were more recently sold in these Rooms on 8 December 2010, lot 152, where also two plates from the service sold (lots 153 and 154).

235

**A Sèvres teacup and saucer, circa 1792**

Decorated with a renaissance-style polychrome strapwork alternated by two yellow vignettes of flowerbaskets and two medallions of classical vases, all between two green bands with floral festoons, the cup with the same decoration, cup 5cm high, saucer 12.3cm diam, both with interlaced LL monogram enclosing the date letter oo over painters mark D.T., LG in gold, the saucer incised '46' (2)

£1,000 - 1,500

€1,200 - 1,900





236

236

**A Sèvres yellow-ground two-handled botanical cup and saucer, circa 1793-1800**

*Goblet Etrusque et sa soucoupe*, decorated with purple renaissance strap work and flower festoons picked out in gold, the central medallion on the saucer and two medallions on the cup enclosing botanical specimens, the saucer inscribed to the base *Roses*, the cup with *Saponaire* and *altéa cup*: 7.8cm high, saucer: 18cm diam, the cup with interlaced 'FR' and P7 under Sèvres in blue, painter's mark for Pierre le jeune, gilder's mark for Prevost, incised 44 (small chip to the inner edge of the cup) (2)

£2,000 - 3,000

€2,500 - 3,700

Provenance:

Collection Docteur R., Anon. sale, Ader Tajan, Paris, 29 June 1994, lot 103;

Christie's New York, 18 October 2002, lot 411

For a discussion of the shape, inspired by Etruscan pottery and originally conceived by Louis-Simon Boizot for Marie-Antoinette's fantasy diary at Rambouillet, see Linda H. Roth and Clare Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum*, The J. Pierpont Morgan Collection (2000) cat. no. 119.

Jean-Jacques Pierre, le jeune is recorded at Sèvres between 1763-1800 working as painter specialising in flowers and patterns, Henri-Martin Prevost is recorded at Sèvres between 1757-1797, working as a gilder.

Saponaire is a plant used by farmers as a natural soap, it secretes a foamy substance. Altéa is part of the hibiscus family.

237

**A pair of Sèvres biscuit plaques of Marie Antoinette and Louis XVI, circa 1780**

Modelled after the original portraits by Louis-Simon Boizot, in the white, he facing sinister, she dexter, in a late 19th century frame, she 7cm, he 6.3cm (2)

£500 - 700

€620 - 870

Aileen Dawson, a catalogue of French Porcelain in the British Museum (1994), p.194f., notes that in 1774 Tristant *le jeune* was paid 4 sous apiece for a total of 1274  *médaillons du Roy et de la Reine* , and for the model of the same subjects  *pour Bague* . The medallions here offered seem closely related to the portrait busts made by Louis-Simon Boizot in 1788, of which a pair can be found in the Victoria and Albert Museum (C.367-1983) and could perhaps be related to this period.



237



239



238



240

238 \*

A Sèvres plate from the 'Service Marly rouge', circa 1809

Decorated with a purple and yellow butterfly against a pale-blue ground in the centre, within a floral wreath reserved on a burnished gilt band, the rim with a gilt foliate border within lines on a red ground, 24cm diam., 'M.Imp.le/ de Sevres/ 1809' stencilled in iron-red, traces of gilt marks, incised S and 8 (restored starcrack)

£10,000 - 15,000

€12,000 - 19,000

From a service made for Napoléon I that was delivered to Fontainebleau Castle in October 1809, shortly before the emperor arrived for a one-month stay. For a discussion of the service, which included 180 plates, see Perrin Khelissa 2007, cat. no. 64. Other examples are illustrated by Wittwer 2007, pp. 254ff., and Nouvel-Kammerer 2008, p. 262, cat. no. 165. Two other plates from the service were sold in these Rooms, 3 December 2008, lots 371 and 372, the first of which was acquired by the Chateau de Fontainebleau. Another plate was sold in these Rooms on 25 May 2011, lot 363.

239 \*

A Sèvres plate from the 'Service Marly rouge', circa 1809

*En suite* with the previous lot, with a brown and yellow butterfly in the centre, 24cm diam., 'M.Imp.le/ de Sevres/ 1809' stencilled in iron-red, traces of gilt marks, incised S and 8 (restored rim chip)

£8,000 - 12,000

€10,000 - 15,000

240 \*

A Sèvres plate from the 'Service Marly rouge', circa 1809

*En suite* with the preceding lots, painted with a red butterfly in the centre, 23.8cm diam., gilt marks gy and BT, incised S and 6 (minor losses to gilding on rim)

£15,000 - 20,000

€19,000 - 25,000





241

**A pair of documentary Sèvres blue-ground topographical ice pails (glacières "Vase B") from the Service des petites vues de France ordered by King Louis Philippe, dated 1830**

Painted by Jean-Baptiste Gabriel Langlacé, with circular landscape panels depicting views of 'Château de Neuilly' and 'Le Palais Royal' reserved on a blue ground with formal gilt and platinum scrollwork borders, the reverse with neo-classical cornucopia of fruits and vegetables surrounded by a stiff oakleaf wreath, the scroll handles with an allegorical head of Nereus at the terminal, both vases mounded on contemporary square ormolu plinths, 32.5cm high, the icepail with a view of Château de Neuilly with printed fleur de lys, 'Sèvres' and date mark (18)30, AB. in gold, the pail with a view of the Palais Royale apparently unmarked, (restoration to one handle and both rims) (2)

£8,000 - 12,000

€10,000 - 15,000

For a comprehensive list of this service see 'Les Grands Services de Sèvres', Musée National de Ceramique, Sèvres, exhibition catalogue, 25 May to 29 July 1951, no. 30, pp. 51f. Here is listed the "*Service des petites vues de France pour le palais des Tuileries, Pâte dure avec un Fond bleu agate, Frise de palmettes en or bruni à plat. Paysages peints en couleurs*". The ice pails are the only two created for this dessert service ordered by Louis Philippe for use at the Tuileries Palace. Several deliveries were made during his reign, the first on 9 May 1833 (including 133 pieces at a total value of 18.160 francs) including "*2 Glacières forme AB*" at a cost of 1.100 francs, by far the most expensive pieces in the service. The larger part of the service was painted by Langlacé, the remaining items were painted by Lebel and Develly. The gilding of the trophies and ornaments on the rim and reverse were executed by Boullemier aîné, Moyez and Vaubertrand. They are listed in the Sèvres archives under Vbb8 fo 95 vo.

Jean-Baptiste Gabriel Langlacé (Paris, 1786-Versailles, 1864) was one of the main painters at the Sèvres factory from 1807-1844. He also had a career as an art painter, and took part in the Paris Salons between 1817-1845. He was involved in the decoration of a large gift of a Chinoiserie cabinet by Napoleon III to the King of Sweden.

The Tuileries Palace became the Royal residence during the Bourbon Restoration from 1814-1830. King Louis Philippe I took up residence in the Palace in 1848. The Palace was destroyed in 1871 during the Paris Commune, and now serves as a public park just behind the Musée du Louvre.











242



243

242

**A pair of large Sèvres blue-ground bottle vases, circa 1886**

Of Islamic shape, the bulbous body continuing in a knopped narrow flaring neck, decorated with gilt strapwork and stylised flowers in heightened relief against a vivid blue ground, 53.5cm, red factory stamp and year mark 86 for 1886, oval mark with S.85 in underglaze-blue for the year of manufacture, various incised numbers and LG over a dash in gold for the painter (2)

£2,000 - 3,000

€2,500 - 3,700

The form of these vases is recorded in the Sèvres Archives from 1874 as 'Vase Bouteille Persanne', the shape was based on a Persian metal prototype.

A white-glazed vase of this form is in the collection of the Victoria and Albert Museum, London. A blue-ground example with gilded bands and flowers is in the Musée des Beaux-Arts in Quimper, and there are several at the Musée d'Orsay in Paris, one with a blue ground, another with a green ground, decorated with flowers and diaper patterns.

Another pair of vases of the same shape was sold in these Rooms, 7 Dec 2011, lot 297.

243

**A Sèvres blue-ground bottle vase, circa 1878**

*En suite* with the previous lot, of Islamic shape, the bulbous body continuing in a knopped narrow flaring neck, decorated with elaborate lapis lazuli imitation picked out in gilding, gilt metal mounts around the knob, 55cm high, factory mark in red stamped to the base, the numbers 78 for 1878, painters mark A.L. to the inside of the footrim, various incised marks (mounted as a lamp, pierced for wiring through the base and the side of the foot)

£1,000 - 1,500

€1,200 - 1,900

244

**A Meissen elephant group, second half 19th century**

Modelled with three Classical soldiers in a howdah on the back of an elephant with a purple saddle-cloth with puce scrollwork and a jewelled centre, a driver seated on the elephant's head, mounted on an elaborate grassy and rockwork base with encrusted flowers, edged with foliate scrollwork, 38cm high, both parts with crossed swords mark in underglaze-blue, the elephant part with a single cancellation mark, the howdah part with incised 'No. 16' and '2' (some damage and restoration) (2)

£1,500 - 2,000

€1,900 - 2,500

For the model see John Sandon, *Meissen Porcelain* (2010), p. 79; another example of this group was sold in these Rooms, 25 May 2011 lot 391.



244

245

A Meissen yellow-ground topographical chamber-stick, second half 19th century

Moulded with gilt-edged scrollwork and raised on three scroll feet, reserved with a view of Dresden, titled in black on the base, within a gilt scrollwork cartouche and two smaller cartouches with flowers, fine gilt scrollwork borders, 20.5cm across, crossed swords mark in underglaze-blue, incised model number A.86, painter's numeral 20

£600 - 800

€750 - 1,000



245

246

A Meissen gilt-metal-mounted casket, second half 19th century

In Doccia style, the sides and top with moulded and coloured classical scenes and borders of gilt scrolling foliage, 29.5cm across; 18cm high, crossed swords mark in underglaze-blue, impressed 20 and 168

£1,500 - 2,000

€1,900 - 2,500



246





247



248



249

247

**Two Meissen monkey band figures, 19th century**

The cellist wearing a green tricorne, white jacket, purple waistcoat and yellow breeches, the bassoon player wearing a soft hat with feathers, green jacket, yellow waistcoat and blue breeches, scroll-edged bases, *12cm and 14cm high*, crossed swords mark in blue to bassoon player (both damaged and restored) (2)

£3,000 - 4,000

€3,700 - 5,000

248

**Two Meissen figural salts, early 19th century**

Each modelled with three children around a large shell-shaped salt, one seated on a net with fish and a bucket of fish behind him, the other flanking the salt, the rectangular base raised on four circular feet, moulded with formal borders heightened in puce and gilding and a scroll motif on the front and back, *14cm high*, crossed swords marks in underglaze-blue, one with asterisk and II, the other with I, the second with impressed model number D.84., the first with painter's mark (one foot restored, tiny chips) (2)

£2,000 - 3,000

€2,500 - 3,700

249

**A large Meissen figural group of the Seasons, circa 1860-80**

Modelled in the round with figures in various pursuits including a couple drinking wine, she holding a plate of food, and a couple playing the hurdy-gurdy and the bagpipes, a couple in front of them dancing, a dog looking up to the musicians, all placed around a central tree, *51cm high*, crossed swords mark in underglaze-blue, incised model number D96 and impressed 78 (losses and repairs to extremities, dancing man broken off from the base and cleanly re-stuck) (2)

£1,500 - 2,000

€1,900 - 2,500



250

**A rare and large pair of Meissen sphinxes, circa 1855-65**

Modelled by Ernst August Leuteritz, each recumbent facing left and right, respectively, their lioness's bodies covered in a puce, gilt-edged tasseled saddle cloth, wearing a gilt-edged mantle surmounted by a tiara moulded with a gilt flowerhead on a blue ground, the fur heightened in shades of brown, 58cm long; 44cm high, crossed swords marks in blue (minor restoration) (2)

£12,000 - 18,000

€15,000 - 22,000

Literature:

S. & T. Bergmann, *The Art of Meissen Figures* (2010), cat. nos. 2 & 3

Modelled by Leuteritz in 1855 after the models by Johann Gottlieb Kirchner of 1732.





251



252



253

251

**A pair of Meissen figural candelabra, circa 1870**

Modelled by Ernst August Leuteritz as a lady playing the recorder and a gentleman playing the bagpipes, a sheep and dog at their feet, fitted each with a three-arm candle-holder modelled as flower encrusted branches, the rococo bases in pink and green picked out in gold, 51cm high, crossed swords in underglaze-blue, double cancellation marks, she with incised model number F156, impressed 70 and painted 12 in iron red, he with incised model number F155 and 12 in iron red (one tree broken and restored, one sconce broken off and restored, various chips and losses to the extremities) (4)

£2,000 - 3,000

€2,500 - 3,700

252

**A Meissen figural centrepiece, late 19th century**

Modelled with a scantily clad nymph reclining on a tree-stump, attended by three putti holding flowers around a pot pourri vase and cover on rockwork, moulded with pink gadroons and cartouches painted with flowers, applied with branch handles and flowers, the pierced cover shaded in pink and embellished in gilding, 34.5cm high, crossed swords mark in underglaze-blue, incised model number 994., impressed 143, painter's number 7 (minor repair) (2)

£2,500 - 3,500

€3,100 - 4,400

253

**A Meissen blue-ground cabinet plate, late 19th century**

Finely painted in the centre after Francois Boucher with a scene depicting Mars and Venus, titled in black on the reverse 'Mars und Venus, / nach F. Boucher.', within a finely tooled floral border in two tones of gilding and a scrollwork border around the well, the rim with a pierced and gilt border of leaves within overlapping ovals, 23cm diam., crossed swords mark in underglaze-blue, impressed numerals

£1,400 - 1,800

€1,700 - 2,200





254



254

**Two Meissen figures of Cupid, circa 1880**

Modelled by Heinrich Schwabe, the winged figures holding a slipper and marriage contract, and skewering two flaming hearts, respectively, a quiver at their feet, on circular, gilt-edged plinths, 28.5cm and 27.5cm high, crossed swords marks in blue (partially erased), incised model numbers M114 and M116, impressed numerals and letter, painter's numbers 66 and 31 (2)

£3,000 - 5,000

€3,700 - 6,200

255

**A pair of Meissen busts of children allegorical of the seasons, circa 1880**

Modelled by Heinrich Schwabe, one as Summer, wearing a pale-green hat with moulded flowers including a poppy and a wheat shaft, the other as Autumn, wearing a fur wrap, with a vine wreath in his hair and hanging over his shoulder, 28.5cm and 26cm high, crossed swords and dash in underglaze-blue, incised model numbers K176 and K177, impressed 124, 144 and 88 (very minor losses to the encrusted flower petals) (2)

£1,500 - 2,000

€1,900 - 2,500



255



256



256

**Two Meissen large figures, circa 1880**

Each modelled seated on a high plinth, holding long candle holders (now missing) formed of leaves, the bases on four scroll feet decorated with encrusted flowers, 42.5cm high, incised 410, impressed 66 and 50, 14 in iron red (arms and sconces missing, chips to extremities) (2)

£1,200 - 1,800

€1,500 - 2,200

257

**A Meissen group of the capture of a nymph, early 20th century**

Modelled by Paul Helmig as a triton attended by a child drawing in a nymph with a large net, 37.5cm across, crossed swords mark in underglaze-blue, incised model number T53., impressed 147

£2,000 - 3,000

€2,500 - 3,700

Modelled in 1902; for another example, see *The Art of Meissen Figures* (2010), no. 340.



257



258

258

**A pair of Meissen hexagonal vases and covers, circa 1970**

Painted in Kakiemon style with flowers issuing from stylised rockwork and butterflies and insects, the covers painted with similar flowers and the finials tipped in gilding, gilt-edged rims, 44cm high, crossed swords marks in underglaze-blue, incised Q165, indistinct impressed marks, painters' numerals in black (4)

£2,500 - 3,000

€3,100 - 3,700

259

**A Meissen vase and cover, circa 1973**

Of ovoid form with a flared foot, painted in Kakiemon style with flowering plants issuing from bamboo and stylised rockwork, with a bird to one side, two in flight on the reverse, and butterflies, the neck with a gilt border, the domed cover similarly decorated, 50cm high, crossed swords mark and - in underglaze-blue, painter's marks 560c and 5 in iron-red, impressed 11 and 81 and date code omega (2)

£1,500 - 2,000

€1,900 - 2,500



259





260

260

**A Meissen plaque, second half 19th century**

Rectangular, painted with the Penitent Magdalene after Batoni, the reclining figure robed in blue, reading from an open book resting on a skull, 18.5cm x 27cm, crossed swords mark in underglaze-blue, framed

£2,500 - 3,500

€3,100 - 4,400

The original 1742 painting by Pompeo Batoni (1708–1787) entered the Royal Saxon collections in the 1750s. Painters at Meissen were particularly encouraged to copy works in the Dresden Gallery. Batoni's oil painting was destroyed during the destruction of Dresden in the Second World War.



261

261

**A Meissen rectangular plaque, second half 19th century**

Finely painted with a scene of 'The Old Schoolmaster' after Gerrit Dou, 18.7cm x 16.8cm, crossed swords mark in blue

£2,000 - 3,000

€2,500 - 3,700

After the painting by Gerrit Dou of 1671 in the Gemäldegalerie Alte Meister, Dresden.



262

262

**A framed large rectangular porcelain plaque, late 19th century**

Painted by Friedrich Sturm after Adriaen van der Werff (1659-1722), 'The Boy Jesus in Tempel', signed l.l. 'F. Sturm/ München', 47.5cm x 39cm (excluding frame); 63cm x 54.3cm (frame) (restored)

£1,500 - 2,000

€1,900 - 2,500

## 19th Century Glass & Paperweights





263

**An impressive pair of French glass vases, circa 1860-70**

Of slender amphora shape with flared faceted necks and spreading feet, intaglio-engraved with figures of maidens, one holding a young owl and a single flower, the other holding aloft a flaming torch, the figures flanked by intricate scrollwork linked by jewelled festoons, various formal borders, 42.5cm high (2)

£1,500 - 2,000

€1,900 - 2,500

The images are taken from Raphael's Hours of the Day and Night frescoes in the Vatican. The First Hour of Day carries a torch to waken the sleepers and a bouquet of roses with which she daily adorns the southern gate of heaven. The First Hour of Night bears in one hand the sleep-inducing poppyheads, in the other an owl, guardian of the night.

264

No lot





265



265

**A pair of ormolu-mounted cut glass vases in Empire style, 19th century**

Of campana shape on tall pedestals entirely cut with fine diamond or pineapple cutting, the necks faceted, mounted in ormolu with swan handles and raised on wide square bases embossed with victory wreath: at the corners, *39cm high* (2)

£800 - 1,200

€1,000 - 1,500

266

**A pair of French opaline vases, mid 19th century**

Of plain baluster shape, enamelled in colours with scattered individual garden flowers alternating with bright gilded sprigs, further gilding and turquoise enamel lines around the waisted necks, *30cm high* (2)

£1,200 - 1,800

€1,500 - 2,200



266





268



267

267

**Two pairs of French laccinio vases, mid 19th century**

One pair of large size with trumpet shaped bowls striped in bright blue with fine white spiral threads in between, on later gilt metal bases in Chinese taste, *38cm high*, the smaller pair in pink and white spiral laccinio, with wavy rims and bulbous bases, *26.5cm high* (one pink vase with minor rim chip) (4)

£2,000 - 2,500

€2,500 - 3,100

268

**A pair of Venetian glass claret jugs, circa 1890**

Attributed to Salviati & Co., one in ruby glass, the other clear, the faceted tapering bodies heavily enamelled and gilded with scrollwork ornament and embossed mayflowers, violets and lily-of-the-valley, with gilt metal mounts, handles and hinged covers, *29.5cm high overall* (2)

£1,200 - 1,500

€1,500 - 1,900

269

**A Moser gilt and enamelled bowl and stand, circa 1890**

In pale amber glass, the bowl of triangular section with dimpled moulding, the stand plain circular, elaborately enamelled all over with branches of coloured fern leaves and a variety of fanciful winged insects, also applied in relief with jewel-like berries, *the stand 17.6cm diam* (some jewels lacking) (2)

£1,000 - 1,500

€1,200 - 1,900



269



270

270

**Four Clichy paperweights, mid 19th century**

Comprising a large 'swirl' weight with pink, green and white staves radiating from a central blue and white cross cane, 8.2cm diam, 4.9cm high, a colour-ground patterned weight with roses and other canes on a turquoise-blue ground, 6.7cm diam, 4.3cm high, and two miniature patterned weights, both containing well-formed 'Clichy Roses', 4.6cm diam, 3.4cm and 4.0cm high (some minor bruises and abrasions) (4)

£1,200 - 1,500

€1,500 - 1,900



271

271

**A Clichy pansy paperweight, circa 1850**

The full-blown purple and yellow flower on a stem with four leaves and a separate stem sporting a pointed bud, 6.4cm diam, 4.5cm high

£1,000 - 1,200

€1,200 - 1,500

272

**A Clichy red and white barber's pole paperweight, mid 19th century**

Set with a spaced arrangement of seventeen coggled and pastry-mould canes of widely varying size, set among lengths of red-and-white barber's pole forming a cobweb pattern, on a ground of white latticinio cable, 6.7cm diam, 4.9cm high (some surface abrasion)

£600 - 800

€750 - 1,000



272

For a very similar example see Geraldine Casper, *Glass Paperweights of the Bergstrom-Mahler Museum* (1989), pl.25, fig. 477

273

**A rare Clichy stylised flower paperweight, circa 1850**

The five-petal pink flower with yellow stamens and several leaves, 7.1cm diam, 5cm high (some bruising to the edge of the base)

£800 - 1,200

€1,000 - 1,500



273

A Clichy flower paperweight of similar inspiration was sold at Sotheby's, 18 December 2002, lot 214





274

274

**Two good French paperweights, mid 19th century**

Comprising a St Louis crown weight formed of lengths of twisted red and green ribbon alternating with white laticinio cable, radiating from a single composite cane placed in the centre, 6.7cm diam, 4.4cm diam, and a large Clichy spaced millefiori weight on 'chequer' ground, the evenly-spaced canes of varying size including a central Clichy Rose, the ground with lengths of white laticinio cable set at right angles, 8.2cm diam, 6.1cm high (2)

£1,200 - 1,500

€1,500 - 1,900

275

**A rare Baccarat coloured sulphide paperweight, mid 19th century**

The convolvulus sprig with an open flower together with a bud and two leaves, in foil picked out in scarlet and green, with a star-cut base, 6.3cm diam, 4.5cm high

£1,000 - 1,200

€1,200 - 1,500

Provenance:

The Paul Jokelson Collection.



275



276

**A fine and very rare Clichy flat bouquet paperweight, mid 19th century**

A tiny pink ribbon uniting the stalks of a floral bouquet set with a pink 'Clichy Rose' and a similar closed bud, a purple and yellow pansy also with a closed bud, and two thistles, all on a bed of appropriate leaves, 7.3cm diam, 5.4cm high (minor surface wear)

£15,000 - 20,000

€19,000 - 25,000

This distinctive bouquet paperweight features a curious arrangement of flowers that clearly proved popular at the time, for a number of very similar Clichy weights were created. The rose and the thistles presumably represent the union of England and Scotland, while the pansy is usually taken to be a symbol of love. It has been suggested that in the present grouping the Pansy also represents France and this paperweight may have been created during the Crimean War when Britain and France were allies.

A very similar example, from the Collection of the late Baroness de Bellet, was sold in these Rooms, 19 May 2010, lot 21. A further example is in the Art Institute of Chicago. See the catalogue by Geraldine Casper, *Glass Paperweights* (1991), p.62, no.51. Another is illustrated by John Sandon, *Antique Glass* (2003), p.120. See also the example sold in these rooms 19 May 2012, lot 21. An example on a latticino ground was sold at Sotheby's, 17 December 2003, lot 240.





277



278

277

**A Baccarat flower paperweight, a St. Louis scrambled weight and a St. Louis hand cooler, mid 19th century**

The Baccarat weight set with a formal primrose with six red and white petals and a stardust centre, on a stem with thirteen bright green leaves, star-cut base, 6.5cm diam, 4.2cm high, a scrambled weight set with a chequer arrangement of mostly incomplete canes, 8.1cm diam, 5.3cm high (both with some abrasion), and an egg shaped hand cooler also with scrambled canes, 6.5cm long (internal bruising), with a carved wood stand (4)

£800 - 1,200

€1,000 - 1,500

278

**A Baccarat dated spaced millefiori paperweight, dated 1848**

The many individual canes of differing sizes including arrowhead canes and various silhouettes including a dog, a cockerel, a duck, a goat and a monkey, together with the signature cane B1848, all on an upset muslin ground, 6.9cm diam, 4.8cm high

£600 - 700

€750 - 870





279

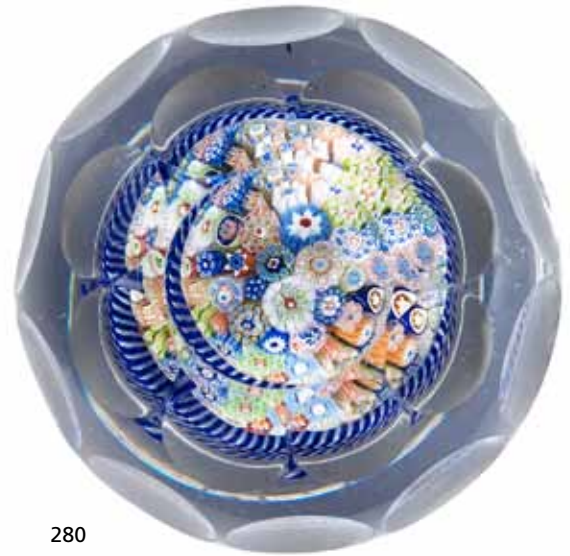
279

**A St Louis garlanded flat bouquet paperweight, mid 19th century**

The central spray of five leaves set with individual canes to represent mixed flower blooms, on an up-set muslin ground, the outer garland formed of alternat blue-and-white and red-and-white-canes, 7.8cm diam, 5.3cm high (bruised at the base)

£600 - 800

€750 - 1,000



280

280

**A St Louis faceted mushroom paperweight, mid 19th century**

The close millefiori tuft set with a profusion of tightly-packed canes, the base encircled by a blue and white torsade, cut with two rows of ten printies and a row of eight printies around a central window, star-cut base, 7.3cm diam, 4.7cm high

£600 - 800

€750 - 1,000

281

**A fine St Louis patterned millefiori paperweight, mid 19th century**

The assorted canes including heraldic crosses arranged in six close millefiori panels divided by six lengths of twisted red and green ribbons around a central arrangement of star canes in blue and white, 8.1cm diam, 4.8cm high (small abrasions)

£1,200 - 1,500

€1,500 - 1,900



281

A similar weight was sold in these rooms 9 September 1992, lot 102 and is illustrated by John Sandon, *Antique Glass* (1999), p.120. Another example with chartreuse-green ribbons was in the Baroness de Bellet Collection sold in these rooms 19 May 2010, lot 30. A related millefiori weight with four panels is illustrated by Paul Hollister and Dwight Lanmon, *Paperweights, Flowers which clothe the meadows* (1978), p.35, no. 166.

**End of Sale**



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An impressive pair of French 19th century  
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# A Private Collection of 18<sup>th</sup> Century German Porcelain

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**Above:**  
A Meissen teabowl and saucer,  
circa 1725-28  
£6,000 - 8,000

**Left:**  
A Meissen or Du Paquier  
teabowl and saucer painted by  
Ignaz Preissler after engravings  
by Georg Rugendas, circa 1730  
£8,000 - 12,000





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An extremely rare Meissen  
hot water jug and cover,  
circa 1722-23  
Painted with figures from  
the Commedia dell'arte



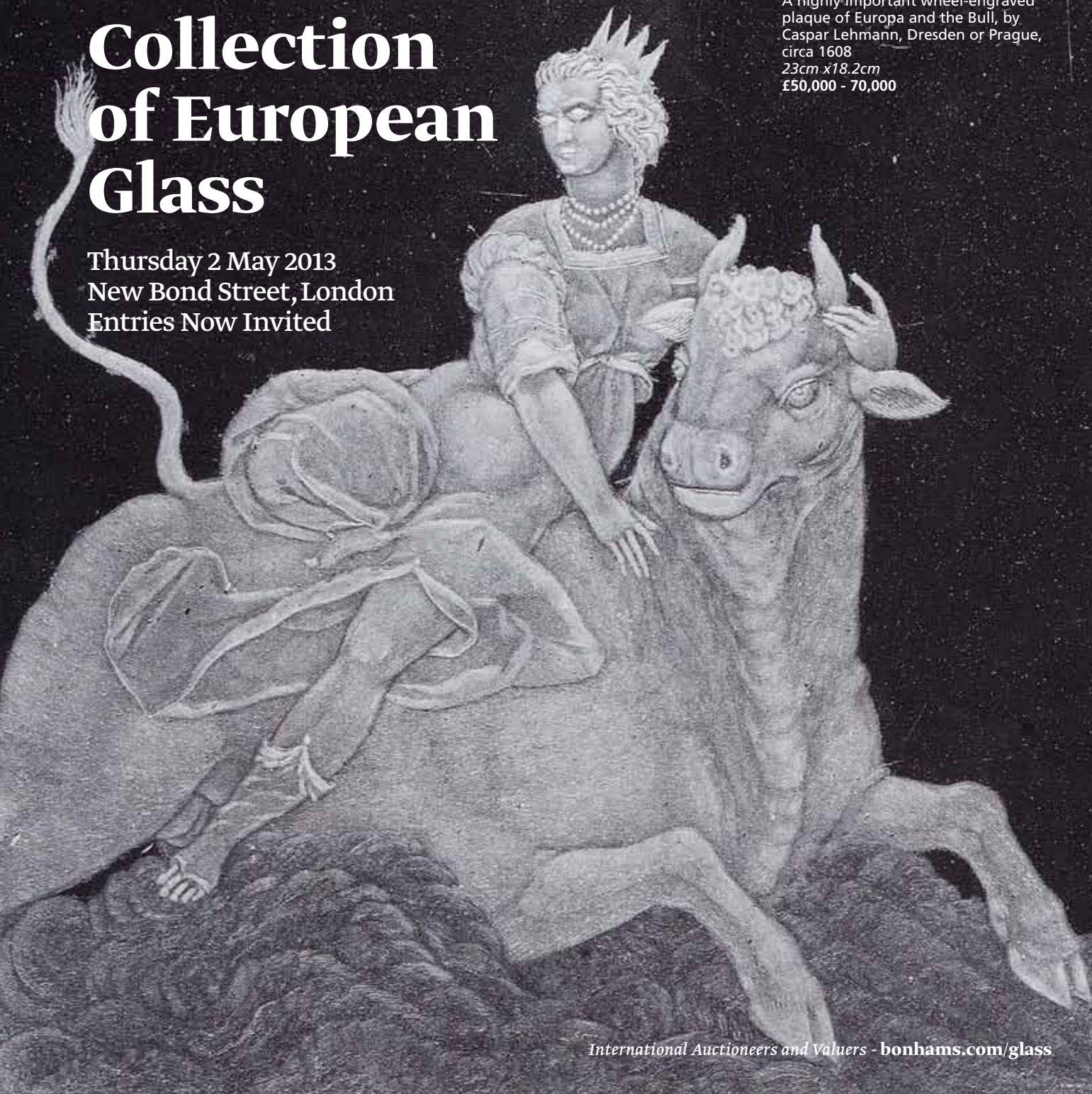


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A highly important wheel-engraved  
plaque of Europa and the Bull, by  
Caspar Lehmann, Dresden or Prague,  
circa 1608  
23cm x 18.2cm  
£50,000 - 70,000

# The Mühleib Collection of European Glass

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Entries Now Invited





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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description* of a *Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

#### *The Seller’s responsibility to you*

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

#### *Bonhams’ responsibility to you*

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

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

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

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

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

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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



## Bidding in person

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

## Bidding by telephone (only available on lots with a low estimate greater than £400)

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

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

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £25,000 of the *Hammer Price*  
20% from £25,001 of the *Hammer Price*  
12% from £500,001 of the *Hammer Price*

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

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

## 8. VAT

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

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

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

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

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

## 9. PAYMENT

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

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

**Bankers draft/building society cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Sterling travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

**Debit cards:** there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 3% surcharge;

**Union Pay cards:** these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 3% surcharge.

**Credit cards:** Visa and Mastercard only. Please note there is a 3% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

Please refer all enquiries to our shipping department on:  
Tel: +44 (0)20 7468 8353/8302 Fax: +44 (0)20 7629 9673  
Email: shipping@bonhams.com

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/about-us/museums-and-libraries/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5228. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

DEFRA, Wildlife Licensing and Registration Service  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB

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

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an

indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 10 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements

posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements

### Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of *Catalogue* Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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

### Bottling Details and Case Terms

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

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



## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

### DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

#### 2 SELLER'S UNDERTAKINGS

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

#### 3 DESCRIPTIONS OF THE LOT

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT		all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.		waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.	
8.1	If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):	9	THE SELLER'S LIABILITY		10.3	If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the Contract for Sale of the Lot for your breach of contract;	9.1	The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.			
8.1.2	to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.		10.4	Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.3	to retain possession of the Lot;	9.3	Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,			
8.1.4	to remove and store the Lot at your expense;	9.3.1	the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;		10.5	If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.5	to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;	9.3.2	the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;		10.6	References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.		10.7	The headings used in the Contract for Sale are for convenience only and will not affect its interpretation.
8.1.7	to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;				10.8	In the Contract for Sale "including" means "including, without limitation".
8.1.8	to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;				10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.9	to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and				10.10	Reference to a numbered paragraph is to a paragraph of the Contract for Sale.
8.1.10	so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.		10.11	Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
8.2	You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other Expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		10.12	Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.3	On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of	10.1	You may not assign either the benefit or burden of the Contract for Sale.			
		10.2	The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express			

## 11 GOVERNING LAW

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

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
  - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in

writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

#### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
  - 3.1.1 the *Purchase Price* for the *Lot*;
  - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
  - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
  - 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
  - 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
  - 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
  - 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
  - 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
  - 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- #### 5 STORING THE LOT
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.



<b>6</b>	<b>RESPONSIBILITY FOR THE LOT</b>		
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		9.2.3 within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		<b>10</b>	<b>OUR LIABILITY</b>
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

- 10.2.2 changes in atmospheric pressure; nor will we be liable for;
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 MISCELLANEOUS

- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

- 11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 12 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

**"Additional Premium"** a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

**"Auctioneer"** the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** *Bonhams* 1793 limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

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

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

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

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

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

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

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*. **"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

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

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

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

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

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

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

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

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

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price*.

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

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

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

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

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

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."



UNITED KINGDOM

**London**  
101 New Bond Street ●  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street ●  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

South East England

**Brighton & Hove**  
19 Palmeira Square  
Hove, East Sussex  
BN3 2JN  
+44 1273 220 000  
+44 1273 220 335 fax

**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Tunbridge Wells**  
Ground Floor  
Royal Victoria House  
51-55 The Pantiles  
Tunbridge Wells, Kent  
TN2 5TE  
+44 1892 546 818  
+44 1892 518 077 fax

**Whitstable**  
95/97 Tankerton Road,  
Whitstable, Kent  
CT5 2AJ  
+44 1227 275 007  
+44 1227 266 443 fax

Isle of Wight

Representative:  
**West Sussex**  
Jeff Burfield  
+44 1243 787 548

South West England

**Bath**  
Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Par**  
Cornubia Hall  
Eastcliffe Road  
Par, Cornwall  
PL24 2AQ  
+44 1726 814 047  
+44 1726 817 979 fax

**Exeter**  
The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Winchester**  
The Red House  
Hyde Street  
Winchester  
Hants SO23 7DX  
+44 1962 862 515  
+44 1962 865 166 fax

**Tetbury**  
22a Long Street  
Tetbury  
Gloucestershire  
GL8 8AQ  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

**East Anglia**  
  
**Bury St. Edmunds**  
21 Churchgate Street  
Bury St Edmunds  
Suffolk IP33 1RG  
+44 1284 716 190  
+44 1284 755 844 fax

**Norfolk**  
The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

**Midlands**  
  
**Knowle**  
The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford ●**  
Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

**Henley**  
The Coach House  
66 Northfield End  
Henley on Thames  
Oxon RG9 2JN  
+44 1491 413 636  
+44 1491 413 637 fax

Yorkshire & North East England

**Leeds**  
30 Park Square West  
Leeds LS1 2PF  
+44 113 234 5755  
+44 113 244 3910 fax

North West England

**Chester ●**  
New House  
150 Christleton Road  
Chester, Cheshire  
CH3 5TD  
+44 1244 313 936  
+44 1244 340 028 fax

**Carlisle**  
48 Cecil Street  
Carlisle, Cumbria  
CA1 1NT  
+44 1228 542 422  
+44 1228 590 106 fax

**Manchester**  
The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

**Southport**  
33 Botanic Road  
Churchtown  
Southport  
Merseyside PR9 7NE  
+44 1704 507 875  
+44 1704 507 877 fax

Representative:  
**Isle of Man**  
Felicity Loughran  
+44 1624 822 875

**Channel Islands**  
  
**Jersey**  
39 Don Street  
St.Helier  
JE2 4TR  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:  
**Guernsey**  
+44 1481 722 448

**Scotland**  
  
**Edinburgh ●**  
22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Glasgow**  
176 St. Vincent Street,  
Glasgow  
G2 5SG  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:  
**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

**Wales**  
  
**Cardiff**  
7-8 Park Place,  
Cardiff CF10 3DP  
+44 2920 727 980  
+44 2920 727 989 fax

EUROPE

**Austria**  
Garnisongasse 4  
1090 Vienna  
+44 1 403 0001

**Belgium**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0)2 736 5076  
+32 (0)2 732 5501 fax

**France**  
4 rue de la Paix  
75002 Paris  
+33 (0)1 42 61 1010  
+33 (0)1 42 61 1015 fax

**Germany**  
Albertusstrasse 26  
50667 Cologne  
+49 (0)221 2779 9650  
+49 (0)221 2779 9652 fax

Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
+49 (0) 89 2420 7523 fax

**Ireland**  
31 Molesworth Street  
Dublin 2  
+353 (0)1 602 0990  
+353 (0)1 4004 140 fax

**Italy**  
Via Boccaccio 22  
20123 Milano  
+39 (0)2 4953 9020  
+39 (0)2 4953 9021 fax

Via Sicilia 50  
00187 Rome  
+39 (0)6 48 5900  
+39 (0)6 482 0479 fax

**Monaco**  
Le Beau Rivage  
9 Avenue d'Ostende  
Monte Carlo  
MC 98000  
+377 93 50 14 80  
+377 93 50 14 82 fax

**The Netherlands**  
de Lairessestraat 123  
1075 HH Amsterdam  
+31 20 67 09 701  
+31 20 67 09 702 fax

**Spain**  
Nuñez de Balboa no.4 - 1A  
Madrid  
28001  
+34 91 578 17 27

**Switzerland**  
Rue Etienne-Dumont 10  
1204 Geneva  
Switzerland  
+41 76 379 9230

Representatives:  
**Athens**  
Art Expertise  
+30 210 3636 404

**Denmark**  
John Raben Levetzau  
+44 (0)1508 521 251

**Marbella**  
James Roberts  
+34 952 90 62 50

**Moscow**  
Olga Malysheva  
+7 903 724 6872

**Portugal**  
Filipa Rebelo de Andrade  
+351 91 921 4778

**Prague**  
Jan Zvelebil  
+420 2 414 00081

NORTH AMERICA

**USA**  
  
**San Francisco ●**  
220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles ●**  
7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York ●**  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:  
**Arizona**  
Terri Adrian-Hardy  
+1 (480) 994 5362

**California**  
**Central Valley**  
David Daniel  
+1 (916) 364 1645

**District of Columbia/ Mid-Atlantic**  
Martin Gammon  
+1 (202) 333 1696

**Southern California**  
Christine Eisenberg  
+1 (949) 646 6560

**Florida**  
+1 (305) 228 6600

**Georgia**  
Mary Moore Bethea  
+1 (404) 842 1500

**Illinois**  
Ricki Blumberg Harris  
+1 (312) 475 3922  
+1 (773) 267 3300

**Massachusetts**  
**Boston/New England**  
Amy Corcoran  
+1 (617) 742 0909

**Nevada**  
David Daniel  
+1 (775) 831 0330

**New Mexico**  
Leslie Trilling  
+1 (505) 820 0701

**Oregon**  
Sheryl Acheson  
+1(503) 312 6023

**Texas**  
Amy Lawch  
+1 (713) 621 5988

**Washington**  
Heather O'Mahony  
+1 (206) 218 5011

CANADA

**Toronto, Ontario ●**  
Jack Kerr-Wilson  
20 Hazelton Avenue  
Toronto, ONT  
M5R 2E2  
+1 (416) 462 9004

**Montreal, Quebec**  
David Kelsey  
+1 (514) 341 9238

SOUTH AMERICA

**Argentina**  
Daniel Claramunt  
+54 11 479 37600

**Brazil**  
Thomaz Oscar Saavedra  
+55 11 3031 4444  
+55 11 3031 4444 fax

ASIA

**Hong Kong**  
Carson Chan  
Suite 1122  
Two Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax

**Beijing**  
Xibo Wang  
Room A515  
F/5 CBD International Mansion  
No. 16 Yongan Dongli  
Chaoyang District  
Beijing 100022  
+852 3607 0023  
+852 2918 4320 fax

**Japan**  
Hiromi Ono  
Level 14 Hibiya Central Building  
1-2-9 Nishi-Shimbashi  
Minato-ku  
Tokyo 105-0003  
+81 (0) 3 5532 8636  
+81 (0) 3 5532 8637 fax

**Taiwan**  
37/F Taipei 101 Tower  
No. 7 Xinyi Road  
Section 5  
Taipei 100, Taiwan  
+886 2 8758 2898  
+886 2 8758 2897 fax

AUSTRALIA

**Sydney**  
76 Paddington Street  
Paddington NSW 2021  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax

**Melbourne**  
Ormond Hall  
557 St Kilda Rd  
Melbourne VIC 3004  
+61 (0) 3 8640 4088

Representatives:  
**Perth**  
Norah Ohrt  
+61 (0) 8 9433 4414

**Adelaide**  
James Bruce  
+61 (0) 8 8232 2860

AFRICA

**South Africa**  
Penny Culverwell  
Johannesburg  
+27 (0)71 342 2670

# Bonhams Specialist Departments

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

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U.S.A  
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+1 415 503 3392

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+1 415 503 3333  
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+44 20 7393 3844  
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+44 20 7468 8368  
U.S.A  
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+1 212 461 6516

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+1 212 461 6525  
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+1 917 206 1697

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+44 20 7468 5804  
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EUROPE  
Philip Kantor  
+32 476 879 471  
AUSTRALIA  
Damien Duigan  
+61 2 8412 2232  
Automobilia  
UK  
Toby Wilson  
+44 8700 273 619  
USA  
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+1 415 391 4000

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Ben Walker  
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+44 8700 273621

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+44 20 7393 3855

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+1 323 436 5437

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+44 20 7468 8261  
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+1 323 436 5488

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+44 20 7468 8360

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Judith Eurich  
+1 415 503 3259

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+44 20 7393 3985

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+44 20 7468 8212  
U.S.A  
Judith Eurich  
+1 415 503 3259

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

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

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Chris Brickley  
+44 131 240 2297

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Michael Moorcroft  
+44 20 7468 8241  
U.S.A  
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+1 800 223 5463

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+44 20 7468 8355

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+44 20 7393 3815

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+44 20 8963 2839

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Veronique Scorer  
+44 20 7393 3960

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Gareth Williams  
+44 20 7468 5879

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UK  
Paul Maudsley  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Carson Chan  
+852 2918 4321

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A  
Joseph Hyman  
+1 917 206 1661  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 8700 273622  
U.S.A  
Doug Davidson  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

**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](http://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](mailto:info@bonhams.com).

## Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 3% surcharge on the total invoice price.

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐  
Please contact me with a shipping quote (if applicable) ☐

<b>Sale title:</b> Fine European Ceramics & Glass		<b>Sale date:</b> 12 December 2012	
<b>Sale no.</b> 19611		<b>Sale venue:</b> New Bond Street	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
<b>General Bid Increments:</b>			
£10 - 200 .....by 10s		£10,000 - 20,000 .....by 1,000s	
£200 - 500 .....by 20 / 50 / 80s		£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
£500 - 1,000 .....by 50s		£50,000 - 100,000 .....by 5,000s	
£1,000 - 2,000 .....by 100s		£100,000 - 200,000 .....by 10,000s	
£2,000 - 5,000 .....by 200 / 500 / 800s		above £200,000 .....at the auctioneer's discretion	
£5,000 - 10,000 .....by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals) <input type="text"/>			
<input type="text"/>			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here:		Please tick if you have registered with us before <input type="checkbox"/>	
<input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>			

Please note that all telephone calls are recorded.

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

## FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ I will collect from Park Royal or bonded warehouse ☐ Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

\* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, [bids@bonhams.com](mailto:bids@bonhams.com)

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/12

# Bonhams

1793







£ 1793

**Bonhams**

101 New Bond Street  
London W1S 1SR  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7400 fax

