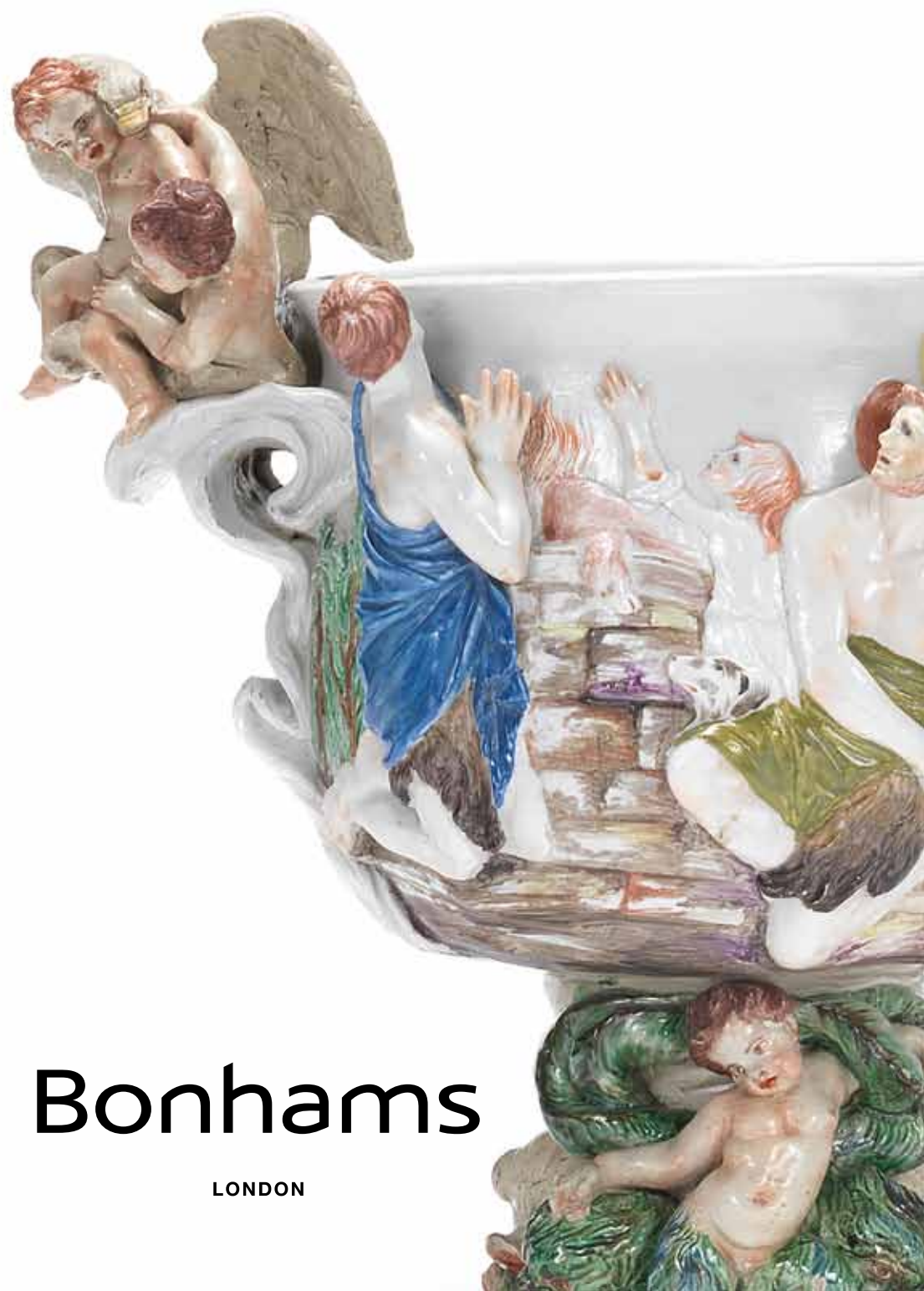


# FINE EUROPEAN CERAMICS, GLASS AND PAPERWEIGHTS

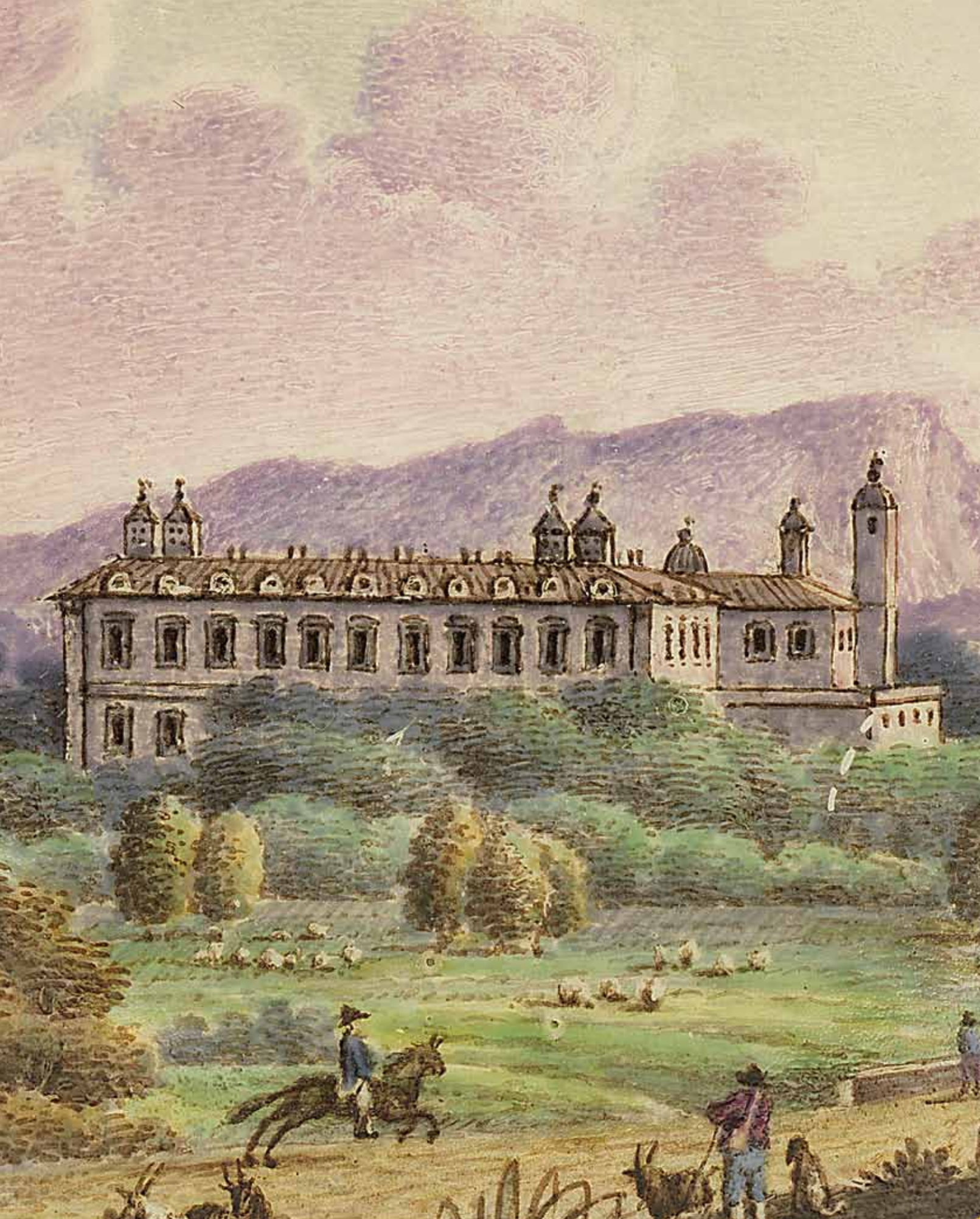
Wednesday 11 December 2013



# Bonhams

LONDON







# FINE EUROPEAN CERAMICS, GLASS AND PAPERWEIGHTS

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Front cover: Lot 119  
Back cover: Lot 206  
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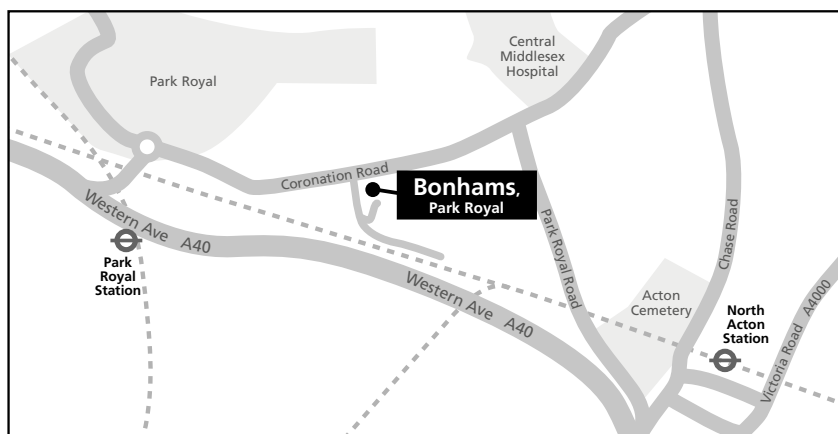
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**GLASS AND  
PAPERWEIGHTS**



61

61\*

**A FINE VENETIAN FOOTED BOWL, EARLY 16TH CENTURY**

In clear glass, the lower part moulded with radiating ribs, the plain upper section with a feather border above in white and gold with raised enamel dots in red, blue and green, the spreading foot also ribbed, 27cm diam

£8,000 - 12,000

€9,300 - 14,000

**Provenance**

Krug Collection

Illustrated by Brigitte Klesse, *Glassammlung Helfried Krug* (1973), p 103.

An example from the Wunsch Foundation was sold at Christie's 6 December 2012, lot 140

62\*

**A FINE FAÇON DE VENISE 'VERRES COQUILLES' GOBLET, LATE 16TH CENTURY**

Probably Southern Netherlands, the very tall tulip-shaped bowl with a tapering hollow base formed into six graduated knops or steps, on a cushioned knop between collars and a spreading foot folded at the rim, entirely decorated in *vetro a retorti* with a striped pattern of flattened gauzes and ribbons, 29.7cm high

£12,000 - 18,000

€14,000 - 21,000

**Provenance**

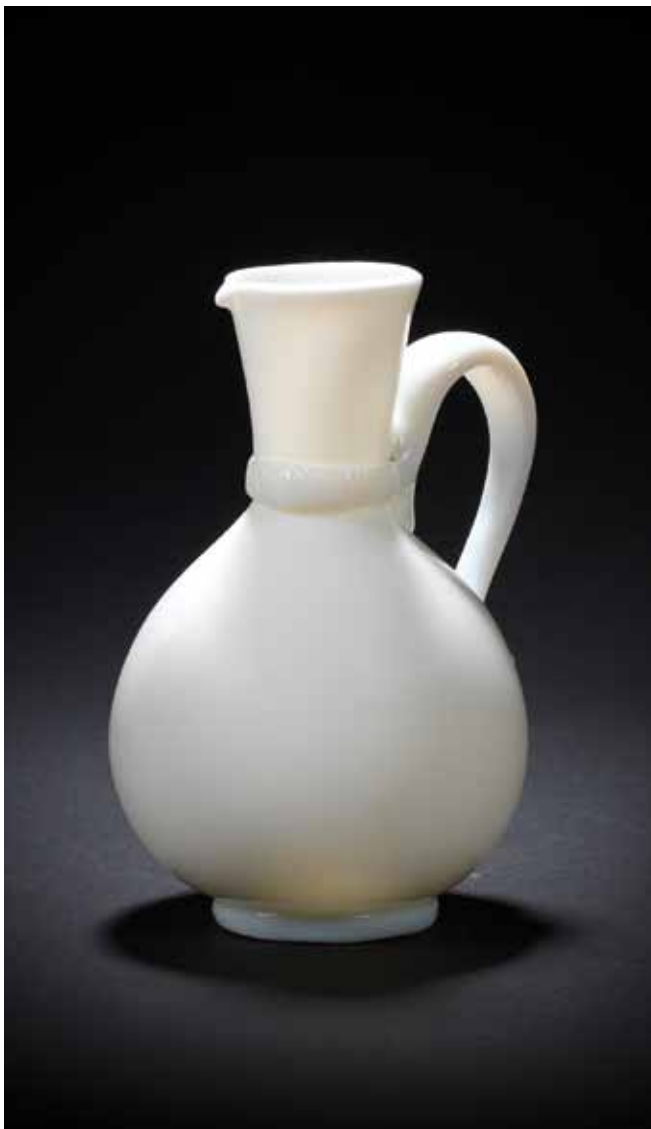
Krug Collection

A similar goblet is in the James A de Rothschild Collection at Waddesdon Manor. In their catalogue of the Rothschild Collection (1977), pp.104-107 Robert Charleston and Michael Archer discuss many related examples and the question of whether all originally had covers. They reproduce a drawing of a vessel of related shape, without a cover, from the mid-16th century catalogue of the Colinet glassworks at Beauwelz, there described as 'Verres Coquilles'.





62



63

63

**A SOUTH GERMAN MILCHGLAS EWER, 17TH CENTURY**

Of flask shape with a plain globular body and slightly-tapering neck, a slight pouring lip on the rim, applied with a looped strap handle extending around the neck with a milled band, *19cm high*

£2,000 - 4,000

€2,300 - 4,700



64

64

**AN INTERESTING LATTIMO GLASS FIGURE GROUP, PROBABLY VENETIAN, 18TH CENTURY**

Of two men fighting or brawling, one older man sporting a moustache and goatee beard, pulling the hair of the younger figure who throws a punch, both men dressed in open-necked shirts tied at the waist, tight-fitting leggings and shoes held in place by ankle straps formed from finely trailed glass, their pointed caps lying by their side on the textured circular base edged with a milled band, *13.3cm high* (minor losses to ankle straps only)

£3,000 - 3,500

€3,500 - 4,100

This unusual group is in a much larger scale than the white glass 'lampwork' figures usually attributed to Nevers. A Venetian, rather than French origin is more likely for the present lot





65

65\*  
**A FAÇON DE VENISE 'OPAL' WINE GLASS, PROBABLY KASSEL, EARLY 17TH CENTURY**

In blue opalescent glass, the spirally ribbed stem dividing below the rounded funnel bowl to form a heart-shaped section ornamented with denticulations, 20.5cm high (tiny loss to denticulation)

£3,000 - 5,000  
 €3,500 - 5,800

**Provenance**  
 Krug Collection

Illustrated by Brigitte Klesse, Glassammlung Helfried Krug (1973), p.119, fig.496. See also Axel von Saldern, Düsseldorf - Meisterwerk Exhibition catalogue 1968-69, no.76. Klesse refers to other examples with this distinctive stem in the Staatliche Kunstsammlung, Kassel and in the Nationalmuseum, Warsaw



66

66  
**A SMALL DUTCH FAÇON DE VENISE WINE GLASS, LATE 17TH CENTURY**

With filigree or *vetro a retorti* decoration, the round funnel bowl on a merese and a cruciform or 'propeller' stem between collars, the wide foot also with filigree decoration, 11cm high

£1,000 - 1,500  
 €1,200 - 1,800



67

67  
**A VENETIAN OR FAÇON DE VENISE LATTICINIO SMALL  
 ALBARELLO, 17TH CENTURY**

Of waisted or hourglass shape with *vetro à retorti* decoration of alternate ribbon twists and gauzes, plain kick-in base, 8.2cm high

£1,000 - 1,500  
 €1,200 - 1,800

For a selection of small Albarelli of similar shape with various internal decoration, see Anna Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp.367-379.



68

68  
**A RARE SAXON LATTICINIO DRINKING GLASS, 17TH CENTURY**

In the *façon de Venise* tradition, the conical bowl, hollow cylindrical stem and folded foot all decorated with *vetro à retorti*, the opaque white vertical stripes alternating with lengths of flattened gauze, 13.8cm high (fine internal crack or fracture)

£1,000 - 1,500  
 €1,200 - 1,800

Latticinio beakers of identical form occur enamelled with the arms of Johann Georg II of Saxony, see the example dated 1678 illustrated by Olga Drahotova, *European Glass* (1983), p.85, fig.53. Another with the arms of Saxony, dated 1620, was sold by Sotheby's Amsterdam 7 October 2005, lot 949. A further example dated 1620, as well as a plain (not enamelled) version, are illustrated by Gisela Haase, *Sächsisches Glas* (1988), p.296, figs.12 and 13





69

69

**A VENETIAN CHALCEDONY TREMBLEUSE BEAKER AND STAND, FIRST HALF 18TH CENTURY**

The glass marbled in tones of brown and green, the beaker with aventurine inclusions and of footed trumpet form, the stand with a deep central well and an inverted rim, the upper surface in green only, *beaker 8cm high, stand 12.3cm diam (2)*

£800 - 1,200

€930 - 1,400

A similar beaker and stand is illustrated by Hugh Tait, *The Golden Age of Venetian Glass* (1979), no.169, p.106 and further examples by Anna Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp.485-489

70\*

**A VENETIAN CHALCEDONY FLASK, 17TH CENTURY**

In marbled agate or Chalcedony glass in tones of green and brown, the hexagonal body moulded with six deep vertical flutes, a white metal mount at the neck, *17cm high*

£1,000 - 1,500

€1,200 - 1,800

Provenance

Krug Collection

Lempertz, Cologne, 26-29 April 1961, lot 466

Illustrated by Brigitte Klesse, *Glassammlung Helfried Krug* (1965), p.73, fig.85. A similar example in the Bayerisches Nationalmuseum, Munich is illustrated by Walther Bernt, *Altes Glas*, p.61 and by Rainer Rückert, p.247, fig.50



70



71

71  
**A FAÇON DE VENISE GOBLET, PERHAPS SPANISH, MID 17TH CENTURY**

With a wrythen-moulded bell bowl flaring at the rim, the base of the bowl forming two hollow knops each with a blue vermiform trail, on a mere and a ribbed inverted baluster also in blue, plain conical foot, 20.9cm high

£1,500 - 2,500  
 €1,800 - 2,900



72

72  
**A SMALL BOHEMIAN HUMPEN ENAMELLED WITH SAINT SALVADOR, DATED 1596**

The narrow cylindrical form of greenish tint painted with the standing figure holding an orb and crucifix, inscribed with the name *Salvator* and the date 1596, the reverse with lily-of-the-valley, below dotted line borders, a blue-line band below the decoration, the applied footring with white dashes, high kick-in base, 19.5cm high (repair to footring)

£1,500 - 2,000  
 €1,800 - 2,300

A similar example in the Weimer Collection, is dated 1598, 21cm high





73

73  
**A BOHEMIAN ENAMELLED ARMORIAL 'WILKOMMEN' HUMPEN, DATED 1619**

Cylindrical in very pale green-tinted glass, enamelled with three colourful coats of arms identified by the names Casparus Lerchner, Elias Schaul and Samuel Vogelsinger, divided by sprigs of Lily of the Valley, between borders of soft gilding and white enamel scrolls and bars and inscribed in white 'Wilkommen zum gedechtnis vorehren. Anno Dommino.1619', and 'Hier mit thun diese drei einer gantzen kompeni und geselschaft mit diesem', 29.8cm high (section of footrim repaired, tiny rim chips)

£1,500 - 2,000  
€1,800 - 2,300

**Provenance**  
With Heide Hübner



74

74  
**A BOHEMIAN OR FRANCONIAN ENAMELLED REICHSADLERHUMPEN, DATED 1661**

Of tall cylindrical form and of greenish tint, painted in black with the crowned Imperial double-headed eagle, an orb on its breast, its wings supporting the shields of the provinces of the Holy Roman Empire, the reverse inscribed 'Gott Behütte unndt erhalte Das Heilige/ Römische Reich, mitt seinen ...all zu gleich/ er mich aus Drinckt zu ... Zeidt/ Dem gesegne es die heilige Drey/ faltig keidt', above the date 1661, a wide gilt band below the rim enamelled with white dots and edged with white tramlines, the folded foot painted with dashes, 25.8cm high (damage and repair)

£1,000 - 1,200  
€1,200 - 1,400

**Provenance**  
With Klaus Hübner, 1981

Another Reichsadlerhumpen made in 1661 is in Brooklyn Museum, the gift of the Wunsch Foundation, accession no. 2005.66.



75

**A BOHEMIAN ENAMELLED AND GILT REICHSADLERHUMPEN,  
DATED 1647**

Of tall cylindrical form, painted in dark reddish brown with the crowned Imperial double-headed eagle, an orb on its breast, its wings supporting the shields of the provinces of the Holy Roman Empire, flanked by the date 1647, the reverse inscribed '*Bin wil komm Bin ich genandt/ Gutten gesellen Bin ich wolbekandt/ Sie Trinck mich Aus und setzen mich/ Sie heben mich auff und nieder/ fullen mich wieder*', a gilt band below the rim applied with blue dots and edged in red, white and blue, the trailed foot with white dashes, 23.6cm high (small repair to footrim)

£4,000 - 6,000

€4,700 - 7,000





76

76

**AN INTERESTING CAST CHALCEDONY GLASS PANEL, POSSIBLY FRENCH, 17TH CENTURY**

Modelled in high relief as the head of a Bacchanté, her hair bedecked with ivy and vines with hanging bunches of grapes, a band or diadem across her forehead, the square tile in marbled grey-blue glass retaining slight traces of cold painting, 17.5cm square (chips and surface corrosion)

£2,000 - 4,000

€2,300 - 4,700

The French glassmaker Bernard Perrot (1619-1709) experimented with different methods of casting glass and also worked to perfect various coloured and marbled or 'agate' glass, as well as dichroic glass. It is possible this curious panel is a product of Perrot's Orléans glasshouse

77

**A ZWISCHENGOLDGLAS BEAKER, CIRCA 1740**

Of tapering shape finely fluted, internally decorated in silver foil with painted colours with a continuous scene including two horsemen and a ship, the base set with a red-ground medallion gilded with a stag pursued by hounds, 8.2cm high (some deterioration to the internal decoration)

£800 - 1,200

€930 - 1,400

78

**A GERMAN ENGRAVED BEAKER, EARLY 18TH CENTURY**

The heavy, tapering beaker deeply wheel-cut and engraved in *Tiefschnitt* with figures of Mercury seducing a naked female, within a circular panel, the ground carved with a variety of fruit, 12cm high

£1,000 - 1,500

€1,200 - 1,800



77



78





79

79

**A GERMAN ENGRAVED GOBLET ON A SILVER-GILT FOOT, POSSIBLY GONDELACH WORKSHOP, EARLY 18TH CENTURY**  
the rounded funnel bowl finely engraved with *Berainian* ornament featuring cartouche panels incorporating pairs of eagles supporting fruit baskets, below a border of masks, shells and scrolls, the stem with a gadrooned knop and polished baluster section, the foot replaced by a silver-gilt foot chased with further scrollwork ornament, 26.7cm high (crizzled)

£1,000 - 1,500  
€1,200 - 1,800

See Axel von Saldern, Düsseldorf - Meisterwerk Exhibition catalogue 1968-69, no.214

The master engraver Franz Godelach (1663-1726) settled in Kassel in the 1680s and supervised a glass factory under the patronage of Landgrave Charles of Hesse- Kassel



80

80

**A GERMAN ENGRAVED MARRIAGE GOBLET, CIRCA 1730-40**  
Probably Saxon, the funnel bowl deeply engraved with an armorial shield of a crowned lion rampant, within scrollwork and flowers, a bowl of fruit forming the crest, the reverse with a mirrored cipher flanked by cornucopia of Plenty, on a hollow baluster-knopped stem, the foot engraved with a border of foliage, 19.3cm high

£800 - 1,200  
€930 - 1,400



81

81  
**AN ENGRAVED POTSDAM GOBLET, CIRCA 1730-50**

The generous rounded funnel bowl finely engraved with a great variety of scattered flower sprigs and insects, a spider lying in wait between two spiders' webs beneath the rim, the solid base of the bowl engraved with a band of leaf scrolls, on a collar above a teared inverted baluster knop, 23.5cm high

£1,000 - 1,400  
 €1,200 - 1,600



82

82  
**AN ENGRAVED BOHEMIAN GOBLET REPRESENTING THE ELEMENTS, EARLY 18TH CENTURY**

The rounded funnel bowl engraved with four allegorical figures standing in a continuous landscape, each titled above *Aër*, *Ignis*, *Aqua*, and *Terra*, the base of the bowl cut with arcaded panels, set on an elaborate stem formed of various faceted knops between collars, the largest knop containing a red twist, the wide foot folded at the rim and engraved with a leaf border and cut with gadroons, 23.3cm high

£1,500 - 2,000  
 €1,800 - 2,300

**A FINE DUTCH GREEN-TINTED ROEMER WITH WHEEL-ENGRAVED CALLIGRAPHY, 17TH CENTURY**

The cup-shaped bowl set on a cylindrical section applied with eight raspberry prunts below an engrailed band and above a spun foot with high kick in base, the bowl finely engraved in a flowing hand with the inscription *Les plus fins y sont pris* (Even the smartest fall for it), above scrolls, 14.6cm high

£15,000 - 20,000

€18,000 - 23,000

**Provenance**

The Aaron Vecht Collection, sold at Sotheby's 10 November 1938, lot 46

**Exhibited**

The Rijksmuseum, Amsterdam, 'Int. Tentoonstelling Van Oude Kunst', 1936, cat. no.735 and illustrated





84

**A DUTCH CALLIGRAPHIC WINE GLASS, POSSIBLY BY WILLEM MOOLEYSER, CIRCA 1680**

Of façon de Venise type with a funnel bowl decorated with diamond-point engraving, inscribed in cursive calligraphy 'De Gesontheyd van onse ale' (The Health of us all), above a band of peacocks among fruiting vines, set on a merese above a squat hollow baluster knop on a further merese, the foot folded at the rim and engraved with floral sprays, 17.6cm high

£7,000 - 9,000  
€8,200 - 11,000

**Provenance**

The Guépin Collection, sale Christie's Amsterdam 5 July 1989, lot 56

**Exhibited**

Prinsenhof, Delft 1969, no.93





85

85

**A DUTCH-ENGRAVED 'LIBERTY' WINE GLASS BY JACOB SANG, CIRCA 1760**

The rounded funnel bowl finely engraved with a prancing horse above a bat-like strapwork ornament hung with festoons of pearls, the rim inscribed 'AUREA LIBERTAS', 18.3cm high (small repair to rim of bowl)

£2,000 - 3,000

€2,300 - 3,500

**Provenance** Dr Anton C.R. Dreesman Collection no. H-57, sale at Christie's Amsterdam 16 April 2002, lot 1269  
With P.J.G.Korf de Gidts, Amsterdam 1996

The collection of Dr Dreesman also included as lot 1268 a closely related glass signed by Jacob Sang. A further signed Aurea Libertas glass by Sang with a birdcage above very similar scrollwork, was in the A.C. Hubbard Jr. Collection sold in three rooms 30 November 2011, lot 260



86

86

**A FINE BOHEMIAN 'HISTORISMUS' GOBLET AND COVER, 19TH CENTURY**

With *schwarzlot* decoration, with a fluted funnel-shaped bowl and spire finial, enamelled in black and heightened in gold in the style of Ignatz Preissler, with Chinoiserie figures, birds and beasts among *laub-und-bandelwerk* ornament, 42cm high (2)

£800 - 1,200

€930 - 1,400

A flask with fine Schwarzlot decoration in the Preissler manner is attributed to Heinrich Bergmann for Meyr's Neff, see Walter Spiegl, *Glas des Historismus* (1980), p. 135, fig. 160

87

**A PAIR OF LOBMEYR GOBLETS AND COVERS IN ROCK CRYSTAL STYLE, LATE 19TH CENTURY**

The tall tapering bowls of rectangular section chamfered at the corners, the covers similarly shaped, with finials and stems cut with facets and flutes, finely engraved with panels of *Berainesque* ornament including female masks and pairs of squirrels among the scrollwork, the feet with further scrollwork including pairs of snails, 36.5cm high, both signed with the Lobmeyr monogram JLW concealed within the scrollwork (4)

£3,000 - 4,000

€3,500 - 4,700

**Provenance**

The Rinceaux Collection, Sotheby's sale 18 December 2001, lot 178



87





88



89

88  
**A BOHEMIAN LITHYALIN GLASS SCENT BOTTLE AND STOPPER, CIRCA 1830**

Attributed to the Egemann workshop, in a rich chestnut or sealing-wax red colour, the barrel shaped jar cut with broad vertical flutes each edged in gold, the shoulder and ball shaped stopper also fluted and striped in gold, 13.5cm high (2)

£600 - 800  
€700 - 930

89  
**A BOHEMIAN BEAKER ATTRIBUTED TO ANTON SIMM, DATED 1830**

Of straight-sided form embossed with a circular panel finely engraved with The Last Supper after Leonardo da Vinci, flanked by two smaller panels of cut hobnail diaper, the reverse with a viewing lens and engraved inscription 'J.C.Brandenburg Karlsbad 1830', the base raised on four tear shaped pads, 13cm high

£1,500 - 2,000  
€1,800 - 2,300

Although a number of engravers probably produced versions of The Last Supper, this is known to have been a subject particularly favoured by Anton Simm. Simm's account books include many notes of glasses with 'Supper' subjects. A related example was exhibited by Glass Gallery Michael Kovacek, *Glass of Five Centuries* (1990), pp.156-7, fig. 118

90  
**A RARE BACCARAT GOBLET SET WITH MILLEFIORI CANES, CIRCA 1845-50**

The round funnel bowl engraved with trailing leaves and set with eleven individual composite floret canes in green, pink and white, the knopped stem with fine latticinio and a blue colour-twist centre, on a star-cut foot, 17.9cm high

£1,000 - 1,500  
€1,200 - 1,800

For related decoration see Paul Hollister, *Encyclopedia of Glass Paperweights* (1969), p.80, fig.65 and Glass Gallery Michael Kovacek, *Glass of Five Centuries* (1990), p.257, figs.230a and b



90



91

**A RARE FRENCH DOUBLE-WALLED BEAKER BY PIERRE-PHILIPPE GRICHOIS, CIRCA 1853**

Of cylindrical form, the base inset with a medallion in filigree and chased silver with a spray of flowers, the sides inset with four panels of floral cartouches and festoons beneath intricate foliate scrolls in the rococo taste, the silverwork encased between two thin walls of glass, applied with a silver band at the rim, 8.5cm high

£2,000 - 3,000

€2,300 - 3,500

The Paris Goldsmith Pierre-Philippe Grichois worked at 137 rue de Temple, Paris and used the silver mark of a winged griffin. Between 1850/53 he advertised as *GRICHOIS, Fabricant d'orfèverie inter-cristal*. He was accepted as a member in the Guild of Gold- and Silversmiths in the Paris and the Seine region on 21 May 1850. His entry was deleted on 7 November 1865.

In contrast to the Bohemian method of *Zwischengold*, where gold or silver foil was used, Grichois perfected a method of trapping chased silver between two extremely thin glass walls and then sealing the gap between the two glass layers with a band of silver at the rim. Due to their delicacy, there are few surviving examples of Grichois's work. Related beakers are in the collections of the Bayerisches Nationalmuseum, Munich, the Technisches Museum, Vienna, the Topkapi Museum, Istanbul and the Hermitage, St. Petersburg. Another was sold in these rooms 4 June 2008, lot 400. Grichois appears to have created these glasses for the Imperial Court of Russia, from where they were sent to other Courts as royal gifts.



92



94



92 (signature cane)

92

**A SIGNED CLICHY CARPET-GROUND PAPERWEIGHT, CIRCA 1850**

The carpet ground formed of white stardust canes with blue centres, set with a variety of cogged and pastry-mould canes including a white and green rose and a signature 'C' cane, 5.7cm diam

£2,500 - 3,000

€2,900 - 3,500

93

**A BACCARAT CLOSE MILLEFIORI PAPERWEIGHT, DATED 1848**

Inset with a variety of coloured canes including a horse, a goat, a bird, a dog and a stag and the signature cane B1848, 6.5cm diam

£1,000 - 1,500

€1,200 - 1,800

94

**A BACCARAT CLOSE-PACKED MILLEFIORI MUSHROOM PAPERWEIGHT, CIRCA 1850**

The tuft with a selection of brightly coloured canes, within a blue and white spiralling torsade, star-cut base, 7.8cm diam

£1,000 - 1,500

€1,200 - 1,800



93





95

95

**A SILESIAN SPACED MILLEFIORI PAPERWEIGHT, CIRCA 1870**

From the Josephinehütte Glassworks in Schreiberhau, inset with a variety of canes including a Prussian eagle, two slender foals, five-petal arrow canes and other complex canes, on a muslin cushion interwoven with coloured filigree rods, *6cm diam*

£1,800 - 2,200

€2,100 - 2,600

Related weights are illustrated and discussed by Peter von Brackel. *Classic Paperweights from Silesia/Bohemia* (2010), pp.64-112

96

**TWO PIETRO BIGAGLIA MILLEFIORI KNIFE HANDLES, DATED 1847**

With a mixture of filigree and aventurine and including Rialto Bridge, St Marks' lion and gondola canes, one with an 1847 dated cane, with white metal fittings, *19.7cm long including fittings* (one handle repaired) (2)

£800 - 1,200

€930 - 1,400



96



97

**A RUSSIAN ENGRAVED FLORAL BOUQUET PAPERWEIGHT  
PLAQUE, LATE 19TH CENTURY**

Of rectangular form with faceted edges and corners, inset with a spray of dahlias comprising three pink, three light blue and one dark blue bloom, flanked by red buds and green leaves, the stems tied with a yellow ribbon, the upper surface engraved with a Cyrillic inscription, matt-finished base, 13.9cm tall x 10cm wide (minute chips and surface abrasion)

£6,000 - 10,000

€7,000 - 12,000

A similar but less elaborate example from The Friedrich Bader Collection was sold in these rooms on 30 November 2011, lot 259. The inscription reads *'На добрую память О.П. Забружевскому от Сослуживца Т. А. Волкова'* (For the good memory to O.P. Zabuzhevsky from his colleague T. A. Vokov)



98

**A FINE AND LARGE CLICHY NEWEL POST, CIRCA 1850**

Set with three concentric rows of canes including five pink and green rose canes, divided by short lengths of white laticinio cables, horizontal cables between the rows, supported on a brass foot, 10cm diam

£6,000 - 10,000

€7,000 - 12,000

A similar newel post from the Baroness de Bellet Collection was sold in these rooms on 19 May 2010, lot 84







99



99



100

99

**A ST. LOUIS FUCHSIA PAPERWEIGHT AND A PANTIN WEIGHT, CIRCA 1850**

The attractive fuchsia weight set with a large flower and two pink buds pendant from a leafy stem, above a bed of spiralling laticinio threads, *5.5cm diam*, together with a Pantin fruit weight set with a single ripe pear on a leafy branch, *4.6cm diam* (2)

£1,000 - 1,500

€1,200 - 1,800

100

**A RARE ST. LOUIS DOUBLE PANSY PAPERWEIGHT, CIRCA 1850**

Inset with two pansy or heartsease flowers flanked by five leaves, the base cut with fine diamonds, *7.6cm diam*

£1,000 - 1,500

€1,200 - 1,800

# EUROPEAN CERAMICS





101



102



101

**A DUTCH DELFT VASE GARNITURE, DE PORCELEYNE FLES,  
CIRCA 1764-86**

Each vase painted in blue with a peacock in a garden with flowers within a moulded, blue-edged cartouche enclosing seeded and scale-ground edges and flanked by flowers, the covers with lion finials, comprising: three ovoid vases and covers and two flared beaker vases, 36cm and 26.5cm high, marked HL / o in blue (some restoration) (8)

£1,500 - 2,000

€1,800 - 2,300

102

**A PAIR OF DUTCH DELFT MODELS OF COWS, SECOND HALF  
18TH CENTURY**

De porceleyne Schotel, each standing behind a seated man with a bucket, the cows highlighted in blue and painted with polychrome flowers, the base painted in green with a marbled edge, 18cm high, 'Duy'n' in blue to the underside of the bases (minor restoration) (2)

£1,500 - 2,000

€1,800 - 2,300



103

**A RECTANGULAR FAIENCE STOVE TILE, PROBABLY  
WINTERTHUR, SECOND HALF 17TH CENTURY**

Moulded with relief decoration of an urn with fruit on a ledge flanked by seated figures, 26cm by 30.5cm

£1,500 - 2,000

€1,800 - 2,300



103

104

**A PAIR OF DUTCH DELFT MODELS OF SEATED POODLES,  
SECOND HALF 18TH CENTURY**

The fur coloured in blue, on polygonal, marble-edged yellow bases, 11.2cm high, incised 5 and 6 (2)

£1,000 - 1,500

€1,200 - 1,800



104

105

**A RARE FRANKFURT FAIENCE FOOTED BOWL, LATE 17TH/  
EARLY 18TH CENTURY**

Painted in blue in Chinese Transitional style with flower vases, flowers issuing from rockwork and a bird and butterfly, 35cm diam.; 11.8cm high (typical minor glaze losses to edge of rim)

£1,000 - 1,500

€1,200 - 1,800



105



106



106

**THREE FAIENCE TROMP L'OEIL FRUIT AND VEGETABLE DISHES, 19TH CENTURY**

One modelled as a basket with brown and yellow plums, another a colourful plate with pears and green beans and the last a shaped dish with an aubergine, a courgette and some plums, *the largest: 30.5cm across* (some chips and restoration) (3)

£1,000 - 1,500

€1,200 - 1,800

107

**A STRASBOURG FAIENCE OVAL BASKET, CIRCA 1765**

Period of Joseph Hannong, the centre finely painted with a large tulip, the brown-edged, pierced sides moulded with coloured flowers on the exterior and painted with scattered sprigs and leaves inside, the branch handles with leaf terminals, *33.8cm across*, iH/ 873 in blue and 74 in brown (one handle restored, minor losses)

£1,500 - 2,000

€1,800 - 2,300



107



108

# **A DOCUMENTARY NUREMBERG FAIENCE DISH, CIRCA 1730**

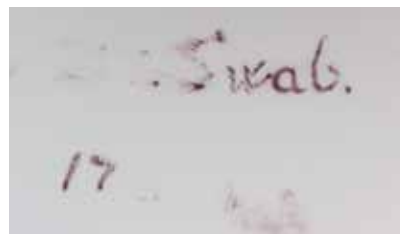
Painted by P.C. Schwab with a depiction of the Elector of Saxony and Martin Luther, inscribed '*Betrachte diß Gemähl, und schau was das Jahr, Dir für ein Jübel-Bild in solchen stellet dar./ Gott laß dein Wort solang uns reine führen, biß in der Seeligkeit wir wwig jubiliren./ Anno 1730./ den 25. Juny. JOHANNES Herzog/ Zu Sachsen Chur: Fürst. Martin Luther/der h. Schrift D:/ und Professor zu/ Wittenberg*', the open books inscribed '*Bib/lia Sa/cra*' and '*Augusti/na /Confes:/sio*', respectively, the lobed rim painted with four figures of landscape vignettes reserved against a trellis band and flowers, the reverse indistinctly signed in manganese '[.]Swab/ 17[.], 35.2cm diam. (haircrack to rim)

£8,000 - 12,000  
€9,300 - 14,000

This rare dish commemorates the 200th anniversary of the Reformation. The inscription may be translated as follows: 'Observe this painting here and see what glorious year this picture represents/ Let God lead your word toward purity until we rejoice forever in eternity.'

A similar commemorative dish painted by P.C. Schwab and signed with initials is in the Mainfränkisches Museum, Würzburg, inv. no. S. 8426 (published by August Stoehr, *Deutsche Fayencen und Deutsches Steingut* (1920), ill. 79).

Two related commemorative dishes painted by Georg Friedrich Grebner, signed and dated January 1730, with the same scene and inscription in the centre but a different border to the rim, are in the Metropolitan Museum of Art, New York, inv. no. 50.211.200, and the Kunstgewerbemuseum, Berlin, inv. no. K 1577.







109

109

**A SICILIAN MAIOLICA ALBARELLO, LATE 17TH CENTURY**

Painted with an oval medallion depicting the profile of a bearded man in a helmet, the back with classical trophies, the rims with entwined rope borders, 25cm high (minor chips and losses to glaze)

£1,300 - 1,500

€1,500 - 1,800

110

**A DERUTA MAIOLICA 'BELLA DONNA' CHARGER, CIRCA 1550**

Probably from the workshop of Giacomo Mancini, decorated in blue, green, yellow and ochre, with a bust-length portrait of a young woman, a scrolling ribbon behind her inscribed CHI SERE GENTE IN GRATA DOLORE AQUISTA, the border divided into alternating panels of scrolling foliage and overlapping scales, 39.5cm diam (typical minor glaze losses to edge of rim)

£8,000 - 9,000

€9,300 - 11,000

**Provenance**

Mrs Winifred Spero (widow of Alfred Spero);

Acquired from the above

**Exhibited**

Norwich Castle Museum, until circa 2000

A tazza, which is attributed to the workshop of Giacomo Mancini and is in the collection of the Victoria and Albert Museum, London, shows a distinctly similar painting style. The faces of the two depicted ladies are very much alike, allowing for the assumption that the two pieces were painted in the same workshop.

'Bella donna' dishes are presumed to have been popular gifts and tokens of love and affection. Frequently, a name was accompanied by the words *bella* or *diva*, inferring that many of the dishes were meant to represent specific women, although they do not appear to have been actual portraits.



110





111



111

**A PAIR OF SAVONA FAIENCE QUATRELOBE VASES AND COVERS, CIRCA 1770**

Of reverse baluster form on a flared foot with a domed cover, each painted in green, manganese, blue and yellow, with panels of *rocailles* edged with flowers and leaves, the recessed yellow-ground borders painted with trailing leaves and flowers, 28cm high, G.B in manganese and green (rims restored) (4)

£1,500 - 2,000

€1,800 - 2,300

112

**A BOLOGNA FAIENCE WET DRUG JAR, GIUSEPPE FINK'S FACTORY, CIRCA 1770**

Painted in manganese with a rococo cartouche below the strap handle, between roses and green line borders, trailing flowers to the handle, 21.8cm high, marked F. in blue (typical minor losses to rims)

£1,000 - 1,500

€1,200 - 1,800

A pair of albarelli and a pair of globular bottles by Fink from the same pharmacy were sold by Christie's Milan, 4 December 2003, lot 269, and Christie's South Kensington, 29 November 2001, lot 95, respectively.



112





113

113

**A NORTH ITALIAN FAIENCE OCTAGONAL TEAPOT AND COVER, PROBABLY LIGURIAN, CIRCA 1740**

Of baluster form with a scroll-moulded spout and scroll handle, painted in manganese with bands of flower sprays, 22cm high (handle restuck, rim chips to cover) (2)

£1,000 - 1,500

€1,200 - 1,800

114

**A SAVONA FAIENCE TUREEN AND COVER, JACQUES BOSELLY, CIRCA 1760**

Signed on the underside of the tureen, of oval gadrooned form, painted with large flowers, the handles and feet painted green, the cover with moulded fruit and leaf finial, 34cm across handles (small haircrack to rim) (2)

£1,000 - 1,500

€1,200 - 1,800

115

**A PAIR OF FAIENCE OWL-SHAPED SAUCEBOATS, PROBABLY NORTHERN ITALIAN, LATE 18TH CENTURY**

Each moulded in the shape of an owl on round mound bases, painted in manganese and ochre, 16.3cm and 15cm high (one restored) (2)

£1,000 - 1,500

€1,200 - 1,800



114



115



116



117

116

**A PAIR OF NOVE TEABOWLS AND SAUCERS, CIRCA 1770**

Painted with vignettes of figures in landscapes, the back of the teabowls with a gilt floral spray, scattered with small gilt leaves, gilt-edged rims, gilt star marks and incised marks (small hairline crack to one teabowl) (4)

£1,000 - 1,500

€1,200 - 1,800

117

**TWO COZZI DISHES AND A DOCCIA DISH, CIRCA 1770**

The Cozzi circular stand painted with three sprigs of fruit and flowers and scattered blooms within a purple scale-ground border edged with gilt scrollwork, 21.8cm diam, red anchor mark, the Cozzi shell-shaped dish painted with a landscape vignette with buildings and flowers within a floral border, 18.8cm, red anchor mark, the Doccia rococo dish painted with the tulipano pattern, 24.5cm, red star mark (3)

£1,000 - 1,500

€1,200 - 1,800



118

**A RARE VEZZI TEABOWL, CIRCA 1725**

Painted in underglaze-blue with flower sprigs embellished in iron-red and gilding, underglaze-blue line borders to the rims, the inside with a single flower and training leaves, 7.7cm diam.; 3.7cm high, V: in underglaze-blue, incised A (scattered wear to gilding)

£3,000 - 5,000

€3,500 - 5,800

The design in underglaze-blue on this teabowl seems related to a chinoiserie design published by Luca Melegati (*Giovanni Vezzi e le sue Porcellane*, 1998, plate 47 and 48) where similar flowers are flanked by chinamen. The shape can be found in the same publication (plates 50 and 51), where the author notes that the form is also based on Asian examples. The elaborate decoration scheme combining underglaze-blue with gold and iron red over the glaze is typical for the factory, and can be found mostly on pieces of Asian inspiration.







Doccia table fountain, circa 1745-50, The National Trust, Ickworth (inv. no. ICK/C/28).  
© Associazione Amici di Doccia/The National Trust



Historic photograph of Doccia porcelain purchased in Florence by the 3rd Marquess of Bristol in 1868.  
© Associazione Amici di Doccia/The National Trust

119

#### A VERY RARE DOCCIA TABLE FOUNTAIN, CIRCA 1745-50

Probably modelled by Gasparo Bruschi after a model by Massimiliano Soldani Benzi, the front with a relief depicting an Allegory of Night with a scene of a sacrifice to Diana, after a model attributed to Giovanni Casini, the reverse painted in puce camaieu by Giuseppe Romei with a landscape scene of buildings and trees, the handles composed of a stream of water supporting two putti with a swan and snake, respectively, on a flared foot and square plinth applied with dolphins to the corners and a young triton, 38cm high (cracked)

£25,000 - 35,000

€29,000 - 41,000

#### Provenance

Italian private collection

#### Literature

John Winter, Doccia Porcelain at Ickworth, in Amici di Doccia Quaderni II (Winter, 2008), pp. 12-39, fig. 4-5;  
Alessandro Biancalana, Porcellane e maioliche a Doccia, la Fabbrica dei Marchesi Ginori, I primi 100 anni (2009), p. 117

This fountain, created as a table-centrepiece, was published by John Winter in the Quaderni of the Amici di Doccia in relation to a group of objects at Ickworth which had previously been unpublished. These objects were bought by Frederick William John Herve, 3rd Marquess of Bristol (1834-1907) in 1868 from the dealer Luigi Egidi in Florence. The Marquess had been told they were Capodimonte. Capodimonte was without doubt the more desirable factory, and the Marquess, aware of the dubious reputation of some dealers at the time, also received a three-page notarised document guaranteeing the genuine nature of the objects, with which he reserved the right to return the objects should they turn out to be anything other than 18th century Capodimonte. Centrepiece of the Ickworth Doccia is a table fountain which is highly related to the present one. The porcelain at Ickworth is now widely acknowledged as the most important single group of Doccia porcelain in the UK. The suggestions Winter makes on how the porcelain was obtained by the Florentine dealer may well apply to our table fountain as well. One possible source was the Ginori family: in 1864 the factory and its museum were modernised by its then director, Lorenzo Ginori Lisci, and it is possible that this led to the sale of some objects. There are indeed more examples of traceable Doccia objects sold around this time.

The terracotta models for the table fountains, whose purchase post-dates the production of both the Ickworth fountain and the present one, have been recently discovered by Dottorressa Rita Balleri in the factory archives. Alessandro Biancalana (Porcellane e maioliche a Doccia 2008, p. 115) notes in relation to these terracottas that the table fountains should be seen as sculptures in their own right. He argues the difficulty of execution would have been considerable, and that they would have had a decorative function only. To illustrate the technical difficulties, he quotes Gasparo Bruschi who, in 1755 says of the model: 'Il vaso che V.E. lasciò ordinato secondo il disegno che venne da Roma fu fatto, andò male e adesso è stato altra volta rifatto' (The vase ordered by V.E. after the designs that came from Rome was made, but things went wrong, and it is now being remade again). Biancalana further argues that Anton Philipp Maria Weber, who on 20 November 1744 is paid for the execution of a 'basso rilievo della Notte' (plaque in relief depicting Night).

Winter notes it is likely that the factory had already obtained moulds of Soldani Benzi's compositions and related reliefs, and that the terracottas were a later addition to the collection. The wax models and bozzetti by Massimiliano Soldani Benzi (1656-1740) famously served the factory on numerous occasions, having been bought from Soldani's son Ferdinando in 1744. The fact that the shape of both the Ickworth table fountain and the present one differ quite a bit from the terracotta examples, proves that the likely modeller Gasparo Bruschi at Doccia was working from loose elements rather than the complete terracotta model. After the purchase of the terracottas in 1752, the table fountains are then remodelled as vases with neck, covers and bases to match the terracotta originals. Examples of these objects can be found in the collection of the Victoria and Albert Museum (inv. no. 30-1880) and The Detroit Institute (inv.no. 1990.245.A). The model proved thus popular that it was also produced in remodelled form in the 19th century.

The enamel colours on the table fountain (body, base and handles) have been tested by Dr Kelly Domoney at Cranfield University, and are found to be consistent with other 18th century enamels.











120



121

120

**A DOCCIA GILT-METAL MOUNTED SNUFF BOX AND COVER WITH MOULDED DECORATION, CIRCA 1755**

The cover and base moulded in low relief, embellished in gilding and enamels, with scenes depicting elegant figures below an architectural caprice, the sides with scrollwork motifs, the inside cover painted with a border of gilt scrollwork, 7.2cm across (minor scattered wear)

£2,000 - 3,000

€2,300 - 3,500

121

**A DOCCIA SILVER-SHAPED EWER, CIRCA 1760-70**

Painted with a flower spray on each side and further scattered blooms, purple-line border to base, gilt-edged rims and handle, 25.7cm high

£1,000 - 1,500

€1,200 - 1,800

122

**A DOCCIA COFFEE POT AND COVER, CIRCA 1770-80**

Decorated with scattered fruit, the spout modelled as a bird's head, the spout and rims decorated with gilding, 23cm high, star mark in gold to the base (gilding worn, minor chips to inside rim of pot)

£1,000 - 1,500

€1,200 - 1,800



122



123



123

# **TWO DOCCIA GROUPS, CIRCA 1780**

Both groups modelled with three figures around a leafy tree on a colourful rockwork base, one with sheep, the other with a howling dog, 19.5cm and 19cm high, (minor restoration, minor chips to applied leaves) (2)

£5,000 - 6,000  
€5,800 - 7,000

## **Provenance**

Vivolo Collection, sold by Sotheby's Milan, 13 November 2007, lots 165 and 166





124

**A CAPODIMONTE FIGURE OF A LADY, CIRCA 1750-55**

Possibly modelled by Giuseppe Gricci, standing with her right foot on a rock and adjusting her shoe with both hands, wearing a yellow hat, a blue and gold-edged white bodice, a blue-edged white skirt and yellow shoes, on a rockwork base, 14.5 cm high, impressed fleur-de-lys mark (minor chips, small section missing)

£1,000 - 1,500

€1,200 - 1,800

The vacant spot on the rockwork may have originally been occupied by a small dog or other animal. Stylistically, the figure may be part of the 'Le voci di Napoli' series, modelled by Giuseppe Gricci and discussed in detail by Angela Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986), pp. 187ff.



125

**A VERY RARE SET OF SIX NAPLES, POULARD PRAD, GOLD-GROUND TOPOGRAPHICAL CUPS AND SAUCERS, CIRCA 1810-18**

Each painted with a named view of Naples or surroundings, titled in gilding on the reverse or underside of the foot and a band of gilt scrolling foliage, the cups with a band of gilt false gadroons, the handles with bird's head terminals, the interiors, feet and handles gilt (two cups with restoration) (12)

£8,000 - 12,000

€9,300 - 14,000

The scenes depicted are as follows:

Saucers:

- a) *R.al. Casino a Castellammare*
- b) *R.al. Casino di Cardito*
- c) *Real Palazzo di Napoli*
- d) *Real Palazzo di Caserto*
- e) *Real Casino di Persano*
- f) *Darsena di Napoli*

Cups:

- a) *Città di Reggio é parte della Sicilia col monte Etna*
- b) *R.al Casino del Fusaro*
- c) *Palazzo di Da. Anna a Posilipo.*
- d) *Tempio di Diana a Baja*
- e) *R.al Albergo di Poveri*
- f) *Veduta del Castello dell Uovo*



126

126

**A PAIR OF NEAPOLITAN PORCELAIN CAMPANA VASES, CIRCA 1800**

Painted on each side with a gilt-edged, rectangular panel depicting street vendors, 'Venditore di Melloni', 'Venditore di Pesce', 'Venditore di Merici', 'Venditore di Castagne', each titled above in red within a gilt cartouche, the sides with gilt monogram IMP above a swag and trophy, the lower body with gilt false gadroons, the flared foot with a foliate band, the rims and handles marbled, 16.5cm high, various incised marks (one with rim section restuck) (2)

£3,000 - 4,000

€2,300 - 3,500

127

**A RARE NAPLES ECUELLE AND COVER, CIRCA 1800**

Painted with Centaurs and Maenads, the black loop handles emerging from sideways moulded masks, the cover with a band of black leaves and a black dog and snake finial, gilt-edged rims, 18.3cm across handles (restored rim chip to cover and small chip to finial) (2)

£2,000 - 3,000

€2,300 - 3,500



127

The mythological figures are taken from the prints in the Antichita' di Ercolano Esposte (1757-92), and are frescoes in the Villa di Cicerone in Pompeii.





128



129

128

**TWO NAPLES, REAL FABBRICA FERDINANDEA, PLATES FROM THE SERVIZIO DELL'OCA, CIRCA 1793-95**

One painted in the centre with a circular view of the 'Strada che conduce a Pozzuolo' titled in iron-red on the reverse, within a formal gilt border, the rim with a gilt-edged iron-red band entwined with flower swags with gilt bows hung from a blue line inside the gilt-edged rim, 24cm diam., crowned N mark in underglaze-blue, incised 3, the other painted with a view of the 'Chiesa di S. Leonardo, à Chiaja', titled in iron-red on the reverse, 24.4cm diam., crowned N mark in underglaze-blue, incised marks (2)

£2,000 - 2,500

€2,300 - 2,900

**Provenance**

Donna Maria Arabella Salviati Principessa Lanza di Scalea;  
Gift from the above to the present owner

The Servizio dell'Oca and the Villa Reale dessert service were commissioned by the Bourbon court in 1792, the name coming from the finial of the soup tureen which depicts a small boy holding a goose, an image taken from the antique. The service was produced between 1793 and 1795 and was decorated with views of Naples and the Neapolitan countryside - it was also known as the 'Servizio delle Vedute napolitane'. Most of the service remains in the Museo di Capodimonte in Naples; see A. Carola-Perrotti, *Le Porcellane dei Borbone di Napoli* (1987), pp. 440ff.

129

**A NAPLES, POULARD PRAD, CABINET PLATE, DATED 1814**

Decorated with a figural scene depicting two ladies in Neapolitan costume on the sea shore, a ship in the background, within a gilt formal border of lozenges alternating with stiff leaves, 24.2cm diam., 'Napoli 1814' under a red crown, 'Costumi di Capri ed Ischia' in black (minor stacking wear)

£1,000 - 1,500

€1,200 - 1,800

The depiction of regional costume was very popular at this time. Many drawings and engravings were made in preparation for the *Servizio delle Vestiture del Regno*, produced at the Real Fabbrica Ferdinanda around 1785. The decoration scheme on this service and other porcelain pieces with similar decoration is largely based on gouaches by two artists, Saverio Della Gatta and Alessandro D'Anna, and later Stefano Santucci and Antonio Berotti, who were hired by Domenico Venuti to travel the country and make a record of all the regional costumes of the Kingdom. Their studies were widely used on Naples porcelain. Another important source for costume was the publication of the *Raccolta di varii Vestimenti ed Arti del Regno di Napoli* in 1773 by the artist Pietro Fabris.



130 (part lot)

130

**A SET OF SIX NAPLES COFFEE CANS AND SAUCERS, CIRCA 1810, AND ANOTHER NAPLES COFFEE CAN**

Decorated with a wide classical border of black scrolling foliage and acanthus on a pale pink ground between gilt bands and a gilt band of leaves underneath, the saucers with a central gilt flower, together with a gilt-patterned coffee can, crowned N marks in underglaze-blue, various incised marks, the additional coffee can with crowned N in iron-red (one handle restuck and minor chips, the additional cup repaired) (13)

£1,000 - 1,500

€1,200 - 1,800

131

**FOUR NEAPOLITAN TERRACOTTA FIGURES OF PULCINELLA, LATE 19TH CENTURY**

Each masked figure in a theatrical pose on a raised base, 44cm high (approx.) (repainted, some repairs) (4)

£1,000 - 1,500

€1,200 - 1,800

132

**A NEAPOLITAN PRESEPE CREAMWARE GROUP, LATE 18TH/EARLY 19TH CENTURY**

Depicting the Adoration of the Shepherds, on an elaborate rockwork base applied with numerous figures and foliage, 17.5cm high (small losses and repairs)

£800 - 1,200

€930 - 1,400



131



132









133

133

**A MEISSEN TUREEN AND COVER, CIRCA 1730**

Of deep U-form with a flared footrim and applied with two flat scroll handles with female head terminals, the cover with an artichoke finial, painted in a Kakiemon palette heightened with gilding depicting *indianische Blumen* and butterflies, brown-edged rims on cover, 32.5cm high, crossed swords mark in underglaze-blue (restored) (2)

£4,000 - 6,000

€4,700 - 7,000

134

**A PAIR OF MEISSEN CIRCULAR DISHES, CIRCA 1735**

Painted in Kakiemon style with the 'Schmetterling' pattern of a butterfly on flowering branches and flower sprigs around the brown-edged rim, 20.4cm diam., crossed swords marks in underglaze-blue, impressed Dreher's marks (2)

£1,000 - 1,500

€1,200 - 1,800

See Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), vol. II, pp. 344f., for a discussion of the *Schmetterling* (butterfly) pattern. The survival of several pieces with royal inventory marks, and the listing of at least one large service of this type in the inventory of the royal hunting lodge of Hubertusburg, demonstrates that this pattern was delivered to the Saxon/Polish court, though it is not clear if it was reserved exclusively for that purpose.

135

**A MEISSEN COFFEE POT AND COVER, CIRCA 1735**

Painted in Imari style with the *Tischchenmuster* of flowers issuing from a table flanked by fences, the cover similarly decorated, with an iron-red border reserved with flowers to the rim, the handle with trailing flowers, 24.5cm high, crossed swords mark and x inside footrim in underglaze-blue, incised Dreher's mark (2)

£800 - 1,200

€930 - 1,400



134



135



136

136

**A VERY RARE MEISSEN POT-POURRI VASE, CIRCA 1740**

Of circular form moulded with alternating concave and convex gadroons, the latter pierced at the top and with a moulded circle at the base, painted in Kakiemon style with banded hedges and scattered flowers, gilt-edged rims, 10.8cm high, traces of crossed swords mark in blue, impressed 46 (lacking cover)

£1,500 - 2,500

€1,800 - 2,900

The shape is probably based on a Saint-Cloud example, which were typically left unpainted and applied with flowering branches; see B. Rondot (ed.), *Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory ca. 1690-1766* (1999), no. 165.



137

137

**A SILVER-GILT MOUNTED MEISSEN TANKARD, CIRCA 1740**

Painted with the 'Bienenmuster' pattern with a bouquet of flowers tied with a yellow ribbon and several colourful moths, the handle painted with floral sprays, 18.8cm high, faint traces of crossed swords mark in blue

£2,000 - 3,000

€2,300 - 3,500

138

**A MEISSEN OVAL BUTTER DISH AND COVER, CIRCA 1730**

Painted in Imari style in underglaze-blue and enamels with flowers, insects and birds, the finial decorated in underglaze-blue and iron red, the handles edged in underglaze-blue and painted in iron-red, the rim of the cover with a band of flowers and foliage reserved with panels of trailing flowers, 16.5cm across handles, crossed swords mark in underglaze-blue (cover restored) (2)

£700 - 900

€820 - 1,100



138



139\*

**A RARE MEISSEN OCTAGONAL PLATE, CIRCA 1740**

Painted in *Famille rose* style with scholar's objects in the centre and a foliate-edged border of flowers reserved against a ground of scrolls, 24cm diam., crossed swords mark in underglaze-blue, impressed 22 (very minor flaking)

£6,000 - 8,000

€7,000 - 9,300

A similar plate was in the Hoffmeister Collection, Hamburg; see D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts* (1999), vol. I, no. 184 for other examples of this rare '*Famille Rose*' decoration. Other examples are in the Hermitage Museum, St. Petersburg (Liackhova 2007, no. 55), and in the Schneider Collection, Schloss Lustheim, Munich (J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), vol. II, nos. 414 and 415).





(part lot)

140\*

**A VERY RARE GROUP OF NINE MEISSEN IMARI PLATES,  
CIRCA 1735**

The centre painted in underglaze-blue with flowering branches, enclosed by a narrow polychrome and gilt band of stylised fences and blossoms, the border with large polychrome flowering branches, the brown-edged rim with an underglaze-blue diaper band, 12.3cm diam, crossed swords mark in underglaze-blue, incised ||| (some scattered stacking wear) (9)

**£18,000 - 22,000**

**€21,000 - 26,000**

A plate of the same pattern is in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 221). Another was sold at Christie's London on 11 December 2007, lot 56.



141



141

**A MEISSEN HOT WATER JUG AND COVER AND A TEABOWL AND SAUCER, CIRCA 1735-40**

Painted in Imari style in underglaze-blue, enamels and gilding with the 'Tischchenmuster', the hot water jug and cover: 16cm high, 16cm high, crossed swords marks, K (hot water jug) and indistinct painters' marks in underglaze-blue, incised Dreher's marks unidentified on the hot water jug and for Johann Christoph Schumann, impressed 2 inside footrim of saucer (minor restoration) (4)

£1,000 - 1,500

€1,200 - 1,800

142

**A PEWTER-MOUNTED MEISSEN TANKARD, CIRCA 1740**

Painted in underglaze-blue with Oriental flowers and bamboo issuing from stylised rockwork below a formal border of floral and foliate scrollwork to the rim, the handle painted with trailing flowers, 21cm high overall, crossed swords mark in underglaze-blue to inside base (handle restuck)

£2,000 - 3,000

€2,300 - 3,500



142





143

143\*

**A PAIR OF MEISSEN PLATES, CIRCA 1740**

Painted in Kakiemon style with the 'Koreanischer Löwe' pattern of a winged dragon facing *indianische Blumen* and a beetle with a crane in flight overhead, the basket-moulded rim with flower sprigs and insects, 23.2cm diam., crossed swords marks in underglaze-blue, impressed numeral 36 (very slight wear to enamels) (2)

£1,000 - 1,500

€1,200 - 1,800

**Provenance**

Pauls-Eisenbeiss Collection, Basel;  
Private Collection, Switzerland

144\*

**A MEISSEN CIRCULAR STAND, CIRCA 1740**

Painted in *Famille verte* style with a bird perched on flowers and rockwork within a floral border reserved with butterfly panels and flowers around the gilt-edged rim, the reverse with iron-red flowering branches, 22.1cm diam., crossed swords mark in underglaze-blue, impressed numeral (some minor rubbing to enamels)

£2,500 - 3,500

€2,900 - 4,100

**Provenance**

Pauls-Eisenbeiss Collection, Basel;  
Private Collection, Switzerland



144





145

145

**A MEISSEN TEAPOT AND COVER, CIRCA 1735-40**

Modelled by J.J. Kaendler as a hen with a chick on its back forming the finial and eight other chicks emerging from its feathers, the plumage coloured in shades of brown, 17cm long, 11cm high, crossed swords mark in blue (beaks restored) (2)

£4,000 - 6,000

€4,700 - 7,000

Another example of this model from the collection of Dr Ernst Schneider is illustrated by R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 1131.



146

146

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

Painted in Kakiemon style with bamboo and flowering *indianische Blumen*, the cup with an ear-shaped handle, brown-edged rims, crossed swords marks in underglaze-blue, impressed Dreher's marks \*\* and incised // (restored haircracks to rims) (2)

£600 - 800

€700 - 930



147

147

**TWO MEISSEN PLATES, 18TH CENTURY**

The first, circa 1735, painted in Kakiemon style with the 'koreanischer Löwe' pattern of a winged dragon opposite a beetle by flowering plants and a crane overhead, the basket-moulded rim with flower sprigs and insects, 22.2cm diam., crossed swords mark in underglaze-blue, impressed Dreher's mark + together with a Meissen Hausmaler plate, circa 1763-74, painted in underglaze-blue with the 'Onion Pattern' and additionally decorated with gilding and enamels, 23.5cm diam., crossed swords mark, dot and painter's mark in underglaze-blue, impressed numeral (2)

£1,000 - 1,500

€1,200 - 1,800





148

148\*

**A MEISSEN HAUSMALER TEAPOT AND COVER, CIRCA 1725-35**

Painted, possibly in Bayreuth, in coloured enamels and gilding with a chinoiserie figure holding a parasol, a pagoda on the reverse, gilt foliate scrollwork borders, 12cm high (cover restored) (2)

£4,000 - 6,000  
€4,700 - 7,000

**Provenance**

Pauls-Eisenbeiss Collection, Basel;  
Private Collection, Switzerland

**Literature**

E. Pauls-Eisenbeiss, *German Porcelain of the Eighteenth Century* (1972), vol. I, p. 542f

Traditionally attributed to the Hausmaler Johann Philipp Dannhöfer, the decoration on this teapot is closely related to various other pieces of Hausmaler-decorated Meissen porcelain pre-1730. The subject is explored most comprehensively by Barbara Beaucamp-Markowsky (1980, cat.no.20), where the author also lists other examples.



149

149\*

**A MEISSEN HAUSMALER OCTAGONAL SUGAR BOX AND COVER, CIRCA 1725-35**

Painted in underglaze-blue with birds and flowers issuing from stylised rockwork, the cover with an overlapping scale-border to the rim, overdecorated in Augsburg in gilding reserved against the underglaze-blue, 11cm across, crossed swords mark in underglaze-blue (some minor wear to gilding on cover, restored chip to inside rim of box) (2)

£3,000 - 5,000  
€3,500 - 5,800

**Provenance**

Anon. sale, Sotheby's London, 5 July 1966, lot 177 (part);  
Pauls-Eisenbeiss Collection, Basel;  
Private Collection, Switzerland

**Literature**

E. Pauls-Eisenbeiss, *German Porcelain of the Eighteenth Century* (1972), vol. I, p. 382

By family repute, this sugar box was part of a service given by the Holy Roman Emperor, Charles VI, to Countess Ingelheim am Rhein in 1730.



150

150\*

**A PAIR OF MEISSEN HAUSMALER TWO-HANDLED BEAKERS AND SAUCERS, CIRCA 1725-35**

Painted in underglaze-blue with the *Fels- und Vogel* pattern on the saucers and flowers and rockwork on the beakers, over-decorated in gilding in Augsburg, finely tooled with foliage and insects, crossed swords and painters' marks in underglaze-blue, incised x inside footrims (some typical flaking to gilding) (4)

£2,500 - 3,500

€2,900 - 4,100

**Provenance**

Pauls-Eisenbeiss Collection, Basel;  
Private Collection, Switzerland

**Literature**

Freunde der Schweizer Keramik Mitteilungsblatt 30/31 (1955), pl. 1, ill. 2;  
E. Pauls-Eisenbeiss, *German Porcelain of the Eighteenth Century* (1972), vol. I, p. 388ff

**Exhibited**

Geneva, Musée Ariana, 1. Vereinsausstellung Freunde der Schweizer Keramik, September-October 1946

A coffee pot and a beaker and saucer, probably from the same service, are in the Hermitage Museum, St. Petersburg, published by Lydia Liackhova, *The Myth of the Orient: Eastern Subjects in Early Meissen Porcelain* [trans.], exhibition catalogue, State Hermitage Museum (2007), nos. 67-68.

151\*

**A MEISSEN HAUSMALER OCTAGONAL SUGAR BOX AND COVER, CIRCA 1730-40**

Painted in underglaze-blue with birds and flowers, embellished in gilding, red and green, gilt borders to the rims, the cover with a gilt zig-zag border below the finial, 11cm across, crossed swords mark in underglaze-blue (restored rim chip to cover with associate haircrack to glaze) (2)

£3,000 - 5,000

€3,500 - 5,800

**Provenance**

Pauls-Eisenbeiss Collection, Basel;  
Private Collection, Switzerland

**Literature**

E. Pauls-Eisenbeiss, *German Porcelain of the Eighteenth Century* (1972), vol. I, p. 473



151



152

**A MEISSEN ORMOLU-MOUNTED FIGURE OF A SEATED  
BEGGAR PLAYING THE HURDY-GURDY, CIRCA 1740**

Modelled by J.J. Kaendler, wearing a ragged red coat and brown breeches, a black hat and a satchel across his back, on a white mound base, set on an ormolu scrollwork base, *17.2cm high without the base*, faint traces of crossed swords mark (some restoration) (2)

£3,000 - 5,000

€3,500 - 5,800



152

153

**A MEISSEN HAUSMALER TEAPOT AND COVER, CIRCA 1735,  
THE DECORATION PARTIALLY LATER**

Of globular form applied with a curved spout with mask terminal and loop handle, painted in underglaze-blue and embellished in gilding with flowering plants, later-decorated with polychrome chinoiserie vignettes by the handle and spout, probably in the 19th century, the domed cover with a gilt rim and floral sprays, *12.7cm high*, crossed swords mark in underglaze-blue and Dreher's mark oo for Johann Gottlieb Kühnel (2)

£1,000 - 1,500

€1,200 - 1,800



153

**A RARE MEISSEN PART TEA AND COFFEE SERVICE, CIRCA 1740**

Painted with Chinoiserie scenes depicting figures engaged in various pursuits, within concentric iron-red circles on the saucers, the covers with figural scenes and gilt pinecone finials, the spouts and handles moulded with scales embellished in gilding and puce, gilt scroll- and strapwork borders to the rims, comprising:

a coffee pot and cover;

a teapot and cover;

six cups and saucers,

*the coffee pot: 21.5cm high, crossed swords marks in underglaze-blue and gilt numeral 57., various impressed marks and numerals (chips to cover and some minor chips overall) (16)*

**£10,000 - 15,000**

**€12,000 - 18,000**

**Provenance**

Allard Pierson (1884-1955);

Thence by descent

Allard Pierson was the son of Jan Lodewijk Pierson (1854-1944), who was the co-founder of the merchant bank Pierson & Co (later Pierson, Heldring & Pierson), and the grandson of Prof Dr. Allard Pierson (1831-1896), after whom the museum of antiquities in Amsterdam is named.

Several of the figures can be found on plates in the Schulz Codex: plates 72 (teapot), 71 (saucer), 96 (saucer) and 103 (saucer).





The Meissen service on display in the Piersons' home 'Huize Intimis', Baarn, The Netherlands, c.1950.



Schulz Codex, pl.72 (detail)







155



156



155

**A MEISSEN WASTE BOWL, CIRCA 1740**

Painted with colourful Chinoiserie vignettes to the sides and inside and moulded with stiff leaves heightened in gilding, the inside rim with a band of gilt scrollwork, 15.3cm diam., 7.4cm high, crossed swords mark in underglaze-blue, gilt numeral 23 and impressed Dreher's mark \* (restored)

£2,000 - 3,000

€2,300 - 3,500

156

**A MEISSEN TEABOWL, CIRCA 1725, AND A MEISSEN CUP, CIRCA 1740**

The teabowl painted on each side with a Chinoiserie scene within a gilt scrollwork cartouche filled with Böttger lustre and edged with iron-red and purple scrollwork, the inside with a circular scene of a fisherman by a pagoda, gilt scrollwork to rim; the cup with a Chinoiserie scene within a gilt scrollwork cartouche and sprigs of *indianische Blumen*, gilt 38. to teabowl, crossed swords mark in underglaze-blue and gilt VII. to cup (cup handle lacking) (2)

£1,000 - 1,500

€1,200 - 1,800

157

**A MEISSEN TEABOWL AND SAUCER, CIRCA 1740**

Painted with Chinoiserie vignettes, the rims with patterned gilt borders and the cup and underside of the saucer with moulded stiff leaves heightened in gilding, the teabowl: 4.6cm high, crossed swords marks in underglaze-blue, gilt 23 and incised || to cup (very minor wear to gilding) (2)

£1,500 - 2,000

€1,800 - 2,300



157



158

158

**A MEISSEN WASTE BOWL, CIRCA 1727**

Each side painted with a Chinoiserie scene depicting figures engaged in various amusing pursuits, within a gilt quatrelobe cartouche filled with Böttger lustre and embellished with iron-red and purple scrollwork, the interior similarly decorated, gilt scrollwork border to the rim, the sides with branches of *indianische Blumen*, 17.2cm diam.; 8.5cm high, gilt numeral 76. (haircrack to rim)

£5,000 - 7,000

€5,800 - 8,200



159

159

**A MEISSEN DEEP PLATE, CIRCA 1740-45**

Painted in purple monochrome heightened in gilding with a *Fabeltier* or mythical animal in the style of A.F. von Löwenfinck in a landscape vignette with flowers, surrounded by scattered insects, the gilt-edged wavy rim with scattered floral sprays and scrollwork border, 21.5cm diam., crossed swords mark in underglaze-blue, impressed 16 (restored rim chip)

£1,200 - 1,800

€1,400 - 2,100

160

**A MEISSEN CHOCOLATE POT AND COVER, CIRCA 1735-40**

The cylindrical body painted with a continuous Chinoiserie scene depicting figures engaged in various amusing pursuits, gilt foliate scrollwork border on the rim, the spout and handle gilt, the cover with two similar vignettes within iron-red circles, 15cm high, faint traces of crossed swords mark in blue and gilt numeral 58 (2)

£1,500 - 2,500

€1,800 - 2,900



160

161

**TWO MEISSEN ELEPHANT GROUPS, CIRCA 1755 AND 1780**

One with a sultan wearing a turban and robes decorated with *indianische Blumen*, the other with a sultana wearing a headdress, a patterned dress and holding a sceptre, both sitting on tasselled pillows on the backs of elephants, a driver in a red skirt perched in front of the sultana, 26.5cm and 25.5cm high, crossed swords marks in underglaze-blue, crossed swords and dot, \* and " marks in underglaze-blue (some restoration) (2)

£25,000 - 35,000

€29,000 - 41,000

Two examples from the collection of the Ansbach Residence are illustrated by R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 1060 and 1061. Both are modelled with the sultan and have a driver perched on the elephant's neck.









162

162

**A MEISSEN DEEP PLATE, CIRCA 1741**

Painted in the Kakiemon palette with the 'Gelber Löwe' pattern of a tiger curling around bamboo and scattered flower sprigs, the gilt-edged rim painted with floral vignettes and scattered insects and moulded with the *Alt Brandenstein* pattern, 23.4cm diam., crossed swords mark in underglaze-blue and impressed numeral 22

£1,000 - 1,500

€1,200 - 1,800

The *Alt Brandenstein* pattern was modelled by Johann Friedrich Eberlein in 1741 for an order for Friedrich August von Brandenstein, the *Oberküchenmeister* of the Saxon Court. For a detailed discussion of the pattern, see Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), vol.II, pp.453f.



163

163

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

Of hexafoil shape, decorated with scattered indianische Blumen and the arms on the rim with an escutcheon surrounded by the Order of the Black Eagle, surmounted by a gilt coronet and flanked by two black eagle supports, the double gilt line around the moulded rim interspersed with six gilt moulded shells at the corners, 30.6cm across, crossed swords mark in underglaze-blue, gilt P. inside footrim, impressed 21

£3,000 - 4,000

€3,500 - 4,700

**Provenance**

Given by Augustus III of Poland and Saxony to the Prussian envoy, Heinrich Graf von Podewils, probably in 1742;  
Ole Olsen Collection, Copenhagen, by 1924, sold Winkel & Magnussen, Copenhagen, 12 May 1948, lots 336-388 (the service);  
With Andreina Torre, Zürich;  
The Hoffmeister Collection, Hamburg, acquired from the above in 1976;  
Sold from the above in these Rooms, 24 November 2010, lot 77

**Literature**

Dieter Hoffmeister, *Meissner Porzellan des 18. Jahrhunderts* (1999), II, no. 355

**Exhibited**

Hamburg, Museum für Kunst und Gewerbe, 1999-2009



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

The shapes for the service had been developed around the same time for the Elector Clemens August of Cologne (Hoffmeister 1999, II, no. 361), and a handful of slightly later examples with simple flower painting have also survived (see lot 71). Dr. Wittwer speculates (op. cit., p. 102) that the Podewils service decoration of *indianische Blumen* may originally have been intended for the Elector, who preferred more European flowers. The design may then have been adapted for Podewils, perhaps because the service was urgently required. Additions to the service appear to have been ordered at Meissen, and at the Berlin manufactory after Podewils' death. In a letter to Karl-Wilhelm Finck von Finckenstein, Frederick the Great wrote of Podewils after his death: "I regret very much poor Podewils. He was a man of honour and a good citizen. The loss of such a worthy and faithful servant will always remain a sorrowful memory" (quoted in Hoffmeister 1999, II, p. 608). Another dish of this size from the Hoffmeister Collection (no. 356) was sold in these Rooms, 25 November 2009, lot 82. Only five plates of this size were recorded in the collection of Ole Olsen.

164\*

**A VERY RARE MEISSEN SILVER-GILT-MOUNTED ARMORIAL TANKARD AND AN ASSOCIATED COVER, CIRCA 1735-40**

Painted with a puce coat-of-arms (possibly Hopfner or Höpfner) flanked by colourful *indianische Blumen* issuing, on the left, from banded hedges and on the right from bamboo, with a bird perched on each side and a butterfly on the left, with further flowering branches below and flanking the handle and scattered sprigs to the front and to the gilt-edged handle, the contemporary associated cover similarly decorated and surmounted by a ball finial with gilt and iron-red floral motif, the cover and foot with silver-gilt mounts with a scroll thumbpiece, 18.9cm high

£10,000 - 15,000

€12,000 - 18,000

**Provenance**

Pauls-Eisenbeiss Collection, Basel;  
Private Collection, Switzerland

**Literature**

E. Pauls-Eisenbeiss, *German Porcelain of the Eighteenth Century* (1972), vol. I, p. 418f

Several pieces of a table service with the same arms and Kakiemon-style decoration are recorded, including an oval sugar bowl and cover in the Victoria & Albert Museum (inv. no. C.92&A-1929), a tureen in the Kunstgewerbemuseum, Dresden, and a plate in the Hoffmeister Collection (D. Hoffmeister, *Meissen Porzellan des 18. Jahrhunderts: Sammlung Hoffmeister* (1999), vol. II, no. 358, where the author lists published pieces). A similar tankard with a silver cover was in the Mühsam Collection.





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**A MEISSEN TUREEN AND COVER AND A STAND, CIRCA 1750-60**

Each painted in shades of green and flesh tones with a Watteauesque vignette of elegant figures in landscape settings, on the tureen and cover within gilt-edged moulded cartouches, alternating with flower cartouches, flanked by moulded flowers and leaves ('Dulong' pattern), the cover surmounted by a putto emptying a cornucopia of flowers and fruit, the tureen with scroll- and vegetable handles, the stand moulded with 'Gotzkowsky' flowers, painted with four flower sprigs around the rim, the scroll handles edged in gilding, *the stand: 47.8cm across handles*, crossed swords marks in blue and underglaze-blue, the tureen with C. in purple (putto's right arm restored) (3)

£2,000 - 3,000

€2,300 - 3,500

The 'C' mark in purple enamel (standing for 'Conditorei' or Confectionary) was used on services in Count Heinrich von Brühl's confectionary; see, for example, the plate from the "*Brühl'sche Allerlei*" service published by Lessmann 2000, p. 107, ill. 76.



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166

**A MEISSEN PLATE FROM THE 'GREEN WATTEAU' SERVICE FOR THE SAXON COURT, CIRCA 1770**

Moulded with the 'Gotzkowsky-Relief' pattern, modelled by J.E. Eberlein, painted in the centre with a vignette of an elegant couple, the gilt-edged rims with four flower sprigs, *24.5cm diam.*, crossed swords mark and dot in underglaze-blue, impressed 56

£800 - 1,200

€930 - 1,400

According to the inventories of the Dresden Hofsilberkammer, the service was delivered from 1749. Thirty soup plates delivered by Rost and Helbig were entered in the inventory on 31 December 1749, a soup plate was broken at the royal table on 8 December 1750, another was delivered in 1755, and seventy-nine more were delivered between 1774-88 [Inventarium über das bey der Königl. Pöhl. und Churf. Sächssl. Silber-Cammer befindl. Gold, Silber, Porcellain, Zien, Blech (...) Errichtet im Jahre 1741, vol. III (SächshStA, OHMA, T., Nr. 31)]. Two more plates from the service of around 1770 were sold in these Rooms, 25 May 2011, lot 162.



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**A MEISSEN SOUP PLATE FROM THE FINK VON FINKENSTEIN SERVICE, CIRCA 1760**

Moulded with the 'Dulong' pattern, reserved with four panels around the rim, finely painted with birds in landscapes enclosed by trellis and flowers, the centre painted with fruit, flowers and leaves, the gilt-edged rim heightened in blue, *24cm diam.*, crossed swords mark in underglaze-blue and impressed 22 (minor retouching to gilt rim)

£1,500 - 2,500

€1,800 - 2,900

From a service for the Prussian Minister of State and Envoy, Count Karl Wilhelm Fink von Finkenstein (1714-1800), one of Frederick the Great's most trusted circle. He was Prussian envoy to the courts in Stockholm, Denmark and St. Petersburg and the recipient of the famous order of 1757 in which the king specified what was to happen in the event of his death. The service was probably a gift from the king himself; see Britzke 2007, p. 24, for a plate from the service. Three further plates were sold in these Rooms, 3 December 2008, lot 166, and another was sold from the Hoffmeister Collection, 25 November 2009, lot 98.

168

**A MEISSEN ROCOCO CLOCK CASE, CIRCA 1745**

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

£6,000 - 8,000

€7,000 - 9,300

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



(detail)





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**A MARCOLINI MEISSEN SMALL VASE AND COVER, CIRCA 1785-90**

Modelled as a classical urn with a relief profile medallion of Frederick the Great of Prussia to sinister on a pink oval background, the neck moulded with foliate swags and gilt handles, the foot with acanthus leaves on a rectangular base, the rim of the cover pierced, *18cm high*, crossed swords mark, asterisk and II in underglaze-blue (2)

£1,000 - 1,500

€1,200 - 1,800

170

**A MEISSEN WHITE FIGURE OF A MAN WITH HIS DOG, CIRCA 1750**

The man balancing on rockwork with some flowers in his right hand, a dog seated at his feet, the base modelled with scrollwork, *15.8cm high*, crossed swords mark in underglaze-blue to rear of base (some restoration and minor chips)

£800 - 1,200

€930 - 1,400

171

**A RARE MEISSEN CRUCIFIX ON A THURINGIAN PORCELAIN ROCKWORK BASE, SECOND HALF 18TH CENTURY**

The Cross moulded in two sections joined with a metal bracket, with trefoil terminals moulded with gilt shells, a gilt sunburst in the centre, applied with the label inscribed in gilding 'I.N.R.I.', the dead Christ wearing The Crown of Thorns and a gilt loincloth, mounted on a Thuringian rockwork base applied with a skull and bones, *45cm high overall*, crossed swords mark in blue to base of Cross, indistinct crossed swords mark in underglaze-blue to top of base (some restoration)

£1,500 - 2,000

€1,800 - 2,300





172

172

**A MEISSEN FIGURE OF APOLLO IN HIS CHARIOT, CIRCA 1745**

Modelled by J.J. Kaendler, seated on clouds and a sunburst on a gilt-edged chariot, wearing a blue-lined, pale yellow cloak with purple *indianische Blumen* and a quiver, 21.7cm high; 19cm across, crossed swords mark in underglaze-blue (minor restoration)

£2,000 - 3,000

€2,300 - 3,500

A figure of Apollo in a chariot pulled by horses is mentioned by Kaendler in his work records (*Arbeitsberichte*) in December 1746, as well as in the *Taxa* for 1740-48 (both quoted in R. Rückert, *Meissener Porzellan 1710-1810* (1966), p.202). The figure was originally modelled for Augustus III, Elector of Saxony and King of Poland. The model was also later reused in a grander version for the order by Catherine the Great of Russia in 1773.

173

**A MEISSEN WHITE FIGURE OF A SHEPHERDESS, CIRCA 1750-55**

Modelled holding a sheep in her left arm, on a scrollwork base with tree stump support applied with leaves, 29.5cm high, crossed swords mark in underglaze-blue to the rear of the base (some chips)

£1,000 - 1,500

€1,200 - 1,800

Another example of this figure in the Residence, Munich, is illustrated by R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 1006.



173



174

174

**A MEISSEN TEABOWL AND SAUCER, CIRCA 1725**

Painted with early European scenes of figures in river landscapes, each within a gilt scrollwork cartouche embellished with iron-red and purple scrollwork, gilt scrollwork borders to the rims, the teabowl with a sprig of *indianische Blumen* within iron-red concentric circles, gilt numeral 21. to both, incised / inside footrim (2)

£3,000 - 5,000

€3,500 - 5,800



175

175

**A MEISSEN TEABOWL AND SAUCER, CIRCA 1725**

Painted with early European landscape scenes depicting figures in river settings, each within a gilt scrollwork cartouche embellished with iron-red and purple scrollwork, gilt scrollwork borders to the rims, the interior of the teabowl with a sprig of *indianische Blumen* within concentric iron-red circles, gilt numeral 21. to both, incised / inside footrim of teabowl (2)

£3,000 - 5,000

€3,500 - 5,800



176

176

**A MEISSEN DOUBLE-HANDLED BEAKER AND SAUCER, CIRCA 1735**

Painted with figures in European landscape scenes, each within a gilt scrollwork cartouche filled with Böttger lustre and embellished with iron-red and purple scrollwork, gilt scrollwork borders to the rims, the ear-shaped handles gilt, crossed swords marks in underglaze-blue, gilt numeral 1. to both, impressed Dreher's mark \* inside footrim of saucer (minor flaking to gilding) (2)

£1,500 - 2,500

€1,800 - 2,900



177

177

**A MEISSEN PURPLE-GROUND RECTANGULAR TEA CANISTER, CIRCA 1740-45**

Each side reserved with a shaped, gilt-edged quatrelle cartouche painted with figures in a landscape, the top with a beetle, insect and scattered flowers, gilt-edged rims, with a later flat metal cover, 10cm high overall, gilt numeral 41.

£1,000 - 1,500

€1,200 - 1,800

178

**A MEISSEN LOBED DISH, CIRCA 1735-40**

Painted with a landscape within a gilt, architectural scrollwork cartouche highlighted in black, flanked by two small figures in puce, the gilt-edged rim decorated with a gilt scrolling border and four small landscape vignettes in puce, the underside of the rim painted with polychrome floral sprays, 14.8cm diam., crossed swords mark in underglaze-blue, incised Dreher's mark X for either J.C. Pietzsch or J.D. Rehschuh (minor wear)

£2,000 - 3,000

€2,300 - 3,500

179

**A MEISSEN FIGURE OF THE MUSE TERPSICHORE, CIRCA 1740-45**

The Muse of choral song and dance seated playing a lute, wearing a floral crown and yellow draperies decorated with *indianische Blumen*, with a book and bagpipes at her feet and a boy and girl dancing beside her, the round base applied with leaves and flowers, 19.8cm high, incised 'Terpsichore' (minor losses and minor restoration)

£1,000 - 1,500

€1,200 - 1,800

The model is mentioned in Kaendler's Taxa of overtime work between 1740 and 1744. It was originally made for Friedrich II, King of Prussia, and cost 16 Thaler.



178



179





180



181



182



180

**A MEISSEN QUATRELOBE TUREEN AND COVER AND AN ASSOCIATED STAND, CIRCA 1750-60**

Each moulded with basketwork borders to the rims, the tureen and stand both with two handles, painted with landscape vignettes depicting elegant figures and buildings, flower sprigs and scattered blooms, gilt-edged rims, the cover surmounted by a bunch of grapes, *the stand: 33cm across handles; the tureen: 25cm across handles*, crossed swords marks in blue and underglaze-blue, impressed numeral (tureen restored) (3)

£2,000 - 3,000  
€2,300 - 3,500

182

**TWO MEISSEN BEAKERS AND A TEABOWL, MID 18TH CENTURY**

The double-handled beaker painted on each side with Watteauesque figures in landscape vignettes, gilt scrollwork border to rim; the single-handled beaker painted in puce monochrome with a similar scene depicting two figures, gilt scrollwork border to rim, handle gilt; the teabowl later-decorated outside the factory with a lady flanked by trees, crossed swords marks and caduceus (the teabowl) in underglaze-blue, gilt z. to double-handled beaker (3)

£1,000 - 1,500  
€1,200 - 1,800

181

**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)

£1,500 - 2,000  
€1,800 - 2,300



183

183  
**TWO YELLOW-GROUND MEISSEN TEABOWLS AND SAUCERS, CIRCA 1735-40**

Each decorated with *Kauffahrtei* scenes depicting merchants and their wares by a quayside, the teabowls reserved with a gilt-edged panel on each side and painted with a sprig of *indianische Blumen* inside, the saucers with elaborate gilt scrollwork cartouches embellished with iron-red and purple scrollwork, gilt scrollwork borders to the rims, crossed swords marks in underglaze-blue, gilt numeral 27. to all, impressed Dreher's marks (some rubbing to saucers) (4)

£1,500 - 2,000  
€1,800 - 2,300



184

184  
**A MEISSEN YELLOW-GROUND QUATRELOBE TEABOWL AND SAUCER, CIRCA 1740**

The teabowl reserved with two gilt-edged scenes of figures in landscapes, a similar vignette with iron-red circles to the inside, the saucer with a similar scene within a gilt quatrelobe cartouche embellished with purple scrollwork and trellis- and scrollwork borders, gilt-edged rims, crossed swords marks in underglaze-blue, impressed numerals (minor wear) (2)

£1,000 - 1,500  
€1,200 - 1,800

185  
**A MEISSEN YELLOW-GROUND CHOCOLATE POT AND A COVER, CIRCA 1735-40**

Reserved with two gilt-edged, shaped quatrelobe cartouches finely painted with river and *Kauffahrtei* scenes, the shoulder with sprigs of *indianische Blumen*, the scroll-moulded spout and handle base embellished in enamel colours, applied with a wooden scroll handle, the similarly decorated cover from the same service, possibly associated, 19cm high, crossed swords mark in blue, gilt 27. to both (2)

£1,500 - 2,000  
€1,800 - 2,300



185



186

186

**A MEISSEN MODEL OF A SEATED PUG, MID 18TH CENTURY**

Modelled by J.J. Kaendler, naturalistically painted in shades of grey and black, wearing a puce collar decorated with gilt scrollwork and a green bow, the base applied with leaves and flowers, 15.5cm high, crossed swords mark in underglaze blue to the side of the base (minor restoration)

£2,500 - 3,500

€2,900 - 4,100

187

**A MEISSEN FIGURE OF A LADY OF THE 'MOPSORDEN', CIRCA 1745**

Modelled by J.J. Kaendler, wearing a lace cap, black bodice, a white crinoline with *indianische Blumen* and puce central panel and gilt-edged turquoise underskirt, holding a pug dog under her left arm and another at her feet on a flared, gilt-edged pedestal with a gilt foliate motif on each side, 28 cm high, faint traces of crossed swords mark in blue (some restoration)

£10,000 - 15,000

€12,000 - 18,000

The Mopsorden or the 'Order of the Pug' was an alternative Masonic order founded in 1740 by Clemens August of Bavaria (1700-1761), after Pope Clement XII banned Catholics from joining the Freemason order in 1738. Unlike the freemasons, the Mopsorden allowed women to become members, on the condition that they were Catholic. The pug dog became the society's symbol, standing for loyalty, steadfastness and fidelity.



187 (detail)







188



189

188

**A MEISSEN FIGURE OF A TURKISH LADY, CIRCA 1745-50**

Modelled by P. Reinicke, lifting the corner of her white headdress and the left side of her white tunic decorated with *indianische Blumen*, wearing white pantaloons, a yellow sash and red shoes, on a white base, 16cm high (some restoration)

£1,000 - 1,500

€1,200 - 1,800

189

**A PAIR OF MEISSEN FIGURES OF A BOATMAN AND DANCING LADY FROM THE 'CRIS DE PARIS' SERIES, CIRCA 1745**

Modelled by J.J. Kaendler and P. Reinicke, the boatman holding an oar over his right shoulder, wearing a waistcoat with *indianische Blumen* under a green jacket and striped trousers, his lass dancing a hornpipe, the lady raising her left foot and holding the edges of her apron decorated with *indianische Blumen*, wearing a green bodice and purple skirt, the bases modelled with gilt-edged scrollwork and applied with leaves and flowers, 18.5cm and 18cm high, crossed swords marks in underglaze-blue to rear of bases (some restoration) (2)

£3,000 - 5,000

€3,500 - 5,800

190

**A RARE MARCOLINI MEISSEN HOLY WATER STOOP, CIRCA 1775**

Modelled as a lobed basin supported in clouds with three angels' heads below a gilt sunburst inscribed in Hebrew 'Jehovah', flanked by applied flower swags, the reverse with a moulded recess and metal bracket for mounting, the metal-lined cover moulded with gilded and purple stripes within clouds and an angel's head, all below reeds issuing from rockwork mounted with a detachable Crucifix, 32cm high overall, faint crossed swords and asterisk mark in blue (very minor restoration and chips) (2)

£2,000 - 3,000

€2,300 - 3,500



190



191



191

**A PAIR OF MEISSEN FIGURAL CANDELABRA, CIRCA 1750**

Each modelled with a child and an adult taking eggs from a nest in a tree entwined with flowers and leaves and with two branches terminating with a foliate sconce, the bases applied with leaves and flowers, 24cm and 24.5cm high, crossed swords marks in underglaze-blue (minor restoration and losses) (2)

£3,000 - 4,000

€3,500 - 4,700

192

**A LARGE MEISSEN FIGURE OF A SHEPHERD, CIRCA 1755**

Standing playing bagpipes with a recumbent dog and a sheep at his feet on the gilt-edged, scroll-moulded base, wearing a black tricorne, puce jacket with gilt and purple flowers, purple-edged yellow waistcoat, green breeches with purple bows and yellow shoes with iron-red ribbons, 25.5cm high, crossed swords mark in underglaze-blue to rear of base (minor chips and restoration)

£1,500 - 2,000

€1,800 - 2,300

An unpainted example of this figure in the Residence, Munich, is illustrated by R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 1011.



192





193



194



195



196

193

**A MEISSEN FIGURE OF A SOLDIER, MID-18TH CENTURY**

Modelled by P. Reinicke and J.J. Kaendler, holding a rifle in his right hand, wearing the red and white Electoral uniform with a black and gold helmet, on a white base with tree stump, *12.4cm high*, crossed swords mark in underglaze blue at the rear of the base (minor restoration)

£1,000 - 1,500

€1,200 - 1,800

194

**A PAIR OF MEISSEN FIGURES OF A BOY AND GIRL WITH FLOWER BASKETS, CIRCA 1770**

The girl with a flower basket on her left arm, wearing a blue, red and white patterned dress with lace embellishment, the boy with a flower basket in his left and a flower in his right hand, wearing a half-open waistcoat and floral suit, on scrollwork bases with gilt edgings, *14cm high*, crossed swords marks in blue (2)

£1,000 - 1,500

€1,200 - 1,800

195

**A MEISSEN BOTTLE COOLER, CIRCA 1755**

Modelled after a silver shape with a flared footrim, moulded with spiralling gadroons, basketwork borders and gilt-edged bands and shellwork handles, painted with flower sprigs and scattered blooms, *24.5cm high*, crossed swords mark in underglaze-blue (minor wear to gilding)

£1,000 - 1,500

€1,200 - 1,800

196

**A MEISSEN GOLD-MOUNTED SNUFF BOX, CIRCA 1760, THE COVER A LATER REPLACEMENT**

The exterior painted with landscape scenes within moulded *rocaille* cartouches and a floral spray on the base, the cover painted with a landscape on the outside and a figural landscape on the inside depicting two finely dressed ladies and a gentleman, the gold mounts with French import mark, *6.5cm wide; 3.7cm high*

£2,000 - 3,000

€2,300 - 3,500



197

197

**A MEISSEN FIGURE GROUP ALLEGORICAL OF HEARING, CIRCA 1765-70**

Modelled as an elegant couple, the lady seated holding a bird in a gold hoop, the gentleman standing in front of a leafy tree stump and holding goat bagpipes, a monkey seated between them playing a flute, on a pierced and gilt-edged scrollwork base, 19.8cm high, crossed swords and dot mark in underglaze-blue, incised model number Z974. (some restoration)

£2,000 - 3,000

€2,300 - 3,500

198

**A MEISSEN ALLEGORICAL FIGURE OF WINTER, CIRCA 1755-60**

Modelled by F.E. Meyer, as a bearded man in a fur-lined, yellow cloak painted with flowers, warming his hands over a fire on a pedestal, the base moulded with gilt-edged scrollwork, 22.8cm high, crossed swords mark in underglaze-blue at the rear of the base (minor restoration)

£2,000 - 3,000

€2,300 - 3,500

Another example of this figure from the collection of the Landesgewerbemuseum, Stuttgart, is illustrated by R. Rückert, Meissener Porzellan 1710-1810 (1966), no. 991.



198



199 (part lot)

199

**A MEISSEN BLUE AND WHITE TEA SERVICE, CIRCA 1765-75**

Each piece painted in underglaze blue with flower sprays, scattered blooms and insects, the covers with flowerbud finials, comprising: a teapot and cover, a milk jug and cover, a sugar bowl and cover and eight cups and saucers, *the milk jug: 13.5cm high, the teapot: 10.8cm high*, crossed swords marks and various marks in underglaze-blue, various incised and impressed marks (gilding worn, chips) (22)

£1,000 - 1,500

€1,200 - 1,800

200

**A MEISSEN BOTTLE COOLER, CIRCA 1770**

Painted with flower sprigs and scattered blooms and moulded with gilt-edged floral and scrollwork cartouches, the gilt-edged scroll handles moulded with flowers, the lobed rim with a blue feathered border below a gilt dentil rim, *17.6cm high*, crossed swords mark and dot in underglaze-blue, impressed 83

£1,000 - 1,500

€1,200 - 1,800



200





201 (part lot)

201

**A MEISSEN PART TEA AND COFFEE SERVICE, CIRCA 1770**

Decorated with hunting scenes and wide purple borders with a geometric pattern, gilt scrollwork edges and flower sprays, comprising:

- a coffee pot and cover;
- a teapot and cover;
- a milk jug and cover;
- a sugar bowl and cover;
- a rectangular tea canister and cover;
- a slop bowl;
- two shaped oval dishes;
- twelve cups and saucers;

*the coffee pot and cover: 25cm high, crossed swords and dot marks in underglaze-blue (and in blue on the tea canister), two cups with an asterisk in underglaze-blue, gilt numerals and various incised numerals (coffee pot restored, minor damage) (37)*

£5,000 - 7,000

€5,800 - 8,200

202

**A MEISSEN RECTANGULAR TEA CANISTER AND COVER, CIRCA 1760-80**

Painted with a gilt scale pattern edged in iron-red, with gilt insects on the shoulder outlined in iron-red and black, the circular cover similarly decorated and with a flower finial, 12.5 cm high, faint crossed swords mark in blue (small restoration to cover) (2)

£1,000 - 1,500

€1,200 - 1,800

**Provenance**

Anon. sale, Sotheby's Olympia, 2 April 2003, lot 32

The pattern is based on decoration found on Chinese export porcelain and a variation of it came to be known as the 'Gold Queen's' pattern at the Worcester porcelain factory around 1770.



202



203



204



205

203

**TWO MEISSEN TEA CANISTERS, CIRCA 1760-70**

One of baluster form, painted on each side with a flower spray and scattered blooms below a gilt scrollwork border around the rim, the cover similarly decorated, *9cm high*, crossed swords mark, dot and 'B.K.' in underglaze-blue, the other canister of arched rectangular form, painted with landscape vignettes with birds and trailing flowers, *10cm high*, crossed swords mark in blue and impressed numerals (latter lacking cover) (3)

£1,500 - 2,000

€1,800 - 2,300

**Provenance**

Carl Freiherr von Finck, Schloss Nöthnitz, near Dresden, to 1948; Staatliche Kunstsammlungen Dresden, Porzellansammlung im Zwinger, inv. no. P.E. 3167 (the first)

204

**A MEISSEN SOUP PLATE, CIRCA 1785**

Painted with a vignette depicting several birds within a landscape, the rim with scattered insects and a gilt scrollwork border, *23.7cm diam.*, crossed swords and star mark in underglaze-blue, impressed 45 (scattered flaking to gilt rim)

£1,000 - 1,500

€1,200 - 1,800

205

**A MEISSEN MODEL OF A YELLOW ORIOLE, CIRCA 1750**

Modelled by J.J. Kaendler and J.G. Ehder, with yellow and black plumage, perched on a tree stump, *25.8cm high*, faint traces of crossed swords mark and impressed 26 (some restoration)

£6,000 - 8,000

€7,000 - 9,300







206

**A RARE FULDA FIGURE OF THE MADONNA IMMACULATA, CIRCA 1770**

Wearing a floral dress with red cuffs and a flowing cloak with a puce lining decorated with flowers and gilding, her right hand held to her chest, the other held outwards, standing on a dragon-like creature above a world globe painted with the continents, on a raised pedestal painted in a puce marbling effect with gilt ornaments, rococo scrollwork and the letters S.M. M.D. (Santa Maria Mater Dei), 37.5cm high, cross mark in underglaze-blue (some losses)

**£20,000 - 30,000**

**€23,000 - 35,000**

**Provenance**

Dr Max Strauß Collection, Vienna, sold by Glückselig & Wärndorfer, Vienna, 1922

**Literature**

Kunstschätze der Sammlung Dr. Max Strauß in Wien (1921), pl. 31; Der Kunstwanderer (1921), p. 183

See C. Fritzsche/G. Stasch, *Hochfürstlich Fuldische Porzellanmanufaktur 1764-1789* (1994), cat. no.1, pp. 35-36, for a discussion of the model and a list of published examples, including the present lot. Since the publication of the catalogue, another example was sold by Bonhams London, 12 November 2003, lot 209.

The pedestal varies in several of the examples mentioned above. The Madonna Immaculata from the Strauß collection is the only known version with apertures on the two front brackets of the base.

The visual source for the model has not been positively determined. Scholars have discussed several possibilities, such as an etching by G.B. Göz and a sculpture by Ignatz Günther, located in the church of Attel, Bavaria. Both depict the Madonna in a very similar pose and could therefore have been the original inspiration for the modeller. For a full discussion see Fritzsche and Stasch (1994), p.36.



207

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**TWO VERY RARE WÜRZBURG WHITE GROUPS OF DEER, CIRCA 1775-80**

Finely modelled standing on rockwork bases with tree supports, profusely applied with foliage, 12.5cm across (approx.); 11.2cm and 11.8cm high (some losses and restoration to tree branches) (2)

£3,000 - 5,000

€3,500 - 5,800

Another example was offered at Christie's London, 15 October 1990, lot 85. The figure of a wild boar on a similar base with applied foliage is illustrated in S. Ducret, *Würzburger Porzellan* (1968), fig. 103. The undersides of the bases are similar to the ones illustrated in Hans-Peter Trenchel, *Würzburger Porzellan: Schätze keramischer Kunst aus Fränkischen Sammlungen* (1986), nos. 33 and 78.

208

**A CLOSTER VEILSDORF WHITE HARLEQUIN FIGURE, CIRCA 1764-1765**

Modelled by Wenzel Neu, with his right hand at his ear and his left holding a hat, stepping forward from a tree stump on a circular mound base, 14.3cm high (letter lacking from right hand)

£2,000 - 3,000

€2,300 - 3,500

Based on an engraving by Johann Balthasar Probst, after drawings by Johann Jacon Schübler, published in Augsburg in 1729; see R. Jansen (ed.), *Commedia dell'Arte* (2001), no. 75, and pl. 5 for the print.



208



209

209

**TWO COPENHAGEN FIGURES AND A COPENHAGEN SAUCEBOAT, CIRCA 1780-1795**

One as a lady in fashionable clothes with a dog seated at a tea table, wave mark, the other a half-nude classical figure of the Goddess Hebe in pink draperies, wave mark and two dots in blue and incised S to underside of base, together with a sauceboat with a branch handle decorated with vegetables and flowers, 8.3cm high, wave marks in underglaze-blue (restored chip to sauceboat) (3)

£1,000 - 1,500

€1,200 - 1,800

The figure of the lady with her dog was modelled by Andreas Hald and is illustrated by S.B. Fredstrup, *Figurer og andre plastiske arbejder fra den Kongelige porcelainsfabrik i perioden 1780-1820* (1939), fig. 16.

A tureen, apparently from the same service as the sauceboat, is in the collection of the Victoria and Albert Museum, London, and was published by Reginald Haggard, *Encyclopedia of Continental Pottery and Porcelain* (1960), p.43.

210

**A NYMPHENBURG FIGURE OF A LIONESSE, CIRCA 1770**

Modelled by D.Auliczek seated with her right paw raised and her mouth open in a growl, naturalistically painted, on a white canted plinth, 11.2cm high (minor restoration)

£2,500 - 3,500

€2,900 - 4,100

An unpainted example of this model with a different base is illustrated by A.Ziffer, *Nymphenburger Porzellan Sammlung Bäuml* (1997), p.100. The canted plinth base is characteristic of Auliczek's work. Friedrich H. Hoffmann explains that two figures with this base were meant to be displayed back to back and could even be attached to one another (F.H. Hoffmann, *Das europäische Porzellan des Bayerischen Nationalmuseums* (1908), p.114).



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211

211

**THREE FROMERY-TYPE ENAMEL SNUFF BOXES, MID-18TH CENTURY**

Of rectangular shape with silver mounts, one decorated with gold animals amongst scrollwork, another with gold flowers and scrollwork highlighted in green and red, the third decorated with a gold chequerboard and zig-zag pattern, *the largest: 9.2cm wide*, the mounts with Paris discharge marks for 1744-50 and 1750-56 (some restoration) (3)

£1,000 - 1,500

€1,200 - 1,800

Boxes of this type have traditionally been attributed to the Fromery workshop of Berlin, but are likely to have been made in France.

212

**A ZÜRICH FIGURE OF A GIRL WITH FLOWER BASKET, CIRCA 1775**

Holding a basket of flowers in one arm and a single flower in the other hand, wearing a green hairband, a white bodice with purple flowers and red and blue stomacher over a white skirt with red and blue flowers, on a white base, *14.2 cm high*, Z mark in underglaze-blue (minor chips)

£2,000 - 3,000

€2,300 - 3,500

213

**AN EARLY VIENNA FIGURE OF A HORN PLAYER, CIRCA 1745-50**

Blowing a horn with his right hand, wearing a fine puce coat and patterned waistcoat with gilt embellishment, on a round base with tree-stump support applied with flowers and leaves, *17.2cm high*, (restuck through legs and support, some further damage)

£800 - 1,200

€930 - 1,400



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214

**A PAIR OF SÈVRES CUPS AND SAUCERS, CIRCA 1770**

*Gobelet 'Bouillard'*, of the first size, each painted with a landscape vignette with various objects including tools, butcher's implements and objects emblematical of music and the arts, gilt dentil borders to the rims, the handles embellished in gilding, interlaced LL monograms in blue, incised cc and other indistinct marks (4)

£4,000 - 6,000

€4,700 - 7,000

**Provenance**

Anon. sale in these Rooms, 6 July 2010, lot 281

A cup and saucer closely similar in style and dated 1771 was in the Elizabeth Parkes Firestone Collection, sold Christie's New York, 21-22 March 1991, lot 218.

215

**A SÈVRES GREEN-GROUND CUP AND SAUCER, CIRCA 1767**

*Gobelet 'Bouillard' et soucoupe*, of the first size, decorated by Jean-Jacques Pierre *le jeune*, reserved with gilt-edged panels of flowers, the green ground with gilt dots, interlaced LL monograms enclosing date letter O and painter's mark in blue (2)

£1,000 - 1,500

€1,200 - 1,800

Another cup and saucer from the same service, also painted by Pierre *le jeune*, was in the Evill/Frost Collection, sold by Sotheby's London, 16 June 2011, lot 247.



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**A SÈVRES BLEU CÉLESTE-GROUND PART TEA SERVICE, CIRCA 1770**

Reserved with panels painted with different types of trophies amongst flowers within gilt scrollwork and floral borders, the teapot cover reserved with a band of roses and surmounted by a gilt fruit finial, comprising: a teapot and cover (*théière* 'Calabre' of the fifth size (E)), a milk jug of the second size and a cup and saucer (*gobelets 'litron'* of the third size), the teapot: 10.7cm high, the milk jug: 9.9cm high, interlaced LL monograms, painter's mark for Louis-Gabriel Chulot and gilder's mark for Étienne-Henry Le Guay in blue, incised marks (tiny chip to tip of spout) (5)

£4,000 - 6,000

€4,700 - 7,000

A tea service with similar trophies painted by Chulot is in the Wallace Collection, London, and illustrated in Rosalind Savill, *The Wallace Collection: Catalogue of Sèvres Porcelain* (1988), vol. II, no. C414-16.



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**A SÈVRES BLEU CÉLESTE-GROUND MILK JUG, CIRCA 1762**

Of the first size, painted with fruit and flowers in a reserve with a gilt border, gilt foliate swags against the bleu céleste ground, set on three branch feet, interlaced LL monogram, date letter J and painter's mark, probably for Nicolas Catrice, in blue

£1,500 - 2,000

€1,800 - 2,300

218

**TWO SÈVRES SOFT-PASTE TULIPS, THIRD QUARTER OF THE 18TH CENTURY**

Both painted naturalistically in shades of puce, one open and one closed, both 6.2cm in length (2)

£800 - 1,200

€930 - 1,400



218





219



221



220



219

**A SÈVRES BLUE-GROUND CUP AND SAUCER, CIRCA 1769**

Gobelet 'Calabre' et soucoupe, of the first size, decorated by Étienne-Jean Chabry with landscape cartouches depicting pastoral lovers, within gilt wavy lines against a blue ground, the rim with a wavy band enclosing a band of gilt foliage on a seeded ground, the underside of the saucer with a gilt band of entwined foliage enclosing dot patterns, interlaced LL monograms enclosing date letter q and painter's mark in blue (some restoration to rim of saucer) (2)

£1,500 - 2,000

€1,800 - 2,300

220

**A SÈVRES HARD-PASTE CUP AND SAUCER, CIRCA 1792**

Gobelet 'Bouillard' et soucoupe, of the first size, decorated with a formal border of leaves and swags of flowers, the saucer with a central bouquet of flowers surrounded by a gilt band and a laurel wreath, the rims gilt, interlaced LL monogram enclosing date letters PP and gilder's mark B.D (probably for François Baudouin) in blue, gilt painter's mark LF for Andre-Joseph Foinet and incised G to saucer (scattered minor wear to gilding, very minor chip to handle of cup) (2)

£1,000 - 1,500

€1,200 - 1,800

221

**A SÈVRES VASE, CIRCA 1820**

Urn-shaped with gilt scroll handles with gilt biscuit mask terminals, painted with a band of colourful flowers reserved on a yellow ground, above a broad band of Gothic tracery on a salmon-pink ground, the lower body and flared foot with similar gilt borders, 23.8cm high, 'Sevres' and fleur-de-lys within interlaced LL monogram stencilled in green (handles restuck)

£1,500 - 2,000

€1,800 - 2,300



222

222

**A BERLIN PART TÊTE-À-TÊTE SERVICE, CIRCA 1765**

Painted in a strong pink with scenes after Antoine Watteau of gallant couples in landscape vignettes, the handles and spouts moulded with *rocailles* and embellished in pink and gilding, with gilt scrollwork borders, the covers with flower-bud finials, comprising: a tray, a teapot and cover and a hot milk jug and cover, the tray 41.2cm long, sceptre marks in underglaze-blue, impressed numerals and letters (minor chips and wear) (5)

£3,000 - 5,000

€3,500 - 5,800

**Provenance**

Rohloff Collection no. 216, 1983;  
Anonymous sale, Christie's London, 1 May 2002, lot 51



223

223

**A BERLIN CALENDAR CABINET COFFEE CAN AND SAUCER, DATED 1841**

Both moulded with a wide band of gothic arches below a foliate border, the can reserved with a panel listing Sundays and phases of the moon for the year 1841, the saucer with a list of religious holidays, gilt scrollwork handle, KPM and sceptre mark in underglaze-blue, stencilled orb and KPM in iron-red (2)

£1,500 - 2,000

€1,800 - 2,300

224\*

**A MEISSEN BLUE-GROUND CABINET CUP AND SAUCER, CIRCA 1820**

The cup reserved with a gilt-edged oval interior scene of card players in a tavern, the blue ground with a gilt *caillouté* pattern, formal gilt borders to rims, together with a matched cover with a blue and gilt border, crossed swords marks and I in underglaze-blue, impressed 10 to cup (3)

£1,000 - 1,500

€1,200 - 1,800



224



225



226



227

225

**A BERLIN PLAQUE OF 'CHRIST IN THE TEMPLE', LATE 19TH CENTURY**

Signed indistinctly l.r. 'Ed. Barsch', the reverse inscribed '*Christus im Tempel*', in a velvet and plaster frame, *the plaque: 12.3cm by 28cm; the frame: 47.5cm by 53.5cm*, impressed sceptre mark and KPM, incised cross mark

£2,500 - 3,000

€2,900 - 3,500

After the painting of the twelve-year-old Jesus in the Temple by Heinrich Ferdinand Hofmann of 1884.

226\*

**A LARGE BERLIN PLAQUE OF 'THE MAGDALENE READING', CIRCA 1874**

Painted in Dresden by L. Sturm, after Correggio, the reverse inscribed '*from the Original/ copied by L. Sturm/ Dresden 1874*', *36.2cm by 51.9cm*, impressed sceptre mark, K.P.M. and II, incised 20-14

£2,000 - 3,000

€2,300 - 3,500

After the painting of circa 1522 formerly in the Gemäldegalerie, Dresden, "The Magdalene Reading", attributed to Antonio Allegri, called Correggio (circa 1489–1534). The inscription on the back probably refers to either Leonhard Sturm, a Dresden painter of plaques who participated in the Art and Art-Industry Exhibition in Munich in 1876, or Ludwig Sturm (1844–1926), who trained in painting porcelain plaques at Carl Schmidt's Institute in Bamberg and was appointed Superintendent of the painting workshop at the Meissen manufactory in 1880, and subsequently Professor and Artistic Director of the manufactory (see W. Neuwirth, *Porzellanmaler-Lexicon 1840–1914* (1977), vol. II, p. 288).

227

**A BERLIN PLAQUE OF 'THE HUNTERS' DEPARTURE', LATE 19TH CENTURY**

After the painting by Franz von Defregger of 1877, in a giltwood frame with formal borders, *the plaque: 25.2cm by 18.9cm; the frame: 43cm by 37.2cm*, impressed sceptre mark and KPM, numerals and symbols

£1,000 - 1,500

€1,200 - 1,800





228

228

**A BERLIN PLAQUE OF 'A READING FROM HOMER', LATE 19TH CENTURY**

Painted by L. Knoeller, signed l.l. 'L. Knoeller', the reverse inscribed 'Eine Vorlesung./ nach Alma Tadema.', in a giltwood frame, *the plaque: 25.5cm by 31.7cm; the frame: 34.5cm by 46.7cm*, impressed sceptre mark and KPM, incised 12.9%, shield mark inscribed on reverse below inscription

£4,000 - 6,000

€4,700 - 7,000

After the painting "A Reading from Homer", by Sir Lawrence Alma-Tadema (1836–1912) of 1885, now in the Philadelphia Museum of Art, inv. no. E1924-4-1. Knoeller, a porcelain painter of plaques and plates depicting scenes from well-known paintings, won first place in the Dresden Exhibition of 1891 (W. Neuwirth, *Porzellanmaler-Lexikon 1840-1914* (1977), vol. II, p. 16).

229

**A BERLIN PLAQUE, SECOND HALF 19TH CENTURY**

Painted by E. Bauer, signed l.r., depicting a lady in a medieval gown holding a gold goblet in front of a landscape in the background, in a carved giltwood frame with pierced scrolling foliage and shells, *the plaque: 33.5cm by 20.5cm; the frame: 50cm by 32cm*, impressed sceptre marks, KPM and II, incised 12 7/8 and 7 5/8

£1,500 - 2,000

€1,800 - 2,300



229



230



231

230

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

After the 18th-century model by J.J. Kaendler, wearing a lace cap and a white crinoline with *indianische Blumen* and puce central panel, holding a pug dog under her left arm and another at her feet on a flared, gilt-edged pedestal, 27cm high, crossed swords mark in underglaze-blue, incised model number 549, impressed 125, red painter's numeral 31

£2,000 - 3,000

€2,300 - 3,500

231

**A MEISSEN BUST OF PRINCE LOUIS CHARLES DE BOURBON,  
LATE 19TH CENTURY**

After the model by J.J. Kaendler, wearing a plumed cap decorated with *indianische Blumen*, moulded gilt trimming and a blue ribbon and a patterned jacket with a pink sash, on an oval scrollwork base, 23.5cm high, crossed swords mark in blue and incised model number 2744 (minor restoration)

£1,000 - 1,500

€1,200 - 1,800

Prince Louis Charles of Bourbon (1751-1761) was the eldest son of Louis, Dauphin of France (1729-1765) and his wife, Maria Josepha of Sachsen (1731-1767).

232

**A MEISSEN SATIRICAL GROUP, SECOND HALF 19TH CENTURY**

After the model by J.J. Kaendler, depicting a lady presenting a baby to the consternation of three card players seated around a triangular table with cards and coins, accompanied by a gentleman holding a sheaf of papers, on a gilt-edged mound base, 24.5cm high, crossed swords mark in blue with one incised cancellation mark, incised model number 382., impressed 35 and painter's numeral 7. (some restoration to extremities)

£2,000 - 3,000

€2,300 - 3,500

The group was taken from "The surprise", an engraving by Hogarth.



232



233

233

**A LARGE MEISSEN FIGURE OF COUNT BRÜHL'S TAILOR, LATE 19TH CENTURY**

After the 18th century model by J.J. Kaendler, wearing a tricorne, a yellow jacket with colourful flowers and gilt brocade and frogging, a waistcoat with a striped and floral pattern, iron-red breeches and black riding boots, a black bag slung over his shoulder containing tailor's accoutrements, and further items attached to the shaggy goat, *43cm high*, faint crossed swords mark in blue, incised No 107 (some restoration and minor losses)

£5,000 - 7,000

€5,800 - 8,200

234

**A MEISSEN GROUP OF HARLEQUIN AND A LADY, EARLY 20TH CENTURY**

After the model by J.J. Kaendler, Harlequin in a posture of surprise, wearing a purple and white check suit, the lady seated in front of him wearing a floral gown, a basket of flowers on her lap, reaching towards a parrot seated on a branch of the tree behind her, on a mound base, *18.6cm high*, crossed swords mark in underglaze-blue, impressed numeral, painter's numeral 63 and incised model number 782 (some losses and restoration to leaves)

£1,000 - 1,500

€1,200 - 1,800



234





235



235

**TWO MEISSEN GROUPS OF GROOMS WITH HORSES, EARLY 20TH CENTURY**

After the models by J.J. Kaendler, each groom holding the rearing horse by the reins, wearing yellow tunics with a feathered turban, one applied with leaves and flowers to the base, the other with painted grass and gilding to the base, 26cm and 23.5cm high, crossed swords marks in underglaze-blue (the second with single cancellation mark), both with incised model number A.51, the second with impressed numerals (some restoration) (2)

£2,000 - 3,000

€2,300 - 3,500

236

**A MEISSEN FIGURE OF THE MERCHANT'S WIFE, LATE 19TH CENTURY**

After the model by J.J. Kaendler, seated at a table doing accounts, wearing a bonnet, a floral pink jacket and a floral skirt, an inkstand and ledger on the table, a second ledger on her lap and parcels and a basket with bottles at her feet, on a scrollwork base with gilt edgings, 16.5cm high, crossed swords mark in underglaze-blue, number 67 in red, impressed 51 and incised model number 2654 (hands restored)

£1,000 - 1,500

€1,200 - 1,800



236

The 18th century model was based on the etching *L'Économe* by Jacques-Philippe Le Bas (1707-1783), after the painting of the same name by Jean Siméon Chardin (1699-1779) from 1746/47, now in the National Museum, Stockholm. See Patricia Brattig, *Meissen - Barockes Porzellan*, fig. 53.



237

237

**A MEISSEN GROUP OF THE QUACK DOCTOR, CIRCA 1880**

After the model by J.J. Kaendler, modelled with the doctor holding a large tooth, flanked by Harlequin on one side holding a hat full of medicine, and a patient holding a barbers bowl, the central table surmounted with a monkey amongst the doctor's apparatus and medicine bottles, upon a mound base edged in a border of moulded scrolls, 20.6cm high, crossed swords marks in blue, incised model number 186, impressed 51., 33.

£1,500 - 2,000

€1,800 - 2,300

238

**A LARGE PAIR OF MEISSEN FIGURES OF MUSICIANS, LATE 19TH CENTURY**

Both modelled standing, the woman playing the hurdy-gurdy, wearing a yellow floral bodice and pink apron, the man playing the bagpipes, wearing a tricorn and yellow floral jacket, on rockwork and gilt-edged scrollwork bases, 32.5cm high, crossed swords marks in underglaze-blue, incised model numbers 1351 and 1352 and impressed numeral (minor restoration) (2)

£1,500 - 2,000

€1,800 - 2,300



238



239

239

**A LARGE MEISSEN FIGURE OF COUNT BRÜHL'S TAILOR, LATE 19TH CENTURY**

After the 18th century model by J.J. Kaendler, wearing a tricorne, a yellow jacket with pink flowers and gilt brocading, a waistcoat with a striped and floral pattern, iron-red breeches and black riding boots, a black bag slung over his shoulder containing tailor's accoutrements, and further items attached to the shaggy goat, 44cm high, crossed swords mark in blue and incised No 107 (some losses and restoration)

£4,000 - 5,000

€4,700 - 5,800

240

**A LARGE MEISSEN CLOCK CASE, CIRCA 1860**

Modelled with rockwork applied with flowers and foliage on a scrollwork base coloured in puce, turquoise and gilding, applied with a couple dancing accompanied by a female lute player, the bronze clock dial enclosed by similar scrollwork and flowers, moulded with a band of foliate scrollwork enclosing Roman numerals, signed 'Gutav Roland/ Dresden', 69.5cm high, crossed swords mark in underglaze-blue, incised model number 1047, impressed and incised numerals (typical minor losses)

£3,000 - 4,000

€3,500 - 4,700

**Provenance**

Property from the Royal House of Hanover, sold by Sotheby's, Schloss Marienburg, 5-15 October 2005, lot 2860



240





241

**A MEISSEN MONKEY BAND, MOSTLY SECOND QUARTER  
19TH CENTURY**

After the models by Peter Reinicke, each on a gilt-edged scrollwork base, comprising: the conductor, four singers, a harpist, a triangle player, a violinist, a hurdy-gurdy player, a drummer and drum carrier, a bagpipe player, a trumpeter, a flautist, a drummer, a cellist, a bassoon player, a guitarist, an oboist and a French horn player, together with a Meissen monkey band figure of the organ player, circa 1967, and a music stand, circa 2004, 9.5cm to 17cm, crossed swords marks in blue and underglaze-blue, impressed and incised numerals and date codes, various painters' numerals (some damage and restoration) (22)

**£10,000 - 15,000**

**€12,000 - 18,000**



242

242

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

Modelled in three rockwork sections, the base raised on three scroll feet applied with flowers, with a dancing couple flanked by two musicians, the dial enclosed by rococo scrollwork and applied flowers, with enamel panels with Roman numerals on a gilt-metal, relief-moulded dial, surmounted by a pastoral couple with sheep and a dog, the rococo stand raised on four scroll feet applied with flowers and moulded with a cartouche in the centre painted with flowers, 73cm high overall, crossed swords marks in underglaze-blue, incised model numbers 1047 to both (small chips) (2)

£2,500 - 3,500

€2,900 - 4,100

243

**A MEISSEN LARGE BASKET CENTREPIECE EMBLEMATIC OF THE SEASONS, LATE 19TH CENTURY**

Modelled by E.A. Leuteritz, modelled in the round with eight putti accompanied by attributes of the four seasons, grouped around an elaborate shaft moulded with scrollwork and a rococo cartouche on each side enclosing a flower spray and applied with leaves and flowers, the base moulded with elaborate gilt-edged and coloured scrollwork, surmounted by a pierced, two-handled oval basket painted and applied with flowers, 45.5cm high, crossed swords mark in underglaze-blue with two incised cancellation marks, incised model number 605. and incised 44. (typical minor losses)

£2,000 - 3,000

€2,300 - 3,500



243



244

244

**A SET OF FOUR MEISSEN CANDELABRA EMBLEMATIC OF THE SEASONS, LATE 19TH CENTURY**

Each modelled with a boy and girl with attributes of the seasons on a square base moulded with scrollwork and raised on four scroll feet, the scrollwork shafts applied with leafy flowers and fruit, surmounted by a foliate sconce mounted with a four-branch candelabrum applied with fruit and flowers and mounted with five foliate sconces, *43.5cm high overall*, crossed swords marks in underglaze-blue, incised model numbers 783-786, impressed numerals, three with red painters' numerals (some losses and restoration) (8)

£4,000 - 6,000

€4,700 - 7,000

245

**A MEISSEN TWO-PART CANDELABRUM, LATE 19TH CENTURY**

Modelled by Ernst August Leuteritz in rococo style raised on four scroll feet, the flower-encrusted base applied with three figures of putti playing instruments, the knopped shaft moulded with scrollwork and applied with trailing flowers and painted with insects and flowers, mounted with a seven-branch candelabrum applied with flowers and terminating with foliate sconces, *56.5cm high overall*, crossed swords mark in underglaze-blue, incised 51, impressed 99, painter's numeral 6. (minor restoration and losses) (2)

£1,000 - 1,500

€1,200 - 1,800

Modelled by Leuteritz in 1883; see S. & T. Bergmann, *Meissener Künstler-Figuren* (2010), cat. no. 29.



245





246



247



246

**A PAIR OF MEISSEN FIGURES OF A BOY AND A GIRL, LATE 19TH CENTURY**

After the models by M.V. Acier of 1776, the boy representing 'Schadenfreude' standing beside a marble column, smirking holding his left hand to his mouth and wearing a blue coat over an elaborate waistcoat, the girl with her hands clasped looking down at a broken mirror at her feet, wearing an 18th-century patterned gown, both on circular bases with a gilt-edged scrolling frieze, 15.8cm and 14.8cm high, crossed swords marks in underglaze-blue, impressed numeral, painters' marks and model number F34 (tiny chip to edge of mirror)

£1,000 - 1,500

€1,200 - 1,800

247

**A PAIR OF MEISSEN FIGURES OF A BOY AND GIRL FIRING ARROWS, LATE 19TH CENTURY**

After the models by M.V. Acier of 1775, both standing beside a marble columns, the boy taking aim with a crossbow and wearing a pale yellow coat over an elaborately patterned waistcoat, the girl holding an arrow in her hand, wearing a bonnet and lace-edged dress, on round bases with gilt classical frieze, crossed swords marks in underglaze-blue, painters' numerals, an impressed numeral and model numbers F32 and F33 (some restoration) (2)

£1,000 - 1,500

€1,200 - 1,800

248

**A MEISSEN GROUP OF A DRINKER AND ATTENDANTS, LATE 19TH CENTURY**

After the model by J.K. Schönheit, a finely dressed man seated on a barrel with a wine glass raised in his right hand, a trumpeting faun standing behind him, a girl filling a bottle from the barrel and a boy writing in a book at the side, on a scrollwork base with gilt edges, 20.5cm high, crossed swords mark in underglaze-blue, impressed numeral, painter's numeral and model number D13 (some restoration)

£1,000 - 1,500

€1,200 - 1,800



248



249

249

**A PAIR OF MEISSEN FIGURES OF AN OFFICER AND HIS COMPANION, LATE 19TH CENTURY**

After the models by M.V. Acier and J.C. Schönheit, the officer in a blue coat with tricorn and sword, standing beside a marble column and looking at a pocket watch, his companion in a floral lace-edged gown and hat playing cards on a side table, both on round bases with a gilt scrollwork frieze, 15.2cm and 16.2cm high, crossed swords marks in underglaze-blue, incised model numbers F.64, impressed numeral on her and painter's numeral on him (lady restuck through the waist, some further restoration) (2)

£1,000 - 1,500  
€1,200 - 1,800

250

**A PAIR OF MEISSEN FIGURES OF A CAVALIER AND LADY COMPANION, LATE 19TH CENTURY**

After models by M.V. Acier and J.C. Schönheit, the gentleman with green suit and black tricorn hat, holding a purple spyglass to his right eye, his companion reading a letter and carrying a muff, wearing a bonnet, a pink, fur-lined cape and green-patterned and lace-edged dress, on scrollwork bases edged with gilding, 19.8cm high, crossed swords marks in blue, incised model numbers D65 and D66, impressed numbers and painter's numeral 67. (tiny chips to lace) (2)

£1,000 - 1,500  
€1,200 - 1,800

Modelled by Acier in December 1771 with the help of Schönheit; see T.H. Clarke, *Marcolini Meissen Figures*, Engraved by Friedrich Elsasser 1785-1792 (1988), nos. 12 and 13.

251

**A MEISSEN RECTANGULAR RELIEF PLAQUE, SECOND HALF 19TH CENTURY**

After the model by F.E. Meyer, modelled in low relief with a scene depicting Jesus taking leave of His Mother, within an elaborate rococo frame, partially gilt and applied with flowers, 38.5cm high, crossed swords mark in blue with one cancellation mark, impressed numeral

£1,000 - 1,500  
€1,200 - 1,800

From a series depicting the Stations of the Cross; three 18th century examples with different scenes have survived in the Porcelain Collection in the Zwinger in Dresden (see *Ecclesia Triumphans Dresdensis* (1988), cat. nos. 72-74.



250



251



252

252

**FOUR MEISSEN GROUPS EMBLEMATIC OF THE ELEMENTS, LATE 19TH AND 20TH CENTURY**

Each with a putto engaging in a pursuit emblematic of an element, fire with a putto making tea, air with a putto with birds, water with a putto fishing and earth with a putto gardening, all on scrollwork bases with gilding, 10.5cm-12.4cm high, crossed swords marks in underglaze-blue, incised model numbers C97, C98, C99 and C100, various painter's numerals and date mark for 1962 on the figure for fire (minor restoration) (4)

£1,200 - 1,800

€1,400 - 2,100

253

**A PAIR OF MEISSEN FIGURES OF GIRLS WITH TOYS, EARLY 19TH CENTURY**

After the model by M.V. Acier of 1778, both wearing elaborately patterned and lace-embellished dresses and bonnets, one with a doll in her left hand, the other holding a model of a sheep, both on scrollwork bases edged in gold, both 14.7cm high, faint crossed swords marks (minor restoration, rattle from her right hand missing) (2)

£1,000 - 1,500

€1,200 - 1,800



253







254

254

**AN ASSEMBLED SET OF FIVE MEISSEN FIGURES  
EMBLEMATIC OF THE SENSES, SECOND HALF 19TH CENTURY  
AND 20TH CENTURY**

After the models by J.C. Schönheit, each figure a lady seated at a table or spinet, wearing lace-edged eighteenth century costumes with the attributes of the five senses, on shaped rectangular bases with formal relief borders, *12.2-14.8cm high*, crossed swords marks in underglaze-blue, incised numbers E.1, E.2 and E.5, various impressed and painters' numerals and the date mark for 1964 on the figure for smell (minor restoration) (5)

£2,500 - 3,000

€2,900 - 3,500

255

**A PAIR OF MEISSEN FIGURES OF A CAVALIER AND LADY  
COMPANION, LATE 19TH CENTURY**

After models by M.V. Acier and J.C. Schönheit, the gentleman with green suit and black tricorne hat, holding a spyglass to his right eye, his companion reading a letter and carrying a muff, wearing a bonnet, a blue, fur-lined cape and pink-patterned and lace-edged dress, on scrollwork bases edged with gilding, *20.4cm and 19.8cm high*, crossed swords marks in blue, incised model numbers D65 and D66, impressed numbers and painters' numerals 9. and 5. (his staff restored, tiny chips to lace) (2)

£1,000 - 1,500

€1,200 - 1,800



255



256



257



256

**A MEISSEN MUSICAL GROUP, LATE 19TH CENTURY**

Modelled in the round with five children on a rocky mound, the boy in the centre conducting from a score surrounded by two boys and girls playing the flute, harp, tambourine and lute, accompanied by a small dog, the round base with gilt classical frieze, 17.5cm high, crossed swords mark and numeral 73 in underglaze-blue, incised model number B.24.X and red painter's numeral 10 (minor restoration)

£1,000 - 1,500

€1,200 - 1,800

257

**TWO MEISSEN GROUPS OF 'THE BROKEN EGGS' AND 'THE BROKEN BRIDGE', LATE 19TH CENTURY**

After the models by M.V. Acier of 1777, 'The Broken Eggs' depicting two ladies, one turning away, the other seated reaching up to the first and pointing to a basket of broken eggs at her feet, a cupid kneeling in front, 'The Broken Bridge' with a swooning lady supported by a gentleman in front of the broken planks of a bridge, a cupid at their back and a sitting putto in front, both on oval bases with a gilt classical frieze, 24cm and 23.5cm high, crossed swords marks in underglaze-blue, incised model numbers F.65 and F.63 and painter's numeral 37 (minor restoration and chips) (2)

£1,500 - 2,000

€1,800 - 2,300

The models for "The Broken Eggs" and "The Broken Bridge" were completed April 1777 by Acier with the help of Schönheit; see T.H. Clarke, Marcolini Meissen Figures, Engraved by Friedrich Elsasser 1785-1792 (1988), nos.66 and 68, pp.30-31.

258

**A MEISSEN COLOURED BISCUIT PORCELAIN FIGURE OF "AFTER THE BATH", CIRCA 1883**

Modelled by Robert Ockelmann, the nude lady with pale green draperies putting on a sandal with her right foot resting on leafy rockwork, the other sandal in her free hand, the circular base moulded with a band of fish, aquatic plants and tridents and decorated with gilding, 44cm high, impressed crossed swords mark within a triangle, incised model number M.193, impressed 100 and red painter's numeral 32 (minor chips to applied leaves)

£1,500 - 2,500

€1,800 - 2,900

Modelled by Ockelmann in 1883; see S. & T. Bergmann, Meissener Künstler-Figuren (2010), cat. no. 277.



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259



259

**TWO MEISSEN MODELS OF LONG-TAILED PARROTS, LATE 19TH CENTURY**

Both painted with colourful plumage, modelled on a tall tree stump with applied leaves, *31.5cm high*, crossed swords marks in underglaze-blue, impressed numerals, incised model number 63 and painter's numeral 23 (minor restoration) (2)

£1,500 - 2,000

€1,800 - 2,300

260

**A MEISSEN GROUP OF A HAWK WITH ITS PREY, LATE 19TH CENTURY**

Naturalistically modelled and coloured, perched on a high rocky base with leaves and a branch and a gilt-edged rim, *34.7cm high*, crossed swords mark in blue with one cancellation mark, incised model number Z.60, impressed 40 (minor chips to applied leaves)

£1,500 - 2,000

€1,800 - 2,300



260

261

**A PAIR OF MEISSEN MODELS OF WOODPECKERS, LATE 19TH CENTURY**

Naturalistically painted with black, white and red plumage, on grassy mound bases with tree stumps, *each 18.8cm high*, crossed swords marks in blue, impressed numerals, painter's numerals, incised model numbers 2408 and 2407 (some restoration) (2)

£1,000 - 1,300

€1,200 - 1,500



261





262

262

**A MEISSEN MODEL OF A COCKATOO, LATE 19TH CENTURY**

After the model by J.J. Kaendler, with white and orange plumage, perched on a tree stump moulded with leaves and grass and heightened in gilding, *36cm high*, crossed swords mark in blue, incised model number 1978 and incised hn (minor restoration)

£1,000 - 1,500

€1,200 - 1,800

263

**A MEISSEN MODEL OF AN OWL, LATE 19TH CENTURY**

Naturalistically painted in browns and ochre, perched on a tree stump with applied leaves on a rocky mound, *38.8cm high*, crossed swords mark in blue, incised model number Z56, impressed numeral 93 (chips to applied leaves)

£2,000 - 3,000

€2,300 - 3,500



263



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**A LARGE AND RARE MEISSEN MODEL OF A PEREGRINE FALCON, CIRCA 1870**

Modelled by August Ringler, perched on a high rockwork base with leaves, ferns and grass, the foliage coloured in shades of brown, 49cm high, crossed swords mark in blue, incised model number F.151, impressed 69 (some restoration)

£2,000 - 3,000

€2,300 - 3,500

Modelled by Ringler between 1863 and 1865; see S. & T. Bergmann, *The Art of Meissen Figures* (2010), no. 64.

265

**A MEISSEN MODEL OF A TOUCAN, 1924-34**

Modelled by Paul Walther, with colourful plumage, perched on a white tree stump next to a large white flower with a yellow stamen, 31.3cm high, crossed swords mark and dot in underglaze-blue, ll. in grey, impressed 10 and impressed model number Z.188, incised PW to rear of base

£1,500 - 2,000

€1,800 - 2,300

Modelled by Walther in 1909; see S. & T. Bergmann, *Meissener Künstler-Figuren* (2010), cat. no. 812.



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**A WHITE MEISSEN FIGURE OF THE LADY WITH FAN, CIRCA 1949**

Modelled by Professor Paul Scheurich, the lady with short waved hair wearing a clinging evening dress with pleated flounce on her left hip, her arms crossed with a large ostrich feather fan held to her right hip, on a square base, the side with moulded signature SCHEURICH 29, 46.5cm high, impressed crossed swords mark and 'Weiß', model number A1224, impressed 114 and date code o (minor restoration and chips)

£1,000 - 1,500  
€1,200 - 1,800

Modelled by Scheurich in 1929.

Paul Scheurich fully started working for the Meissen factory in 1913, the same year Max Adolf Pfeiffer became the director of the factory. He created 106 different designs over two decades at Meissen. His figure "Dame mit Fächer" (Lady with Fan) is the embodiment of late 1920s style and was one of the models shown at the Paris World Exhibition of 1937. Together with several of his other models, it won him the Grand Prix. For a further discussion on Scheurich and his Meissen figures, see Caren Marusch-Krohn, *Meissener Porzellan 1918-1933 - Die Pfeifferzeit* (1993), pp.80-105. A coloured version of the figure is also illustrated in the same book, fig. 73.





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**A MEISSEN GROUP OF TWO ANTELOPES, CIRCA 1912-20**

Modelled by Otto Pilz, dynamically modelled with two fighting antelopes, naturalistically painted in browns and greys, on an oval base, incised 'O.Pilz' on base, *28.5cm high*, crossed swords mark in underglaze-blue incised model number B253, impressed numeral and painter's numeral 12, incised O. Pilz. on top of base (minor repairs)

£1,500 - 2,000

€1,800 - 2,300

Modelled by Otto Pilz in 1912; see S. & T. Bergmann, *Meissener Künstler-Figuren* (2010), cat. no. 739.

268

**A PAIR OF MEISSEN FIGURES OF A BOY AND GIRL IN A SNOWBALL FIGHT, CIRCA 1905-1910**

Modelled by Alfred König, the boy preparing to throw a snowball, wearing a blue hat and jacket over striped trousers, standing in front of a sled, the girl shielding her face with her hands, wearing a check scarf on her head, a blue jacket and green skirt, both on a round base, *13cm and 12cm high*, crossed swords marks in underglaze-blue, impressed numerals and incised model numbers W.131 and W.132, incised AK to the rear of the bases (some restoration) (2)

£1,000 - 1,500

€1,200 - 1,800

Modelled by König between 1905 and 1910; see S. & T. Bergmann, *Meissener Künstler-Figuren* (2010), cat. no. 428 and 429.



268



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270



269

**A SET OF SIX ROYAL COPENHAGEN FLORA DANICA COVERED CUPS AND STANDS, 20TH CENTURY**

Each cup painted with a botanical specimen, titled to the underside, gilt borders and saw-tooth rims, the cups and covers applied with branch handles and flowers, *the stands: 10.7cm across*, wave marks in underglaze-blue, green-stencilled factory mark on all but one stand, painters' marks and numerals in green, impressed numerals on stands (restuck chip to one stand, minor chips) (18)

£1,000 - 1,500

€1,200 - 1,800

270

**A SET OF TWELVE ROYAL COPENHAGEN FRUIT PLATES, CIRCA 1940-62**

Of Flora Danica shape, each painted with a fruit specimen, the pierced and moulded rims embellished in gilding, *22.8cm diam.*, wave marks in underglaze-blue, factory marks stencilled in green, painters' marks and numerals in green, impressed numerals (12)

£2,500 - 3,500

€2,900 - 4,100



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271

**A MASSIVE DELPHIN MASSIER MAJOLICA MODEL OF A COCKEREL, CIRCA 1880**

Naturalistically modelled and brightly painted standing before a cane of bamboo, upon a mound base, 57.3cm high, signed DELPHIN MASSIER VALLAURIS (some damage)

£2,500 - 3,500

€2,900 - 4,100

272

**A PAIR OF LARGE SÈVRES-STYLE BLUE-GROUND VASES, LATE 19TH CENTURY**

Reserved with gilt-edged oval panels painted with, on one side, scenes after Francois Boucher depicting pastoral couples, within gilt trellis- and foliate scrollwork cartouches, the reverse with trophies of fruit and flowers, 66.5cm high (small repair to one rim) (2)

£1,500 - 2,500

€1,800 - 2,900



271



**GIACOMO MARCHINO  
(ITALIAN, 1785-1841)**

A finely carved ivory figural relief plaque  
depicting Venus and Cupid, dated 1826  
*12 3/4cm high x 12 1/4cm wide x 1 3/4cm  
deep (5in high x 4 1/2in wide x 1/2in deep)*  
£4,000 - 6,000

**CONTACT**

+44 (0) 207 468 8246  
rauunicef@bonhams.com

**VIEWING**

2 - 5 December  
101 New Bond Street  
London



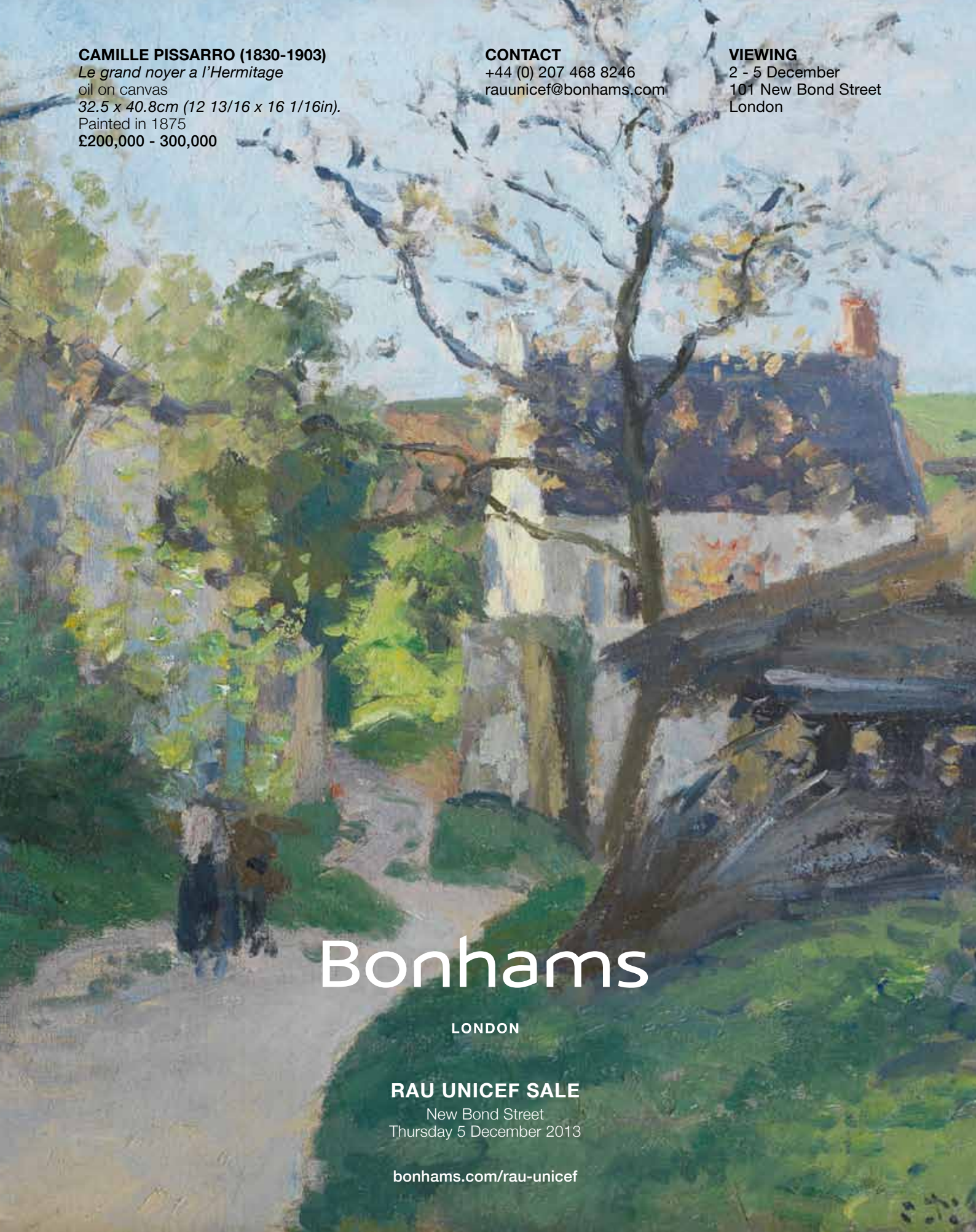
# Bonhams

LONDON

**RAU UNICEF SALE**

New Bond Street  
Thursday 5 December 2013

[bonhams.com/rau-unicef](http://bonhams.com/rau-unicef)



**CAMILLE PISSARRO (1830-1903)**

*Le grand noyer a l'Hermitage*

oil on canvas

32.5 x 40.8cm (12 13/16 x 16 1/16in).

Painted in 1875

£200,000 - 300,000

**CONTACT**

+44 (0) 207 468 8246

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

**VIEWING**

2 - 5 December

101 New Bond Street

London

**Bonhams**

LONDON

**RAU UNICEF SALE**

New Bond Street  
Thursday 5 December 2013

[bonhams.com/rau-unicef](http://bonhams.com/rau-unicef)



**AN ITALIAN EARLY 18TH CENTURY PIETRE  
DURE PANEL, THE ANNUNCIATION**

attributed to Baccio Cappelli,  
of the Grand Ducal Workshops, Florence  
65cm wide, 50cm high  
(25.5in wide, 19.5in high).  
£50,000-80,000

**CONTACT**

+44 (0) 8700 27 36 35  
francois.lebrun@bonhams.com



# Bonhams

LONDON

**FINE EUROPEAN FURNITURE  
SCULPTURE AND WORKS OF ART**

New Bond Street  
Thursday 12 December 2013

[bonhams.com](http://bonhams.com)



**SIR ALFRED JAMES MUNNINGS**  
**PRA, RWS (BRITISH, 1878-1959)**

*The Fair* (detail)

oil on canvas

50.8 x 61cm (20 x 24in).

£150,000 - 250,000

**CONTACT**

+44 (0) 20 7468 8201

[peter.rees@bonhams.com](mailto:peter.rees@bonhams.com)

**CLOSING DATE  
FOR ENTRIES**

29 November 2013



# Bonhams

LONDON

**19TH CENTURY EUROPEAN, VICTORIAN AND  
BRITISH IMPRESSIONIST ART**

New Bond Street

Wednesday 22 January 2014 at 2pm

[bonhams.com/19thcentury](http://bonhams.com/19thcentury)

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

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

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

#### *Bonhams’ responsibility to you*

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

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

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

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

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

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone (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 £50,000 of the *Hammer Price*  
20% from £50,001 to £1,000,000 of the *Hammer Price*  
12% from £1,000,001 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 £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**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 £3,000. 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 2% 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 2% surcharge.

**Credit cards:** Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

Please refer all enquiries to our shipping department on:  
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805  
Email: [shipping@bonhams.com](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

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

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

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ 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.



<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	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.
8.1.6	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;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			<b>11</b>	<b>GOVERNING LAW</b>
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
  - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
  - 3.1.1 the Purchase Price for the Lot;
  - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
  - 3.1.3 if the Lot is marked [<sup>AR</sup>], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

### 5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	<b>7.3</b>	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.	<b>9.3</b>	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
<b>7.1</b>	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> ):	<b>7.4</b>	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.	<b>9.3.1</b>	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
<b>7.1.1</b>	to terminate this agreement immediately for your breach of contract;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	<b>9.3.2</b>	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.
<b>7.1.2</b>	to retain possession of the <i>Lot</i> ;	<b>8.1</b>	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:	<b>9.4</b>	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> .
<b>7.1.3</b>	to remove, and/or store the <i>Lot</i> at your expense;	<b>8.1.1</b>	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	<b>9.5</b>	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> .
<b>7.1.4</b>	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;	<b>8.1.2</b>	deliver the <i>Lot</i> to a person other than you; and/or	<b>9.6</b>	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
<b>7.1.5</b>	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;	<b>8.1.3</b>	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	<b>9.7</b>	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
<b>7.1.6</b>	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;	<b>8.1.4</b>	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>9.8</b>	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>7.1.7</b>	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	<b>8.2</b>	The discretion referred to in paragraph 8.1:	<b>10</b>	<b>OUR LIABILITY</b>
<b>7.1.8</b>	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;	<b>8.2.1</b>	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	<b>10.1</b>	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> .
<b>7.1.9</b>	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;	<b>8.2.2</b>	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	<b>10.2</b>	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:
<b>7.1.10</b>	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;	<b>9</b>	<b>FORGERIES</b>	<b>10.2.1</b>	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
<b>7.1.11</b>	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9.1</b>	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	<b>10.2.2</b>	changes in atmospheric pressure; nor will we be liable for:
<b>7.2</b>	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.	<b>9.2</b>	Paragraph 9 applies only if:	<b>10.2.3</b>	damage to tension stringed musical instruments; or
		<b>9.2.1</b>	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	<b>10.2.4</b>	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		<b>9.2.2</b>	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>9.2.3</b>	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		



10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:  the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and  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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and  within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  but not if:  the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .  The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>  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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>  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 <a href="http://www.bonhams.com">Website</a> <a href="http://www.bonhams.com">www.bonhams.com</a> or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from <a href="mailto:info@bonhams.com">info@bonhams.com</a> .
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		<b>APPENDIX 3</b>  <b>DEFINITIONS AND GLOSSARY</b>  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.
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		<b>LIST OF DEFINITIONS</b>  "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

**"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 of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

# Bonhams Specialist Departments

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

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