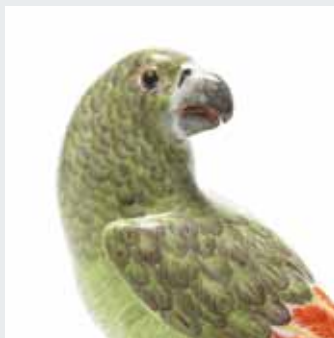
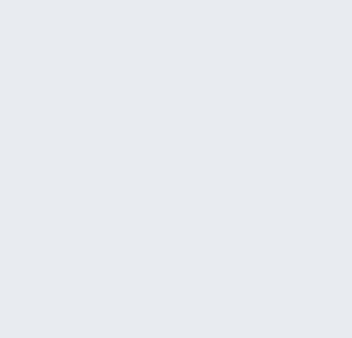
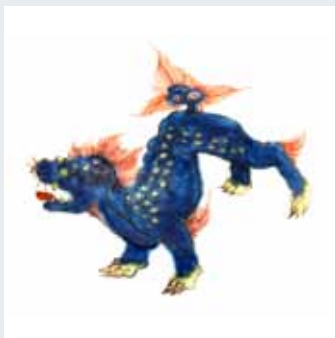


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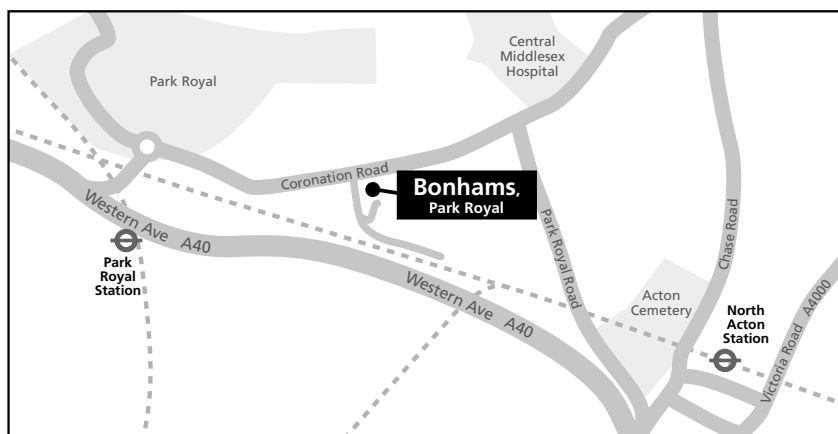
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1

A DERUTA LUSTRE-DECORATED MAIOLICA DISH, MID 16TH CENTURY

Painted in ochre, blue, green and red with the initial 'B' enclosed by foliage in the centre, the rim with a border of pointed arches and flowers and foliage, 26.6cm diam. (restored)

£800 - 1,200

€970 - 1,500

Provenance:

Lionel Harris (d. 1943);
Thomas Harris (1908-64), The Spanish Art Gallery,
Conduit Street, London;
Thence by descent



2

A MAIOLICA ISTORIATO DISH, URBINO OR POSSIBLY LYON, LATE 16TH CENTURY

Painted with a scene depicting three turban-wearing figures on horseback hunting a lion, 26.1cm diam. (restuck and repainted along repairs)

£1,500 - 2,500

€1,800 - 3,000

Provenance:

Lionel Harris (d. 1943);
Thomas Harris (1908-64), The Spanish Art Gallery,
Conduit Street, London;
Thence by descent

3

A DERUTA MAIOLICA WET DRUG JAR, CIRCA 1530

Painted with a yellow label inscribed 'SYO D LVPVLI' within a fruiting wreath edged with blue scrollwork, enclosing a blue ground with trophies and reserved with a pharmacy badge, strap handle, 20.5cm high (some scattered flaking and chips to rims)

£2,000 - 3,000

€2,400 - 3,600

The drug label probably refers to a syrup of hops (*Humulus lupulus*).



4

A CASTEL DURANTE MAIOLICA APOTHECARY JAR, CIRCA 1580

Painted with an oval medallion depicting 'Fortuna' riding a dolphin against a blue ground decorated with trophies, the label below inscribed 'S.DE. CEDRO', grotesque mask handles to the sides, 21cm high (restuck)

£2,000 - 3,000

€2,400 - 3,600

Provenance:

Lionel Harris (d. 1943);
Thomas Harris (1908-64), The Spanish Art Gallery,
Conduit Street, London;
Thence by descent

The label refers to citrus syrup.





5

AN URBINO SMALL MAIOLICA ISTORIATO DISH, MID 16TH CENTURY

Painted with a scene depicting a classical lady seated holding a book in front of elaborate rockwork, 16.7cm diam. (restored)

£800 - 1,200

€970 - 1,500

Provenance:

Lionel Harris (d. 1943);
Thomas Harris (1908-64), The Spanish Art Gallery,
Conduit Street, London;
Thence by descent



6

A CASTELLI SYRUP JAR, THIRD QUARTER 18TH CENTURY

Attributed to Saverio Grue, the spout unusually moulded with a satyr mask, painted with the crest of a double-headed eagle within a cartouche surrounded by very elaborate rococo scrollwork and coloured flowers, the inscription *OL. HYPERIC. COMPOSIT.* underneath, 20cm high (small haircrack with flat chip to foot)

£1,300 - 1,600

€1,600 - 1,900

This jar contained a compound of St. John's Wort.

A two-handled jar from the same series with similar rococo scrollwork and eagle crest is in the Matricardi Collection, exhibited in 'Masterworks of Castelli Majolica' in Teramo, 2012. Related decoration attributed to Saverio Grue can be seen on pharmacy jars in the Museo delle camicie di Castelli, illustrated in *I Maestri della Maiolica nel Museo di Castelli* (2004), p.114, no.120, and p.129, fig.142.



**A VERY RARE AND LARGE DOCUMENTARY FAENZA
MAIOLICA RECTANGULAR PLAQUE, DATED 1541**

Painted in the workshop of Baldessare Manara with a scene depicting The Road to Calvary, after Raphael, dated '1541' at the base, mounted in an elaborate walnut frame, probably third quarter 19th century, carved with foliate scrolls and flowers surmounted by the crest of the Earls of Breadalbane, the reverse of the frame inscribed: 'From the/ Collection of/ Prince Joseph Pornatowski', *the plaque: 43cm by 34cm; the frame: 57cm by 42.5cm*

£80,000 - 100,000

€97,000 - 120,000

The scene is based on a print after Raphael's depiction of The Way to Calvary for the Church of S. Maria dello Spasimo in Palermo (now in the Prado Museum, Madrid, J.H. Beck, Raphael (1994), col. pl. 16), perhaps via the engraving by Agostino Veneziano (Bartsch XIV, 193). The scene was also painted on an Urbino plaque, now in the Museo Internazionale delle Ceramiche in Faenza, published by Carmen Ravanelli Guidotti, *La Donazione Fanfani* (1990), no. 120, col. pl. 235.

This plaque may be attributed to Faenza and the workshop of Baldassarre Manara, rather than Urbino. See Carmen Ravanelli Guidotti, *Baldassarre Manara Faentino* (1996) for details of houses, castles, trees and clouds that match the painting on this plaque very closely (especially pp. 53ff, for closely similar twig-like branches issuing from the tree foliage) and there attributed to Baldessare Manara and his workshop. The latest dated example of Manara's work published by Guidotti is an unsigned work of 1538, but the artist was still alive in 1546, so this plaque represents an important addition to the recorded documentary pieces.

A fragmentary label on the reverse is inscribed:

Questo [...] o/ Appassionato/ [...] in [...] croce in spalla/ fu fatto come si vede, l'anno/ 1541. Le pi[...] in Terra C[otta]/ in [...]iaff[...] simili à qu[esto?]/ e [...]/?]allera [...] / [...] Vasari nelle Vi [=Vite]/ [...] 263 sul/ [...] Robbia,/ quale [...] / Francia [...] a/ Girolamo suo [...]

Apart from a description of the subject, the last lines may be a reference to Girolamo Della Robbia, to whom Vasari refers at the end of his chapter on Della Robbia as moving to France to paint maiolica.

A second label is inscribed:

Appartement/ un/ Prince/ Joseph Poniatowski





Provenance:

The frame gives some intriguing hints of the distinguished provenance of this plaque. There are two possible candidates among the Poniatowski family. The first, Prince Josef Antoni Poniatowski (1763-1813), was a nephew of Stanislaw August, the last king of Poland, and a famous general. His cousin Stanislaw Poniatowski (1754-1833) emigrated to Italy, where he lived in Florence in the Palazzo Poniatowski. Property of his, and apparently from his cousin Josef, was sold by Christie's in three sales in February 1839: works of art, including 'Raffaelle Ware', as maiolica was known at the time, was offered on February 7th (although the present lot is not listed in the catalogue); the picture gallery the following day; and the cabinet of antique gems was offered between 29 April and 21 May.

The second - more likely - possibility is that the plaque belonged to Stanislaw Poniatowski's son, Joseph Poniatowski (1816-73), who, although born out of wedlock, was awarded the title Prince Poniatowski by the Austrian Emperor in 1850. He moved to Paris as a Minister Plenipotentiary of the Grand Duke of Tuscany, and subsequently to England, where he died in 1873.

It is not certain which Marquess or Earl of Breadalbane acquired the plaque and commissioned the elaborate wooden frame bearing his crest. The plaque passed to The Hon. Caroline Mary Morgan Grenville (1886-1972), a granddaughter of the 3rd Duke of Buckingham and Chandos (whose mother, Lady Mary, was the daughter of the 4th Earl and 1st Marquess of Breadalbane), and thence by descent.





8

**A LARGE RHINELAND STONEWARE
BELLARMINE BEARING THE ARMS OF
AMSTERDAM, FIRST HALF 17TH CENTURY**

With neck-cordons and a strap handle with triangular terminal, a moulded face-mask around the neck and moulded oval medallions on the body, with the coat of arms for the city of Amsterdam, the grey stoneware decorated with an iron wash and speckled salt-glaze, 40cm high (minor chips)

£1,500 - 2,000

€1,800 - 2,400



9

**TWO RHINELAND STONEWARE
BELLARMINES, FIRST HALF 17TH CENTURY**

Each with neck-cordons and a strap handle with triangular terminal, a moulded face-mask around the neck and moulded oval medallions on the body, one with a coat of arms and the other with a rosette, the grey stoneware decorated with an iron wash and speckled salt-glaze, 19.6cm and 20.5cm high (minor chips) (2)

The medallion on the smaller Bellarmine depicts the arms of the Duchy of Jülich-Kleve-Berg. A similar example is illustrated by David Gaimster, *German Stoneware 1200-1900* (1997), no. 68.

£600 - 800

€750 - 980



10



11



12

10
A BASSANO SILVER-SHAPED OVAL FAIENCE DISH, CIRCA 1770

The centre painted in ochre with a landscape scene depicting an elegant couple, within a polychrome cartouche of foliage and scrollwork, the rim with a similar border, 38.8cm across

£3,000 - 5,000
€3,600 - 6,100

Provenance:

Anon. sale, Christie's London, 21 September 1992, lot 204

11
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

£1,200 - 1,800
€1,500 - 2,200

12
A SET OF SIX LODI FAIENCE CUPS, CIRCA 1775

Each barrel-shaped cup painted with a flower spray, brown-edged rims (some damage) (6)

£1,000 - 1,500
€1,200 - 1,800

13 - 17
NO LOTS





AN EXCEPTIONAL VEZZI VASE

AN IMPORTANT VEZZI VASE PAINTED BY LUDOVICO ORTOLANI, CIRCA 1725

Superbly painted in polychrome enamels with a continuous scene depicting, on one side, Procris and Cephalus, and on the reverse, Venus and Adonis embracing, separated by trees with a parrot perched on one branch and exotic birds in flight, 30cm high, A and C incised to the base, (y-shaped star haircrack to one side)

£70,000 - 100,000
€85,000 - 120,000

The scenes are after engravings by Antonio Tempesta (1555-1630) of 1606, from a series illustrating Ovid's *Metamorphoses*, *Metamorphoseon sive transformationum*, published in Amsterdam by Willem Jansz between 1606 and 1620. The scenes are based on plate 96: '*Perdite a Venere adamatur Adonis* (Venus and Adonis embracing, Bartsch XVII.151.733); and plate 70: '*Cephalus et iaculo inevitabili, et cane perniciosissimo a Procris donatur*' (Procris giving Cephalus a Dog and a Javelin, Bartsch XVII.151.707).

A bowl in the Bowes Museum, Barnard Castle, Co. Durham (inv. no. 1988.401/Cer., formerly in the Enid Goldblatt Collection, illustrated in this catalogue), is painted by Ortolani in the same style and palette with a related scene based on plate 69 of the same series by Antonio Tempesta, depicting Aurora and Cephalus.

A saucer in the British Museum (inv. no. Franks 450) painted in purple monochrome with a lady seated in a landscape accompanied by Cupid is the only recorded piece signed by Ludovico Ortolani and the basis for the attribution of a handful of pieces of Vezzi porcelain to the painter. The reverse is inscribed '*Lodouico Ortolani Veneto dipinse nella Fabrica di Porcelana, in Venetia.*'; published by L. Melegati, *Giovanni Vezzi e le sue Porcellane* (1998), no. 69. A related teapot attributed to Ortolani in the Lokar Collection was published by Andreina d'Agliano (ed.), *Italian porcelain in the Lokar collection* (2013), cat.no. 20.

Only a handful of large Vezzi vases are recorded, all of different shapes and all smaller than the present one. The most widely-published is in the collection of the Palazzo Querini Stampalia in Venice, which is of a wide baluster shape with two handles and moulded stiff accanthus leaves. The decoration is in underglaze-blue with birds amongst flowering branches and polychrome strapwork. Another narrower baroque baluster vase is in the collection of the Czartoryski Museum in Krakow, decorated with large winged putti in underglaze-blue, picked out in gold. The closest in shape are the three vases now in the Ludwig Collection, Bamberg, most recently published by Regina Hanemann (ed.), *Goldchinesen und indianische Blumen. Die Sammlung Ludwig in Bamberg* (2010), no. 179, which were previously illustrated by Nino Barbantini, *Le porcellane di Venezia e delle Nove* (1936), tav. XII (see illustration).



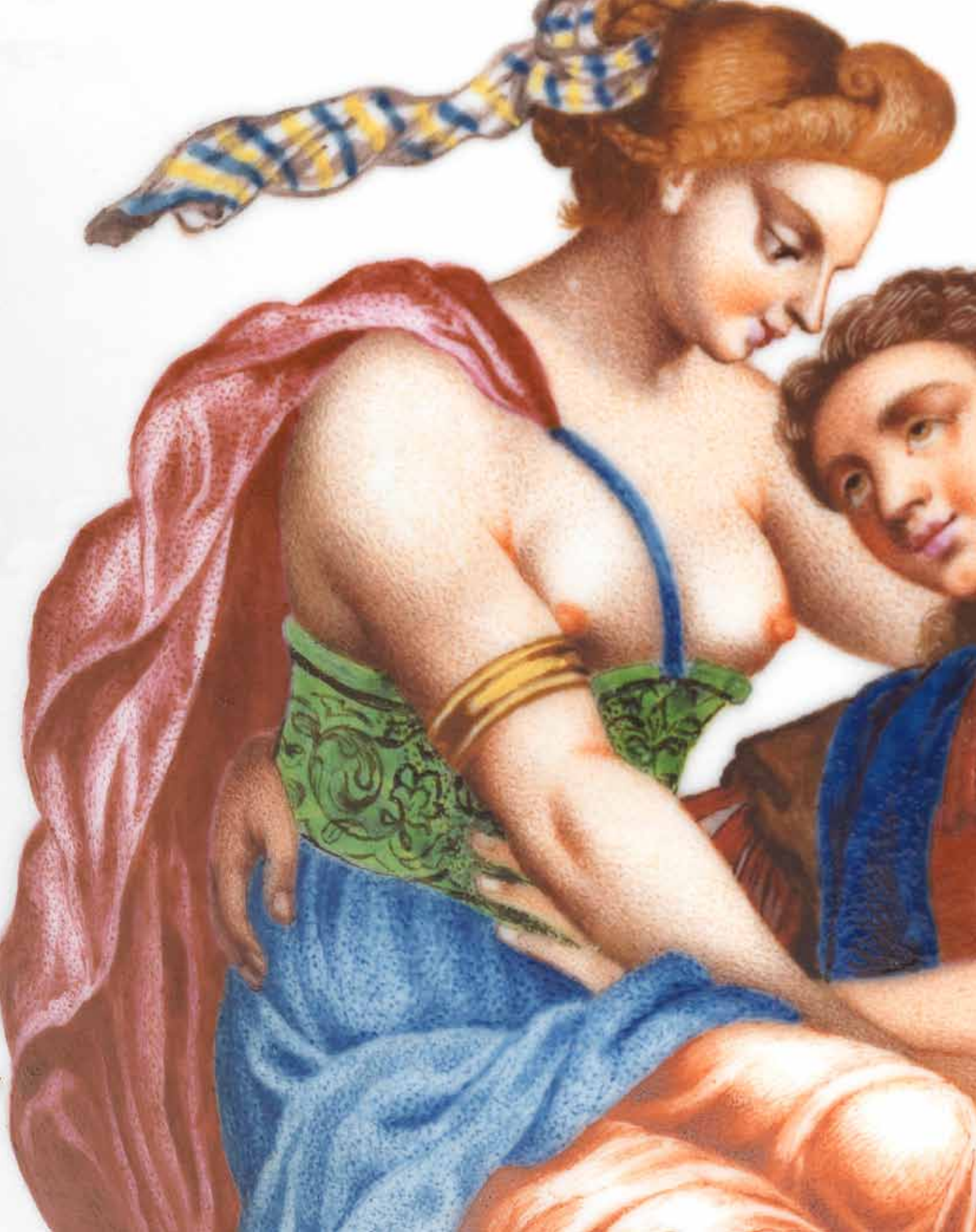


Garniture of three Vezi vases. circa 1720-27, now in the Ludwig Collection, Bamberg.
Illustration after Nino Barbantini, *Le porcellane di Venezia e delle Nove* (1936).



Bowl painted by Ludovico Ortolani, circa 1720-27
Courtesy of the Bowes Museum, Barnard Castle, Co. Durham

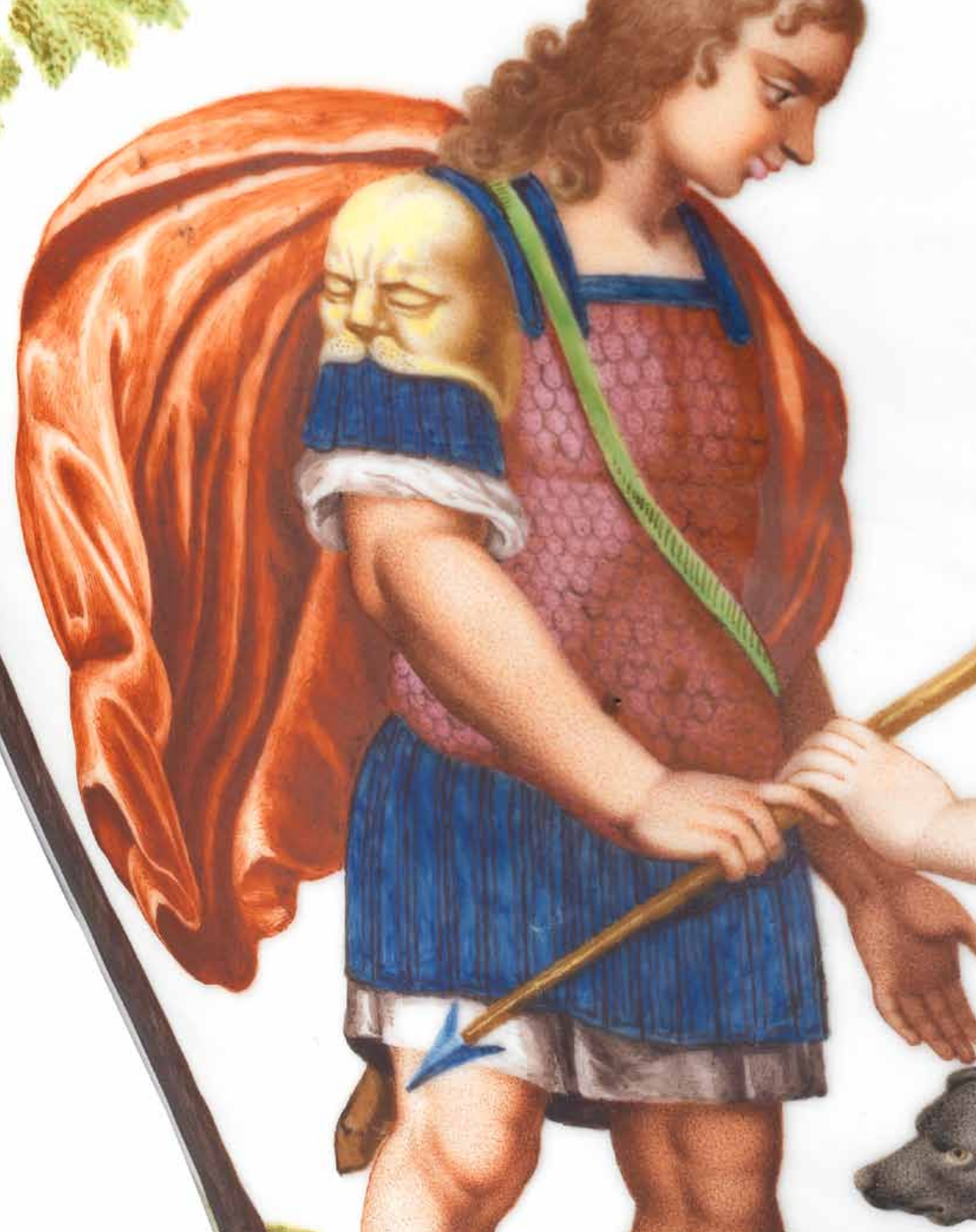


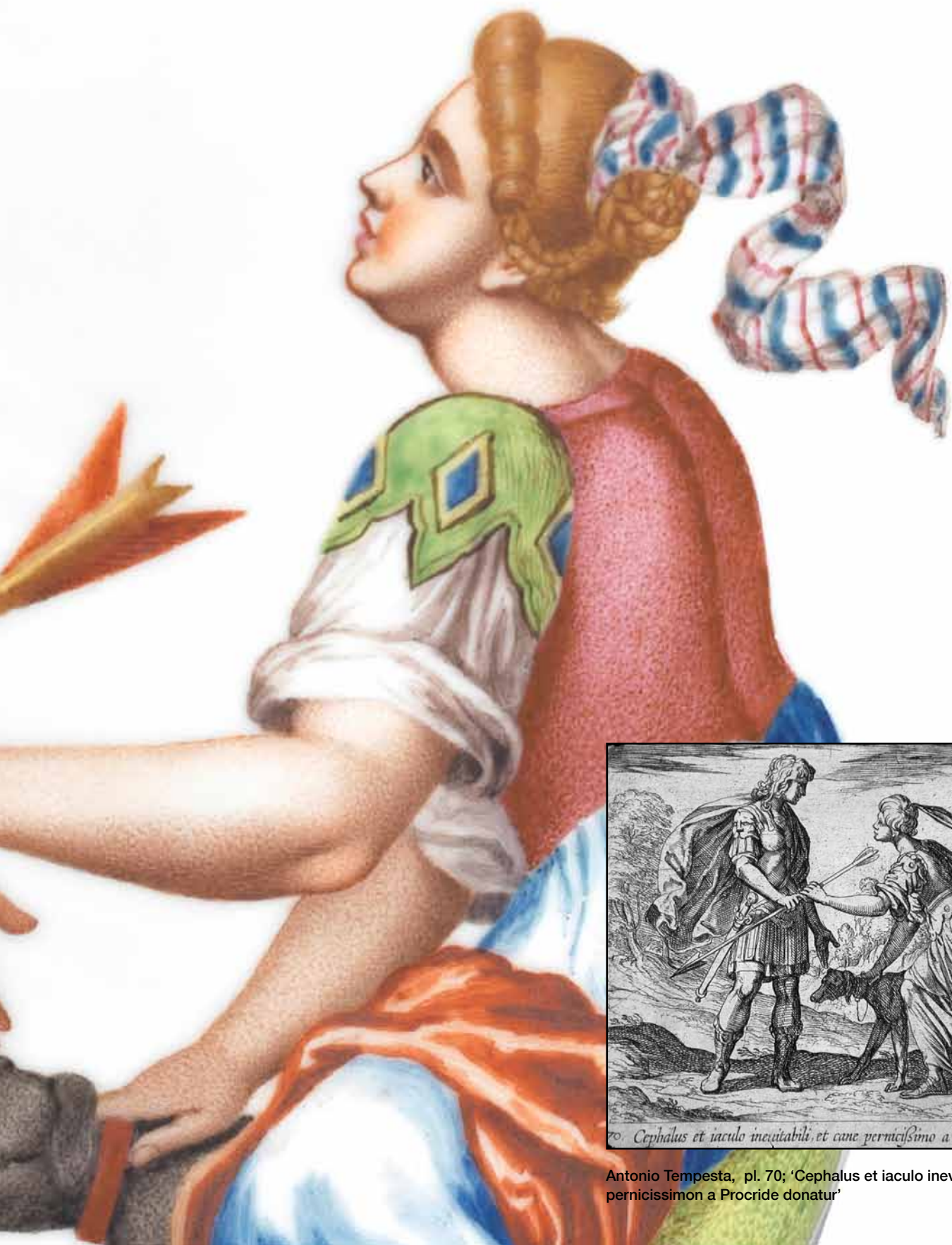




Antonio Tempesta, pl. 96; 'Perdite a Venere adamatur Adonis'.







70. Cephalus et iaculo inevitabili, et cane perniciosissimo a Procride donatur

Antonio Tempesta, pl. 70; 'Cephalus et iaculo inevitabili, et cane perniciosissim a Procride donatur'



19

19 FIVE DOCCIA TOPOGRAPHICAL PLATES, CIRCA 1810

Each with a circular gilt-edged vignette depicting topographical views, titled in black on the reverse: *Costa di Posilipo*, *Fontana in S. Pietro Montorio*, *Isola di Nisita*, *Cascara del Garigliano*, *Lazzaretto di Napoli*, the rims with gilt-edged blue bands, 23.5cm diam., gold star mark to one, red star mark to two, incised II to one (one with small chip, two with fine cracks) (5)

£1,000 - 1,500
€1,200 - 1,800

Two plates from the same service were sold from the Questa Collection by Sotheby's Milan, 21 March 2005, lots 295 and 296.



20

20 TWO DOCCIA TOPOGRAPHICAL PLATES AND TWO SAUCERS, CIRCA 1810

Each with a circular vignette depicting topographical views, titled on the reverse: *Foro di Nerva*, *Co:a Traiana* (the plates) and *Porto Ercole* and an untitled view of the Bay of Naples (the saucers), the rims with gilt-edged blue bands, the plates: 20cm diam.; the saucers: 13cm diam., star mark in iron-red to one saucer, incised II to three pieces (some wear to enamels and gilding) (4)

£1,000 - 1,500
€1,200 - 1,800



21

21
A WHITE DOCCIA FIGURE OF SAINT JOHN THE EVANGELIST, CIRCA 1755

Wearing draping robes and standing with one foot on a rock, an open book in his left hand and his right arm outstretched holding the end of a quill, on a rectangular base, *16cm high* (small loss to the quill)

£2,000 - 3,000
 €2,400 - 3,600

22
A VINOVO BISCUIT PORCELAIN FIGURE OF A CLASSICAL MAIDEN BATHING, CIRCA 1800

Modelled by Giovanni Lomello, seated on a rockwork base clad in drapery, *18cm high*, incised V and + mark

£1,500 - 2,000
 €1,800 - 2,400

Similar figures are illustrated by V. Brosio, Rosetti Vische Vinovo: Porcellane e maioliche torinesi del settecento (1973), p. 205, pl. CXC.



22



IMPORTANT EARLY MEISSEN PORCELAIN FROM A PRIVATE COLLECTION

From around 1710, the earliest Meissen production of red stoneware and porcelain is distinguished by the work of two Dresden goldsmiths. The repertoire of forms of Johann Jacob Imming and the gold and enamel decoration of Georg Funcke form a prelude to the era of Johann Gregorius Höroldt from 1720. Thanks to the scholarly interest of collectors and researchers, the astonishing ambition, innovation and range of production of this early period is now much better understood. The collection from which the following lots are offered exemplifies this trend: the collectors' prescient interest in the earliest production was pursued with rigorous and profound scholarship and resulted in one of the finest collections of early Meissen porcelain of recent years.

The publication of archival information about the earliest Meissen porcelain has enabled a better understanding of the rapidity with which the new material was mastered and put to representational use in the court of Augustus the Strong in Dresden and Warsaw. The publication by Claus Boltz of archival information has been invaluable in understanding the chronology of early production and, most notably, the development of the Saxon Royal collections in the Japanese Palace.

The publication by Maureen Cassidy-Geiger of a list of Meissen cut, polished, gilded and black-glazed stoneware and enamelled and gilt porcelain, including complete services, sent to Warsaw in 1713 is also an important source of information about early production at Meissen¹. It shows that significant quantities of porcelain with enamel decoration were available from an early date. The fact that such a quantity of stoneware and porcelain was shipped from Dresden to Warsaw so early on is also an indication of the importance attached to the material, either for display or as gifts.

Nowhere is this importance more evident than in the grandiose plans for the Japanese Palace in Dresden. The idea for a Baroque residence filled with porcelain to represent the ambition and magnificence of the Dresden Court was unparalleled in scale and complexity². The response of the Meissen manufactory to this challenge is, in part, documented in the following lots, which represent an exceptional group of rare and early examples of porcelain from the collections of Augustus the Strong and his court services. Many bear the inventory numbers of the Japanese Palace which, thanks again to Claus Boltz³, can be located in the inventories and delivery lists of the time.

¹M Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, Appendix 2, pp. 773-781

²See S. Wittwer, *Die Galerie der Meißener Tiere* (2004), and J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), esp. vol. I, 'Original – Kopie – Fälschung Das Verhältnis der Meißener Porzellane zu den ostasiatischen Vorbildern und beider Wertschätzung in Europa', pp. 15-120.

³Claus Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, *Keramos* 153 (1996), pp. 3-118





123
59
71

72
69
61

74
137
124

77

78
108
65

117
86
127

Tafel 19

Lepke Kunst-Auktion-Haus, Berlin, 7-8 Oktober 1919

23

A MEISSEN LOBED DISH, CIRCA 1725-30

After a Chinese Ding or Qing dynasty original, of lobed form with moulded panels of Chinese flowers including peonies in low relief, the slightly recessed rim also following the original, 15.3cm diam, crossed swords mark in underglaze-blue, two impressed dots on the inside of the rim

£2,000 - 3,000

€2,400 - 3,600

Provenance:

Anon. sale, Christie's London, 1 July 1985, lot 207

Literature:

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 87

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994; Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

Six dishes of the same size and decoration were sold in the first sale of duplicates from the Johanneum, Lepke's Kunst-Auctions-Haus, Berlin, 7-8 October 1919, lots 117-122. It is not clear whether only lots 117 and 118 were marked with the Japanese Palace inventory number 108W, or if indeed the four following lots, only described in the catalogue as '*Zwei desgleichen. Ebenso*', [two of the same. same], also had inventory numbers. Forty-three dishes are listed under number 108 in the 1770 inventory of the Japanese Palace: '*Drey und Vierzig Stück gemuschelte Confect-Schäälgen, 1½. Zoll tief, 6½. Zoll in Diam: No. 108*' [forty-three lobed confectionary dishes...] (quoted by C.Boltz, *Japanisches Palais-Inventar 1770 und Turm-Zimmer Inventar 1769*, in *Keramos* 153 (1996), p. 74).



24

AN EARLY MEISSEN PORCELAIN KNIFE HANDLE, 1713-15

Pistol-shaped and pierced at the end, 9.3cm

£1,000 - 1,500

€1,200 - 1,800

25

A RARE EARLY MEISSEN SAUCER, AFTER 1713

The reverse applied with three sprigs of scrolling acanthus leaves, 12.7cm diam. (miniscule flat rim chips)

£1,000 - 1,500

€1,200 - 1,800

Other examples of early Meissen porcelain with this rare decoration include: a teabowl in the Rijksmuseum (A.L. den Blaauwen, Meissen Porcelain in the Rijksmuseum (2000), no. 13); another in the Dresden Porcelain Collection (Meißen Frühzeit und Gegenwart, exhibition catalogue, Dresden (1982), ill. 1/70); a beaker sold by Parke-Bernet, New York, 14 May 1970, lot 267; a small tankard in the Victoria & Albert Museum (C.136-1945); a teapot in the Museum of Decorative Arts, Prague (UPM) and a round tea caddy and cover in the Dresden Porcelain Collection (referred to by den Blaauwen, *loc. cit.*).

26

AN EARLY MEISSEN SAUCER, AFTER 1713

The reverse applied with a stiff-leaf border around the rim, 12.9cm diam.

£1,000 - 1,500

€1,200 - 1,800

Teabowls with similar acanthus stiff-leaf borders are illustrated by E. Zimmermann, *Erfindung und Frühzeit des Meissener Porzellans* (1908), ill. 2; and in the second sale of duplicates from the Johanneum, Lepke's Berlin, 12 October 1920, lot 131.

27

AN EARLY MEISSEN SAUCER, AFTER 1713

The reverse applied with a band of moulded foliate motifs, 13.4cm diam. (miniscule rim chips)

£1,000 - 1,500

€1,200 - 1,800

A teabowl and saucer with similar applied decoration and painted in enamel colours in the Funcke workshop, Dresden, is in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 68).

24





25



26



27



28

AN EARLY MEISSEN TEABOWL AND SAUCER, 1713-15

Each applied with three moulded leafy branches with rose flower and bud finials, the teabowl incised beneath the glaze within the footrim with three interlaced fish (minor chips) (2)

£3,000 - 5,000

€3,600 - 6,100

Literature:

H. Krieger, *Aus norddeutscher Sicht: Meissen und Neues zum Böttgersteinzeug*, in *Keramos* 167/168 (April 2000), ill. 29 and 30

The three entwined fish - a Christian symbol of the Trinity and of Baptism - also appear as a motif on silver and potter.

Similar teabowls and saucers (without the incised fish symbol) are in the Wark Collection (U. Pietsch, *Early Meissen Porcelain in the Wark Collection* (2011), nos. 25-26. A similarly decorated teapot, beakers and another teabowl and saucer in the Dresden Porcelain Collection are illustrated in U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), no. 20.



29

AN EARLY MEISSEN TEABOWL AND SAUCER, 1713-15

Each applied with a moulded stiff-leaf band around the footrim, *the saucer: 12.9cm diam.* (miniscule rim chips) (2)

£3,000 - 5,000

€3,600 - 6,100

Literature:

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 23

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt
Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994



30

A VERY RARE EARLY MEISSEN TEABOWL AND SAUCER, CIRCA 1718

Each moulded with a fluted band around the footrim, painted in the workshop of Georg Funcke, Dresden, in enamels and lustre with, on the saucer, a flowering plant issuing from grass, the teabowl with a single flowering branch on each side and another in the well, the rims with an iron-red border of scallops and crosses, *the saucer: 12cm diam.*, 2 in lustre to teabowl, 1 in lustre and iron-red trefoil leaf sprig to saucer (2)

£15,000 - 20,000

€18,000 - 24,000

Provenance:

Dr. Edward G. Shiffman Collection, sold Sotheby's New York, 20 October 1994, lot 204

The teapot from the same service is in the Arnhold Collection, New York (published by M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 112; also published by C. Boltz, *Steinzeug und Porzellan der Böttgerperiode*, in *Keramos* 167/168 (April 2000), ill. 162). Claus Boltz (*ibid.*, p. 143) has published the invoices for enamel colours issued by Georg Funcke, which show that both red and black were introduced in 1718.



31

AN EARLY MEISSEN DOUBLE-HANDLED BEAKER, 1713-15

Each side applied with moulded flowering branches, *9.2cm high* (flat chips to footrim)

£2,000 - 3,000

€2,400 - 3,600

A teapot and cover applied with similar moulded flowering branches is in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 111), and another teapot of a different shape was sold by Phillips London, 7 December 1994, lot 19.



32

AN EARLY MEISSEN BEAKER AND SAUCER, 1713-15

Each applied with three moulded prunus branches, the beaker with a double footrim, *the saucer: 14.1cm diam.; the beaker: 7.9cm high*, incised Japanese Palace inventory number N=397-/ W to both, incised / inside footrim of beaker (2)

£4,000 - 5,000

€4,900 - 6,100

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden;
Martha L. Isaacson Collection, Seattle, sold by Sotheby's New York,
22 May 2001, lot 177

The 1770 inventory of the Japanese Palace records: '*Sieben Dutzendt und (9)8. Stück detto Chocolaten Becher, mit belegten Blümgen, ohne Henckel, 3½. Zoll hoch, 3¼. Zoll in Diam: nebst Drey Dutzendt und 6. Stück dazu gehörigen Unterschaalen, 1¼. Zoll tief, 5½. Zoll in Diam: No. 397, einige defect*' [Seven dozen and 8 ditto chocolate beakers with applied flowers, without handles [...] along with three dozen and 6 matching saucers...].

Two similar beakers with the same inventory number are in the Wark Collection (U. Pietsch, *Early Meissen Porcelain The Wark Collection* (2011), nos. 27-28, and four more remain in the Porzellansammlung in Dresden (one illustrated together with a Chinese, Dehua, example by U. Pietsch, *Meissener Porzeelan und seine ostasiatischen Vorbilder* (1996), p. 23).





33



34

33

AN EARLY MEISSEN SAUCER, CIRCA 1718

Decorated in the workshop of Georg Funcke, Dresden, in gilding, lustre and enamels with a flowering branch in the well and an iron-red loop and cross border to the rim, the reverse spirally moulded with flutes heightened in gilding and lustre below a border of flowers and leaves, 12cm diam. (very minor wear)

£3,000 - 5,000

€3,600 - 6,100

Provenance:

Stanley Ungar Collection, Christie's New York, 23 April 1998, lot 9 (part)

A double-handled beaker and saucer from the same service is in the British Museum, Franks Collection (A. Dawson, *Documentary Continental Ceramics from the British Museum*, exhibition catalogue, International Ceramics Fair and Seminar (1985), no. 5). Another beaker and saucer in the Dresden Porcelain Collection is missing since 1945 (E. Zimmermann, *Die Erfindung und Frühzeit des Meissner Porzellans* (1908), ill. 92).

A similar double-handled beaker and saucer from a different service is in the National Museum of Wales, Cardiff (R. Charles, *Continental Porcelain of the Eighteenth Century* (1964), ill. 8b). Two double-handled beakers from a third service are in the Staatliches Museum, Schwerin (formerly in the C.H. Fischer Collection, Dresden, no. 29), and in the Museum für Kunsthandwerk, Leipzig, respectively (C. Boltz, *Steinzeug und Porzellane der Böttgerperiode*, in *Keramos 167/168* (April 2000), ill. 37-40). A beaker from the latter service was in the collection of F.C. Witte, Rostock (Lepke's Berlin, 20-21 October 1912, lot 72, formerly C.H. Fischer Collection, Dresden, no. 30?). Four beakers belonging to the third service are in the Staatliche Kunstsammlungen in Weimar, Schloss Belvedere (inv. nos. A1117-11120). A fourth type of beaker, similar to the preceding but with straight flutes, is in the Malcolm Gutter Collection, San Francisco (published by N. Zumbulyadis, '...und thuet einen Graubamen Knal'..., in *Keramos 222* (2013), ill. 6.

34

AN EARLY MEISSEN DOUBLE-HANDLED BEAKER, CIRCA 1720

The lower half moulded with a fluted band in gilding and purple lustre, the handles embellished in gilding, the inside rim with a formal gilt border, 8.4cm high

£1,500 - 2,500

€1,800 - 3,000

Provenance:

Stanley Ungar Collection, Christie's New York, 23 April 1998, lot 9 (part)

An undecorated early Meissen beaker of the same form with its saucer is in the Warda Stevens Stout Collection, Memphis (C. Nelson/L. Roberts, *A History of Eighteenth-Century German Porcelain* (2013), cat. no. 5).

35

NO LOT





36

AN EARLY MEISSEN BEAKER AND SAUCER, CIRCA 1720

Decorated in the workshop of Georg Funcke, Dresden, with bands of gilt foliate scrollwork, each moulded with a stiff-leaf border around the footrim heightened in gilding, the interior of the beaker and the top of the saucer with a burnished gilt ground, *the saucer: 14.5cm diam.; the beaker: 8.1cm high, crossed swords mark in blue enamel to beaker (2)*

£4,000 - 6,000

€4,900 - 7,300

Provenance:

Anon. sale, Christie's Geneva, 3 December 1982, lot 134 (part)



37

AN EARLY MEISSEN TEABOWL AND SAUCER WITH GOLD PAILLON DECORATION, CIRCA 1720-30

Decorated in Saxony with die-stamped gold appliqué depicting an ostrich flanked by scrolling foliage on each side of the teabowl and smaller vignettes of birds to either side, the inside rim with three vignettes of a tree flanked by two hares, the saucer with a bird in the centre and a band of floral and foliate swags to the rim *the saucer: 12cm diam., incised / inside each footrim (typical minor losses) (2)*

£4,000 - 6,000

€4,900 - 7,300

Provenance:

Anon. sale, Christie's London, 30 June 1986, lot 95

For a discussion of this and related types of gold decoration on Meissen, French and Chinese porcelain, see Errol Manners, *Gold Decoration on French, German, and Oriental Porcelain in the early 18th Century*, in *The French Porcelain Society Journal*, IV (2011), pp. 24-42. The author notes that such decoration was executed in Paris, Saxony and Berlin, but attributes decoration of this type to Saxony as it corresponds exactly with the decoration of Saxon glass from the period of Augustus III, though the technique could have been in use earlier. The same ostrich motif appears on a similarly decorated Meissen teapot and cover in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, no. 318 - the author notes (p. 630) that decoration of this type is recorded in the inventory of the Japanese Palace in Dresden in 1721). A differently shaped Meissen teapot and cover with the same ostrich motif is in the Metropolitan Museum of Art, New York (Manners, fig. 22).



38

**AN EARLY MEISSEN OCTAGONAL SUGAR BOWL AND COVER
AND A TEABOWL, CIRCA 1718**

Each decorated, probably in the Funcke workshop, Dresden, in gilding, lustre, red, green, blue and purple, with landscape vignettes with flowers and trees and, on the sugar bowl and on the teabowl a figure in a feather headdress behind a desk, and scattered insects, the teabowl with a gilt band to the inside rim, *the sugar bowl: 10.9cm across* (scattered wear, tiny chips to footrim of sugar bowl) (3)

£12,000 - 18,000

€15,000 - 22,000

Provenance:

Franz and Margarethe Oppenheimer Collection, Berlin (the sugar bowl and cover)

Literature:

L. Schnorr von Carolsfeld, Sammlung Franz und Margarete Oppenheimer (1927), no. 37 (the sugar bowl and cover); U. Pietsch, Frühes Meissener Porzellan aus einer Privatsammlung (1994), nos. 29-30

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November-31 January 1994; Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994





39

A PAIR OF MEISSEN TEABOWLS AND SAUCERS OF 'HALF-FIGURE SERVICE' TYPE, CIRCA 1723-25

Each superbly painted with chinoiserie scenes depicting half-length figures engaged in various pursuits, within shaped gilt quatrelobe cartouches embellished in iron-red, purple and yellow with foliate scrollwork, the rims with gilt scrollwork borders, the inside of the teabowls with circular trellis panels reserved with chrysanthemum heads, crossed swords marks in underglaze-blue, incised / inside footrims (scattered minor wear to gilding on saucers) (4)

£25,000 - 35,000

€30,000 - 43,000

Provenance:

Anon. sale, Christie's London, 5 October 1981, lot 155

Literature:

H. Jedding, *Meissener Porzellan in Hamburger Privatbesitz* (1982), nos. 61-62;
U. Pietsch, *Johann Gregorius Höroldt 1696-1775 und die Meissener Porzellanmalerei* (1996), nos. 72-75;
U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), nos. 37-38;
U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), no. 52

Exhibited:

Hamburg, Museum für Kunst und Gewerbe, 'Meissener Porzellan aus Hamburger Privatbesitz', 4 June-5 September 1982;
Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994;
Dresden, Staatliche Kunstsammlungen Dresden - Porzellansammlung im Zwinger, 'Johann Gregorius Höroldt 1696-1775 und die Meissener Porzellanmalerei', 4 August-20 October 1996;
Dresden, Staatliche Kunstsammlungen Dresden, Japanisches Palais, 'Triumph der blauen Schwerter: Meissener Porzellan für Adel und Bürgertum 1710-1815', 8 May-29 August 2010

A similarly decorated pair of teabowls and saucers is in the Stout Collection (C. Nelson/L. Roberts, *A History of Eighteenth-Century German Porcelain: The Warda Stevens Stout Collection* (2013), no. 33); a group of seventeen pieces of 'Half-Figure Service' type were sold in these Rooms from the Marouf Collection, 5 December 2012, lot 19.



40

A MEISSEN SAUCER, CIRCA 1723-25

Painted in the manner of J.E. Stadler with flowering branches issuing from stylised rockwork and a bird in flight, within three iron-red concentric circles and two more around the rim, the reverse with three concentric circles, 12cm diam. (miniscule rim chips, tiny spots of wear)

£1,500 - 2,500

€1,800 - 3,000

Provenance:

Anon. sale, Auktionshaus Stahl, Hamburg, 11 March 1989, lot 221



41

A MEISSEN TEABOWL AND SAUCER, CIRCA 1730-35

Painted in the style of J.E. Stadler, each with a chinoiserie vignette depicting a figure flanked by fences and flowering bushes, the rims with a purple trellis band reserved with chrysanthemums, the saucer: 11.8cm diam., crossed swords marks in underglaze-blue, impressed Dreher's mark * (unrecorded) to both, incised / inside footrim of teabowl (2)

£2,000 - 3,000

€2,400 - 3,600

Provenance:

Anon. sale, Christie's Geneva, 17 November 1980, lot 168

Literature:

H. Jedding, Meissener Porzellan aus Hamburger Privatbesitz (1982), no. 58;

U. Pietsch, Frühes Meissener Porzellan aus einer Privatsammlung (1993), no. 59

Exhibited:

Hamburg, Museum für Kunst und Gewerbe, 'Meissener Porzellan aus Hamburger Privatbesitz', 4 June-5 September 1982;

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt

Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;

Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994



42

A MEISSEN CANE HANDLE, CIRCA 1725-30

Painted by J.E. Stadler with a continuous chinoiserie scene depicting a seated figure with a large fan in front of a standing figure holding a banner, the reverse with *indianische Blumen*, the top with a similar vignette within concentric circles in underglaze-blue, 5.3cm high

£2,000 - 3,000

€2,400 - 3,600

Provenance:

Anon. Sale, Sotheby's London, 14 June 1983, lot 148

Literature:

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 60

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994



43

A MEISSEN COFFEE POT AND COVER, CIRCA 1726-27

Painted with flowering branches of *indianische Blumen* above two iron-red lines, smaller sprigs on the spout and handle, the domed cover with similar sprigs enclosed by an iron-red and gilt floral border reserved with demi-florets, gilt finial, 20.4cm high, crossed swords mark in underglaze-blue (restoration to tip of spout and rim of cover) (2)

£5,000 - 8,000

€6,100 - 9,700

Literature:

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 58

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

A similar coffee pot and cover was sold in these Rooms from the Delphinium Collection, 20 March 2013, lot 26. A similarly decorated teapot and cover with eagle spout was in the Siegfried Salz Collection, sold by Cassirer and Helbing, Berlin, 26-27 March 1929, lot 206, and another is in the Dr. Ernst Schneider Collection, Schloss Lustheim (J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. II (2013), no. 444).







A VERY RARE MEISSEN TEN-SIDED BOWL, CIRCA 1723

Painted in underglaze-blue, enamels and gilding in Kakiemon style, the exterior with figures holding flowering branches, alternating with flowering branches issuing from banded hedges, the interior with two figures of a boy pulling a lotus flower by a long cord, alternating with two *shi-shi* or lion-like creatures with flaming tails and heads, the brown-edged rim with a floral border, 23.8cm across; 11cm high (two very small flat rim chips)

£40,000 - 60,000

€49,000 - 73,000

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden, delivered in October 1723;

Given by Augustus the Strong to King Vittorio Amedeo of Savoy in 1725;

Thence by descent to King Umberto II of Italy (1904-83);

An Important Collection of Early Meissen Wares. The property of the Head of a European Royal House, sold Christies Geneva, 7 June 1968, lot 59

Literature:

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1994), no. 65;

Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol.I (2013), p. 25, ill. 6a-b

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November-31 January 1994;

Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

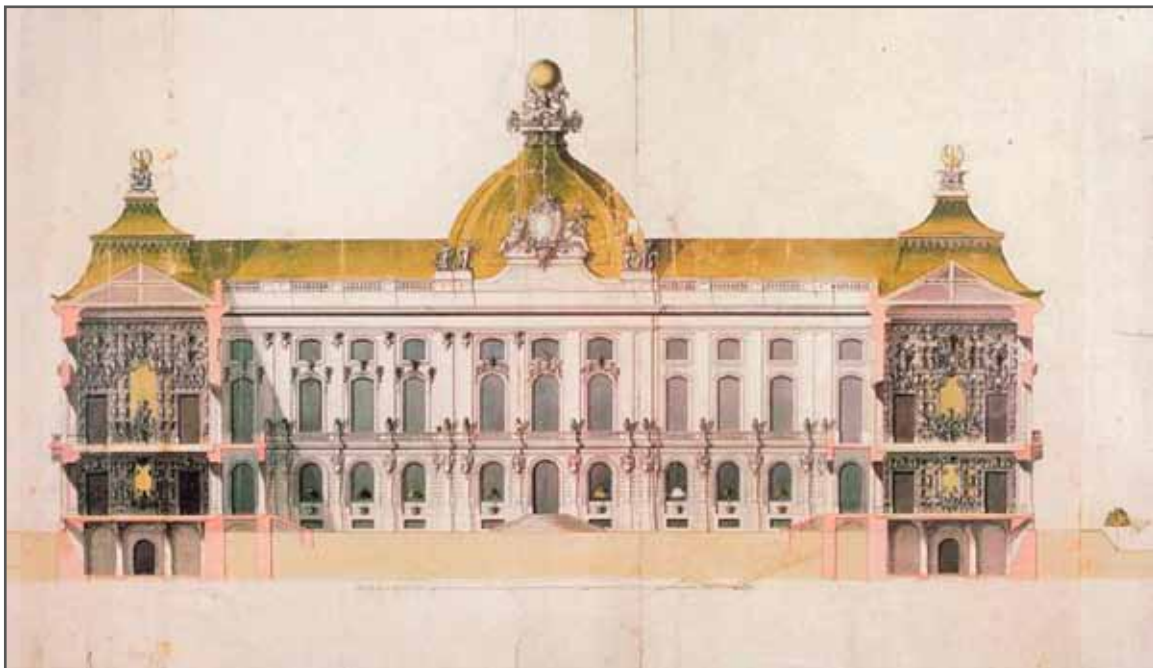




The Japanese bowl that served as a model for this bowl entered the collection of Augustus the Strong in March 1723 (Weber, *loc. cit.*). It is a measure of the value that Augustus attached to that bowl, and a handful of other pieces decorated in underglaze-blue and enamels, that he must have ordered Meissen to make copies within a very short time. An entry in the inventory of the then *Holländisches Palais* (known as the *Japanisches Palais* from 1727) shows that the Meissen copy (the current lot) was delivered only seven months later: 'Anno 1723 in October ist dem Porc. Gewölbe anhero geliefert worden No. 69 Ein 10eckigter wie Krack Porc: gemahlter Spül Napf mit überschlagenen braunen Rande' [in October 1723 no. 69 a ten-sided rinsing bowl with everted rim painted like Kraak (ie Japanese) porcelain was delivered to the Porcelain Vaults].

It is a further indication of the importance Augustus attached to porcelain in this style that this bowl was selected in 1725 for the large gift of porcelain to Augustus' friend, Vittorio Amadeo, the King of Sardinia. A note added to the inventory records: 'Diese sind im Julio 1725 dem König von Sardinien verehret worden' [these were bestowed in July 1725 upon the King of Sardinia]. For discussion of the exchange of gifts between Augustus the Strong and the King of Sardinia in 1725, see I. Menzhausen, Ein Porzellangeschenck Augusts des Starken für den König von Sardinien, in *Keramos* 119 (January 1988), pp. 99-102.

A closely similar Japanese bowl, formerly in the Royal collections of Saxony (Japanese Palace inv. no. 94), is in the Idemitsu Museum of Arts, Tokyo (Weber, *ibid.*); another, without inventory number is published by M. Shono, *Japanisches Aritaporzellan im sogenannten 'Kakiemonstil' als Vorbild für die Meißener Porzellanmanufaktur* (1973), ill. 128, along with a similar Meissen example (with crossed swords mark in underglaze-blue), ill. 129.



Japanese Palace, side view of a wing, circa 1728 (*Hauptstaatsarchiv Dresden, 10006 Oberhofmarschallamt, Pläne, Kap. II, Nr. 11*)
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45

A MEISSEN OCTAGONAL SAKE BOTTLE, CIRCA 1729-31

Painted in Kakiemon style with flowering bushes of chrysanthemums and peonies, smaller vignettes of flowers and insects in flight, the neck with gilt-edged panels of pendent foliate scrollwork, 22.5cm high, crossed swords mark in blue enamel (miniscule flat rim chips, very minor wear)

£10,000 - 15,000

€12,000 - 18,000

Literature:

H. Jedding, *Meissener Porzellan aus Hamburger Privatbesitz* (1982), no. 107;

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 71

Exhibited:

Hamburg, Museum für Kunst und Gewerbe, 'Meissener Porzellan aus Hamburger Privatbesitz', 4 June-5 September 1982;

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;

Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

The Japanese model for this sake bottle was removed from the collection of Augustus the Strong in the Japanese Palace between the end of November 1729 and early April 1730 to be copied at Meissen as part of the order for the Paris merchant Rudolph Lemaire. One of the first Meissen examples, which was to serve as a model for subsequent copies, has survived in the Dresden Porcelain Collection and still bears traces of the black-painted inventory number of the Japanese original (illustrated by J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol.II, pp. 130f., ills. 26a-b).

Two similar Meissen octagonal bottles are in the collection of the Rijksmuseum, published by A.L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000), no. 143, where the author also lists other published examples.





46

A PAIR OF MEISSEN LOBED DISHES, CIRCA 1730

Of cinquefoil form painted in Kakiemon style with flowering branches of peony, pomegranate and chrysanthemum around a central flowerhead, 13cm across, crossed swords marks in blue enamel, incised Japanese Palace inventory number N=368-/ W to both (one dish with restoration to rim) (2)

£4,000 - 6,000

€4,900 - 7,300

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden;
Lore and Rudolf Heinemann Collection, sold by Christie's New York,
23 April 1998, lot 58

The 1770 inventory of the Japanese Palace records: 'Ein und Zwanzig detto [Zucker-Schälgen], gemuschelt und ausgeschweift, mit Blümgen gemahlt, 1¾. Zoll tief, 5½. Zoll in Diam: No. 368' [21 ditto (sugar dishes), lobed and flared, painted with flowers...](quoted by Claus Boltz, Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769, in Keramos 153 (July 1996), p. 58.





47

**A RARE MEISSEN OCTAGONAL TEABOWL AND SAUCER,
CIRCA 1730**

Painted in Kakiemon style with scattered flower-heads and leaves around a central mon of iron-red chrysanthemums reserved on a purple foliate ground, *the saucer: 13.3cm across*, incised / inside footrim, incised Japanese Palace inventory numbers N=352-/ W (2)

£12,000 - 15,000

€15,000 - 18,000

Literature:

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 69

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

The 1770 inventory of the Japanese Palace lists: '*Siebenzehen Stück detto [Caffee-Tassen], etwas kleiner, nebst Unterschaalen, 1 1/4 Zoll tief, 5 Zoll in Diam: No. 352*' [seventeen ditto (coffee cups), somewhat smaller, along with saucers...] (quoted by C. Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (1996), p. 58). A similar teabowl and saucer, both marked with caduceus mark, were sold in these Rooms, 20 March 2013, lot 20. Another is in the Margaret M. and Arthur J. Mourot Collection, Virginia Museum of Fine Arts (1983), cat. no. 59.





48

A MEISSEN LOBED BEAKER AND SAUCER, CIRCA 1730

Painted in Kakiemon style with sprigs of prunus, peonies and pomegranate, around a floral motif on the saucer, *the saucer: 15cm diam., the beaker 6.6cm high*, crossed swords marks in blue enamel, incised // inside footrim of saucer (for J.G. Geithner), incised Japanese Palace inventory number N=342-/ W to both (2)

£6,000 - 8,000

€7,300 - 9,700

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden;
The Property of a European Nobleman, sold Sotheby's London, 26 June 1982, lot 50

Literature:

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 73

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

The 1770 inventory of the Japanese Palace records: '*Sieben und Dreyßig Stück detto [gerippte und gemuschelte Chokolaten-] Becher, mit Blumen gemahlt, 2¼. Zoll tief, 3½. Zoll in Diam: und Eben soviel Unterschaalen, 1¼. Zoll tief, 6½. Zoll in Diam: No. 342 1 Paar Defect*' [thirty-seven ditto {fluted and moulded chocolate) beakers, painted with flowers...] (quoted by C. Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (1996), p. 57).





49

A RARE MEISSEN OCTAGONAL TWO-HANDLED BEAKER AND SAUCER, CIRCA 1729-31

Decorated with panels of scrolling Ruyi tendrils reserved on an iron-red ground, alternating with flower sprigs and Buddhist symbols, the saucer with a flower in the centre within concentric iron-red circles, crossed swords marks in blue enamel, impressed .. (for Johann Martin Kittel) to both, incised Japanese Palace inventory number N=343-/ W to both (2)

£12,000 - 15,000

€15,000 - 18,000

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden

It is uncertain whether the Japanese model for this decoration came from the collections of Augustus the Strong, or was supplied by the Paris merchant, Rudolph Lemaire, as part of his abortive scheme to obtain Meissen copies of Asian porcelain and sell them as originals. In any case, 42 pairs of double-handled "coffee cups" decorated in this style were among the porcelain confiscated in April 1731 in the house of Lemaire's patron, Count von Hoyrn, and subsequently integrated into the collections in the Japanese Palace (J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. II (2013), pp. 145f., and cat. nos. 118 and 119 for examples in the Ernst Schneider Collection).

The 1770 and 1779 inventories of the Japanese Palace record under no. 343: 'Zwey und Vierzig Stück 8.eckichte Coffee-Tassen, mit 2. Henckeln, rothen Feldern und Zierrathen auch Blumen gemahlt, 2 1/2. Zoll hoch, 3 1/4. Zoll in Diam: und Zwey und Vierzig detto Unterschaalen, 1 1/4. Zoll tief, 5 1/2. Zoll in Diam: No. 343' [42 octagonal coffee cups, with two handles, red panels and decoration and decorations also painted flowers [...]] and 42 ditto saucers... (quoted by Claus Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (July 1996), p. 57).

A similar beaker and saucer with Japanese Palace inventory numbers 343 and 344 in the Stout Collection is illustrated by C. Nelson/L. Roberts, *A History of Eighteenth-Century German Porcelain: The Warda Stevens Stout Collection* (2013), no. 70.





50

A VERY RARE MEISSEN TEAPOT AND COVER, CIRCA 1729-30

The globular body with a curved spout and loop handle, painted in Kakiemon style with a continuous scene of figures flanked by flowering branches issuing from rockwork and a birdcage hanging from a branch, the cover similarly decorated and surmounted by a knob in the form of a cat, the handle and spout with blue scrollwork, 10.4cm high; 15.9cm across, crossed swords mark in blue enamel, incised Japanese Palace inventory number N=292-/ W to both (restoration to tip of spout) (2)

£25,000 - 35,000

€30,000 - 43,000

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden;
Joseph A. Wilby Collection, sold by Sotheby's London, 2 March
1994, lot 5

The Japanese model for this teapot was selected from the collection of Augustus the Strong in the Holländisches Palais at the end of 1729; one of a group of over 200 examples of Oriental porcelain that the French merchant, Rudolph Lemaire, was allowed to choose to be copied by the Meissen manufactory. The archival documents concerning the order for Lemaire, whose plan to sell the Meissen copies in Paris as Oriental collapsed when his patron, Count Carl Heinrich von Hoym, was arrested, have been published in detail by Claus Boltz (Hoym, Lemaire und Meißen..., in *Keramos* 88 (April 1980), pp. 3-101). These show that the Japanese model was selected on 24th December 1729, and was subsequently listed in the 1770 inventory of the Japanese Palace under No. 7. (Boltz, p. 80).

The 1770 inventory of the Japanese Palace records: '*Ein detto [Theé pot], mit Pagoden und goldenen Blumen, aufm Deckel eine Katze, 3¼. Zoll hoch, 4. Zoll in Diam: No. 292*' [One ditto (teapot), with pagodas and gilt flowers, a cat on the cover...]; published by Claus Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (July 1996), p. 54.











51

**AN EXTREMELY RARE MEISSEN CIRCULAR DISH
CIRCA 1730**

Painted in gilding and enamels with a willow tree and lotus flowers in the centre within a trellis border reserved with flower panels and chrysanthemums, the gilt-edged rim decorated with sprays of peonies below a similar trellis band, the reverse with iron-red flowering branches below a floral band, 23cm diam., Artemisia leaf within two concentric circles in underglaze-blue, incised Japanese Palace inventory number N=3-/ W together with a large Chinese dish, Kangxi (1662-1722), similarly decorated in enamels and gilding 34.1cm diam. (2)

£20,000 - 30,000
€24,000 - 36,000

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden; Erich von Goldschmidt-Rothschild Collection, Berlin, sold by Ball & Graupe, Berlin, 23-25 March 1931, lot 462 (the Meissen dish); Otto and Magdalena Blohm Collection, Hamburg, sold by Sotheby's London, 24-25 April 1961, lot 425 (the Meissen dish)

Literature:

Robert Schmidt, *Early European Porcelain as collected by Otto Blohm* (1953), no.22 (the Meissen dish);
U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 75;
U. Pietsch, *Meissener Porzellan und seine ostasiatischen Vorbilder* (1996), no. 38 (the Chinese dish)





A large Chinese dish, Kangxi (1662-1722) included in this lot (detail)

The 1770 inventory of the Japanese Palace records: *‘Fünf roth und weiße Saladiere, mit etwas überschlagenen vergoldten Rand innwendig mit goldenen und bunten Blumen ingleichen ein Stamm, worauf bunt Korn gemahlt, 2 Zoll tief, 9 1/2 Zoll in Diam. Nr. 3’* [five red and white salad bowls, with slightly flared gilt rim, the inside painted with gilt and coloured flowers and also a trunk on which coloured corn is painted, 2 Zoll deep, 9 1/2 Zoll in diam.] (published by Claus Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (July 1996, p. 70).

A similar dish remains in the Porcelain Collection in Dresden (see Literature, Pietsch 1996, p. 97) and another, also formerly in the Erich von Goldschmidt-Rothschild Collection, was acquired in 1931 by Heinrich and Lisa Arnhold and remains in the family's collection (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), p. 761). Two dishes of this size were sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 7 October 1919, lots 150 and 151 (not illustrated in the catalogue, but without a Japanese Palace inventory number, according to the description).

In addition to the five 23cm dishes (see above), the 18th century inventories of the Japanese Palace list eight slightly smaller examples under no. 5 (two were sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 7 October 1919, lots 148-149, and another two on 12 October 1920, lots 143-144; two more were in the Gustav and Charlotte von Klemperer Collection (L. Schnorr von Carolsfeld, *Sammlung Gustav von Klemperer* (1928), nos. 116-117); another still in the Dresden Porcelain Collection is illustrated by R. Rückert/J. Willsberger, *Meissen Porzellan des 18. Jahrhunderts* (1977), pl. 45).



Detail of vitrine display of the Erich von Goldschmidt Rothschild Collection, circa 1930, showing the plate offered. Photo: Marta Huth



52

A MEISSEN PLATE, CIRCA 1729-31

Painted in Kakiemon style with the *Shiba Onko* pattern and a foliate and floral border around the brown-edged rim, 23.1cm diam., crossed swords mark in underglaze-blue, incised Former's mark x for Johann Daniel Rehschuh, incised Japanese Palace inventory number N=75-/ W (very minor wear)

£15,000 - 20,000

€18,000 - 24,000

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden;
Anon. sale, Christie's Geneva, 3 December 1982, lot 152

Literature:

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 71

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt
Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

The 1770 inventory of the Japanese Palace records: '*Elf Stück Teller mit braunen Rande, inwendig Pagoden und Blumen gemahlt, 9½. (sic.) Zoll tief, 9¾. Zoll in Diam: No. 75*' [eleven plates with brown rims, the inside painted with pagodas and flowers...] (quoted by Claus Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (July 1996), p. 74.

A similar example is in the collection of the Rijksmuseum, published by A.L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000), no. 162. For a discussion of the 'Shiba Onko' pattern and its popularity in the 18th century, see J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. II (2013), pp. 136f.



53

A MEISSEN PLATE, CIRCA 1740-50

Painted in Kakiemon style with an iron-red squirrel above another animal perched on banded hedges issuing flowers, the bottom half painted with a chequered brocade pattern with alternating panels of diaper, whorls and stylised flowers, gilt-edged lobed rim, *23cm diam*, crossed swords in underglaze-blue, impressed 20 (minor retouching)

£4,000 - 6,000

€4,900 - 7,300

Provenance:

Anon. sale, Christie's Geneva, 15 November 1980, lot 137

Literature:

H. Jedding, *Meissener Porzellan aus Hamburger Privatbesitz* (1982), no. 126;

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1994), no. 74

Exhibited:

Hamburg, Museum für Kunst und Gewerbe, 'Meissener Porzellan aus Hamburger Privatbesitz', 4 June-5 September 1982;

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November-31 January 1994;

Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

A similar plate in the Dr. Ernst Schneider Collection is published by J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), no. 288. Another with a serrated edge was sold in these rooms from the Hoffmeister Collection, Part Two, 26 May 2010, lot 27.





54

A RARE MEISSEN DEEP PLATE FROM THE "RED DRAGON" SERVICE, CIRCA 1730

Painted in iron-red and gilding with dragons and auspicious symbols around the rim and two phoenixes in the centre, 23cm diam., crossed swords mark in blue enamel, incised Dreher's mark x for Johann Daniel Rehschuh, incised Japanese Palace inventory number N=74-/ W

£6,000 - 8,000

€7,300 - 9,700

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden

For a detailed discussion of the origins and history of the 'Red Dragon' service, see Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. 2 (2013), pp. 246-254. The decoration is based upon a Japanese original (Weber, *op. cit.*, ill. 39; U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), no. 189) and was first produced, possibly as early as Summer 1729, for the Paris merchant, Rudolph Lemaire, who planned to pass off the copies of Asian porcelain that he ordered at Meissen in Paris as the more costly originals. After the Lemaire plot was uncovered and the porcelain that he ordered was confiscated to the Japanese Palace, it seems that porcelain with this decoration was initially allowed to be sold to the public (Weber, p. 248). It is probable that Augustus the Strong only reserved the pattern for the sole use of the Court shortly before his death on 1st February 1733. At the beginning of November 1734 his successor, Augustus III, chose the 'Red Dragon' pattern to decorate the first Dresden court service of Meissen porcelain (Weber, p. 249). The first delivery followed in 1735: the first of many throughout the 18th and 19th centuries.

The 1770 inventory of the Japanese Palace records: '*Vier Dutzend und. 5 Stück Teller, mit rothen und goldenen Drachen auch Vögeln gemahlt, 1½. Zoll tief, 9½. Zoll in Diam: No. 74*' [four dozen and five plates, painted with red and gold dragons also birds...] (quoted by Claus Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (July 1996), p. 74). Two such deep plates with incised Japanese Palace inventory number 74 - of which the present lot may be one - were sold from the Saxon Royal collection in the auction in Dresden of duplicates from the Johanneum, Rudolph Lepke's Kunst-Auctions-Haus, 12 October 1920, lots 150 and 151. Another example, with the same inventory number, is in the State Hermitage Museum, St. Petersburg (L. Liackohova, *The Myth of the Orient: Eastern Subjects in Early Meissen Porcelain* (2007), no. 75).



55

A MEISSEN MINIATURE VASE FROM THE 'RED DRAGON' SERVICE FOR THE SAXON ROYAL COURT PANTRY, CIRCA 1740-50

Painted with the 'Red Dragon' pattern, with a silver mount, 7.5cm high, very faint traces of crossed swords mark in blue, K.H.C. mark in purple

£800 - 1,200

€970 - 1,500

Provenance:

Saxon Royal Court Pantry, Dresden;

Anon. Sale, Sotheby's London, 21 October 1980, lot 64

Literature:

H. Jedding, Meissener Porzellan aus Hamburger Privatbesitz (1982), no. 194;

U. Pietsch, Frühes Meissener Porzellan aus einer Privatsammlung (1994), no. 49

Exhibited:

Hamburg, Museum für Kunst und Gewerbe, 'Meissener Porzellan aus Hamburger Privatbesitz', 4 June-5 September 1982;

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt

Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November-31 January 1994;

Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

Two similar miniature vases are in the Dr. Ernst Schneider Collection, Schloss Lustheim; see J. Weber, Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern, vol. II (2013), no. 252. The author notes (p. 250) that the 'K.H.C.' mark for the Royal Court Pantry was used from around 1739-40. The model was produced from late 1724, and the 1752 inventory of the Dresden Hofkonditorei lists 553 such vases (p. 264). See also footnote to previous lot.

56

TWO MEISSEN CUTLERY HANDLES, CIRCA 1740

Painted in Kakiemon style with the 'koreanischer Löwe', or 'Ch'i-lin' pattern, with contemporary silver and metal mounts, the porcelain handles: 6cm long (2)

£1,000 - 1,500

€1,200 - 1,800

Provenance:

Anon. Sale, Sotheby's London, 9 October 1973, lot 174 (part lot)

Literature:

U. Pietsch, Frühes Meissener Porzellan aus einer Privatsammlung (1993), no. 48

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November-31 January 1994;

Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

This pattern was produced at Meissen from the 1730s and is based on a Chinese 'famille verte' model. It isn't known for whom the pattern was first made, though an oil or vinegar pot marked 'K.H.C.' shows that the pattern was used by the Dresden Court (J. Weber, Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern,

vol. II, p. 370). The 1770 inventory of the Japanese Palace lists: 'Sieben und Dreyßig Dutzendt degl. [Messer-Hefte] mit gemahlten rothen Drachen, nebst Drey Stück großen, No. 343' [thirty-seven dozen the same [knife handles] with painted red dragon, along with three large, no. 343] (quoted by C. Boltz, Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769, in Keramos 153 (1996) p. 86).

57

TWO MEISSEN CUTLERY HANDLES, CIRCA 1729-31

The faceted, pistol-shaped handles painted in Kakiemon style with pomegranates and flowering peonies, contemporary silver mounts, the handles: 9.5cm long (2)

£1,000 - 1,500

€1,200 - 1,800

Among the Kakiemon-style porcelain ordered by the Paris merchant, Rudolph Lemaire, and subsequently removed in April 1731 from the house of Carl Heinrich Graf von Hoym to the Japanese Palace, were numerous beakers and dishes in this style, as well as '549 ditto [Meßer Hefte] von diverser Mahlerey' [549 ditto (knife handles) with diverse painting](quoted by Claus Boltz, Hoym, Lemaire und Meißer - Ein Beitrag zur Geschichte der Dresdner Porzellansammlung, in Keramos 88 (1980), p. 47). The 1770 inventory of the Japanese Palace lists: 'Acht Dutzendt und 4. Stück bundt gemahlte dergl. [Meßer Hefte] haben auf beyden Seiten einen platten Streif, nebst Drey Stück großen, No. 338' (eight dozen and four of the same (knife handles) painted in colours with a flat stripe on both sides, along with three large pieces..) (quoted by Claus Boltz, Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769, in Keramos 153 (1996), p. 86).

58

A MEISSEN SCENT FLASK, CIRCA 1745-50

Modelled by J.G. Ehder as a miniature baluster vase with ram's head handles and moulded cartouches painted with the 'Schmetterling' pattern, 5.7cm high (tiny flat chip)

£800 - 1,200

€970 - 1,500

Literature:

H. Jedding, Meissener Porzellan des 18. Jahrhunderts in Hamburger Privatbesitz (1982), no. 195;

U. Pietsch, Frühes Meissener Porzellan aus einer Privatsammlung (1994), no. 50

Exhibited:

Hamburg, Museum für Kunst und Gewerbe, 'Meissener Porzellan aus Hamburger Privatbesitz', 4 June-5 September 1982;

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt

Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November-31 January 1994;

Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

The model for this vase was listed by Johann Gottlieb Ehder in his work notes in March 1744 as being for Heinrich Graf von Brühl (quoted by J. Weber, Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern, vol. II (2013), p. 355). Forty-eight apparently unpainted examples were sent from Dresden to the Warsaw Court Pantry in 1746, and another fifty entered the Warsaw Court Pantry in 1750 (*ibid.*).



55



56



57



58



59

A MEISSEN CIRCULAR DISH FROM THE 'GELBER LÖWE' SERVICE, 1729-31

Painted in Kakiemon style with a tiger curling around bamboo facing flowering prunus branches issuing from a tree-stump, brown-edged rim, 23.5cm diam., crossed swords mark in blue enamel, incised Japanese Palace inventory number N=8-/ W

£6,000 - 8,000

€7,300 - 9,700

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden;
Anon. sale, Sotheby's Zürich, 10 December 1997, lot 411

For a comprehensive discussion of the history of the 'Gelber Löwe' service in the 18th century, see Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. II (2013), pp. 265-274. The 'Gelber Löwe' pattern was first produced at Meissen after a Japanese porcelain original as part of the large order placed by the Paris merchant, Rudolph Lemaire, for copies of Asian porcelain. A large quantity of plates and dishes painted in this style were among the porcelain confiscated in April 1731 in the house of Lemaire's accomplice at the Dresden court, Count von Hoym, and subsequently sent to the Japanese Palace and entered in the inventory under no. 8. This present lot belongs to this group and is therefore one of the earliest examples of this decoration.

The 1770 inventory of the Japanese Palace records: '*..Nur 60. Stück..runde tiefe Schaaalen, von differenter Größe, mit braunen Rändern, Löwen, blauen Rohr und andren Blumen nach alt Indianischer Art gemahlet, No. 8*' [*..only 60..round deep dishes, of different sizes, with brown rims, lions, blue tubes and other flowers painted in old Indian style*] (quoted by C. Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (July 1996), p. 72).

Although the porcelain confiscated from Lemaire arrived at the Japanese Palace in 1731, it was only in November 1733 that Augustus III ordered that Meissen copies of Asian porcelain would henceforth be reserved exclusively for the Court. By January 1734, the Meissen manufactory began working on a table service of this pattern for the Japanese Palace, though it is not certain whether it was intended for use or to decorate the walls. In the following years, gifts of porcelain drawn from the service were also made to the Cracow Bishop, Jan Alexander Lipski, and the English envoy in Vienna, Lord Robinson. In 1739, a substantial group of 'Gelber Löwe' porcelain was removed from the Japanese Palace to the Hofconditorei, probably for use in Warsaw on the dessert table. A table service was ordered around 1739, and further deliveries continued in the 1740s. An inventory made at the end of 1764, after the loss of the Polish throne and the return of the service to Dresden, lists more than 2500 pieces with the 'Gelber Löwe' pattern.





60

**A FINE MEISSEN YELLOW-GROUND PLATE FROM THE
“YELLOW HUNTING” SERVICE, CIRCA 1730**

The well with a chrysanthemum-shaped reserve painted in Kakiemon style with a phoenix enclosed by three flowering bushes, the brown-edged rim reserved with three quatrefoil panels painted with similar flowering plants, *24.8cm diam.*, crossed swords mark in underglaze-blue, incised / inside footrim, incised Japanese Palace inventory number N-148-/ W (scattered very minor wear)

£18,000 - 22,000**€22,000 - 27,000****Provenance:**

The Royal collections of Saxony, Japanese Palace, Dresden, from 1734

Literature:

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 76

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

This service is the only Meissen dinner-service known to have a coloured ground. It was ordered around 1730 by Augustus the Strong, and later became known as the “yellow hunting service”, because of the similarity of the ground colour to the livery of the Saxon court parforce huntsmen. According to a delivery specification (published by Claus Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (July 1996), p. 91), the service was delivered to the Japanese Palace between August and October 1734 on the instruction of Augustus III, and originally consisted of 82 pieces including 39 plates. The revised plans for the Japanese Palace specified a series of rooms, each decorated with Meissen porcelain of a particular ground colour. Unlike the celadon ground porcelain, relatively little yellow-ground porcelain was delivered before the plans for the palace stagnated from around 1738 (J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. II (2013), pp. 416f).

The 1770 inventory of the Japanese Palace records under 148: '*Ein Tafel Service, mit gelber(ner) Glasur und weißen Schildern, worein bunte Blumen und Vögel gemahlt...*' [a table service with yellow glaze and white panels in which are painted coloured flowers and birds...]. A note in the inventory records that one plate was broken in two on 2 September 1777 at a dinner for the King of Prussia in Christinenstadt (Boltz 1996, p. 76), an indication of the importance still attached to the service (Weber, *loc. cit.*).

A closely similar plate as well as a tureen and fluted dish from the same service are exhibited in the Royal Collection in Dresden. (U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), p. 97). Two plates were sold in the Johanneum Duplicate Sales, Dresden 1919 and 1920, lots 192-193 and 145-146, respectively; a plate from the Deane Johnson Collection, Bel Air, was sold by Sotheby's New York, 9 December 1972, lot 67; another by Christie's Geneva, 9 May 1988, lot 63; a pair of plates was sold by Christie's London, 11 December 2007, lot 103 and another was sold by the same house in 14 July 2006, lot 84. Another plate from the service is in the Dr. Ernst Schneider Collection in Schloss Lustheim (Weber, *op. cit.*, no. 429), and two further plates are in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), nos. 185a-b).





61

A RARE MEISSEN ARMORIAL CIRCULAR DISH FROM THE 'CORONATION SERVICE', CIRCA 1733-34

The centre painted with the quartered Arms of Saxony and Poland within a crowned escutcheon and scattered flowers and banded hedges in Kakiemon style, the rim with a broad band of elaborate gilt scrollwork, 22.5cm diam., crossed swords mark in underglaze-blue, incised Dreher's mark x for Johann Daniel Rehschuh, incised Japanese Palace inventory number N=147-/ W, Schloss Moritzburg inventory number I.C.78 in red enamel (minor scattered wear)

£15,000 - 25,000

€18,000 - 30,000

Provenance:

The Royal collections of Saxony, Japanese Palace, Dresden;
Haus Wettin Albertinischer Linie e.V., Schloss Moritzburg (from 1924);
Anon. sale, Christie's London, 3 June 1996, lot 482

A lack of archival evidence means that it remains uncertain whether this service was ordered by Augustus the Strong before his death on 1 February 1733, or by his son in anticipation of his election to the Polish throne in Warsaw in January 1734. The prominence of the Polish arms perhaps suggests the latter, though the name 'Coronation service' is a 19th-century title.

The service was delivered to the Japanese Palace in Dresden in 1734, when, according to a delivery specification (published by C. Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (July 1996), p. 91), it comprised 77 parts in total, including 37 plates, and only six such small lobed dishes. The 1770 inventory of the Japanese Palace (Boltz, *ibid.*, p. 76), lists the service under number 147: '*Ein Tafel-Service, mit dem Königl. Pohnis, und Churfürstl. Sächsi. Wappen, fein mit Golde und Zierrathen, aufm Boden mit gebundenen Korn-Aehren, und kleinen Blümgen, der Rand sehr reich mit vergoldeten Zierrathen eingefäßt*' [a table service with the Royal Polish and Electoral Saxon arms, fine with gold and decorations, with bundles of corn sheaves and small flowers on the surface, the rim with very rich gold decorations]. The inventory lists the same pieces as the 1734 delivery specification, except for three missing tureens and a broken plate. According to the catalogue of the Wark Collection catalogue (1984, no. 516), part of the service was transferred to the *Hofconditorei* (court pantry) in 1792, and was used at the Dresden Residence for special court functions. The service became the private property of the Saxon royal family in 1924, who continued to use it at Schloss Moritzburg on special occasions.

In addition to the examples listed by Dieter Hoffmeister (*Meissen Porzellan des 18. Jahrhunderts Sammlung Hoffmeister* (1999)), other plates from the service are in the Seattle Art Museum (inv. no. 69.201, gift of Martha and Henry Isaacson); in the Ludwig Collection, Bamberg (R. Hanemann (pub.), *Goldchinese und Indianischen Blumen* (2010), no. 69); and in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 186). Two plates were sold in these Rooms from the Hoffmeister Collection, 25 November 2009, lot 74, and 26 May 2010, lot 65.



A MEISSEN DISH FROM THE 'EMPRESS ELIZABETH OF RUSSIA' SERVICE, CIRCA 1741

Moulded with *Gotzkowsky-Relief* modelled by Johann Friedrich Eberlein, a floral wreath in the well and four flower panels around the rim, painted in the centre with a bird perched on *indianische Blumen*, and four European estuary and landscape scenes around the rim, each within a gilt border and blue scale-ground cartouche edged with iron-red and purple scrolls, the pierced and barbed rim decorated with gilt stripes above a line border, 26.2cm diam., crossed swords mark in underglaze-blue, impressed 20, incised / inside footrim, Winter Palace inv. no. Г.Ч. 2667. cold-painted in red (tiny rim chips)

£15,000 - 20,000

€18,000 - 24,000

Provenance:

Given by Augustus III, Elector of Saxony and King of Poland, to Empress Elizabeth Petrovna of Russia; Imperial Court Marshall's Office, Winter Palace, St. Petersburg, Inv. No. Г.Ч. 2667, until 1911; Hermitage Palace, St. Petersburg

Literature:

H. Jedding, *Meissener Porzellan aus Hamburger Privatbesitz* (1982), no. 143;
U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 82

Exhibited:

Hamburg, Museum für Kunst und Gewerbe, 'Meissener Porzellan aus Hamburger Privatbesitz', 4 June-5 September 1982;
Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

This service has been published in detail by Claus Boltz, and more recently, Lydia Liackhova, but its history remains incomplete. Johann Friedrich Eberlein's work records, published by Claus Boltz, show that work began on the service at the end of April 1741, at which time Russia was ruled by Anna Leopoldovna, Princess of Mecklenburg, on behalf of her two-month old son, Emperor Ivan VI. The regent had a romance with the Saxon envoy, Count zu Lynar, which may lend weight to the hypothesis that the service was ordered for her. According to the Meissen manufactory archives, the service was still in production at the end of November 1741. Peter I's daughter, Elizabeth Petrovna, seized power in a palace coup one week later, so the service could not have been delivered to Anna Leopoldovna, but was presumably delivered to the new Empress.

This suggestion is questioned, however, by a report by the Saxon ambassador to Russia, Nicolaus Williband Baron von Gersdorf, who reported in the summer of 1744 that the Empress Elizabeth had told him that she did not believe that she has a complete service of [Meissen] porcelain (quoted by Liackhova, op.cit., p. 72). This was quickly remedied by the magnificent gift of the St. Andrew Service in 1745, which demonstrates both the high value placed upon Meissen porcelain as a diplomatic gift, and the importance to Saxony of Russian support in their conflict with Prussia.

Another riddle associated with this service is that appears to have been produced in two groups: the first, to which the present plate belongs, is decorated with *indianische Blumen* and has mainly harbour scenes around the rims; the second group, which appears to date from around 1744-45, is painted with more naturalistic botanical flower studies and has Dutch-style landscapes and gallant scenes around the rim, among other smaller differences.

Of the sixty-nine pieces from this service in the Hermitage in 1910, twenty-seven were apportioned in 1929 to 'Gostorg' - an organisation founded after the revolution to dispose of art works from Russian museums - for sale inside Russia; ten pieces were received by the company 'Antiquariat' in 1932 for sale outside of Russia; and in October 1930, sixteen pieces, including seven plates, appeared at auction in Berlin (Rudolph Lepke's Kunst-Auctions-Haus, 21-22 October 1930, lot 203) in a sale of property from the Hermitage.

Another dish from the service is in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50* (2008), no. 208); a plate from the service is in the Wark Collection, The Cummer Museum of Art & Gardens, Jacksonville, Florida (published by U. Pietsch, *Early Meissen Porcelain* (2011), no. 567).





64

A MEISSEN 'CAFÉ AU LAIT'-GROUND HAUSMALER COFFEE POT AND COVER, CIRCA 1750

Decorated in underglaze-blue, and in the workshop of F.J. Ferner in gilding and enamels, the exterior depicting a seated lady playing the lute, the reverse with her seated companion, flanked by their sheep, the cover with a pastoral landscape, the border of the pot covered with lacework gilding, 20.5cm high, crossed swords mark in underglaze-blue, impressed number 62 (2)

£1,500 - 2,000

€1,800 - 2,400

Literature:

R. Röntgen, *The Book of Meissen* (1984), pl. 222;
U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 97

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994

A milk jug from the same service is in the Wark Collection (illustrated by U. Pietsch, *Early Meissen Porcelain, the Wark Collection* (2011), no. 664).



65

A MEISSEN 'CAFÉ AU LAIT'-GROUND HAUSMALER TEACUP AND SAUCER, CIRCA 1750, FERNER WORKSHOP,

Decorated in underglaze-blue and in the workshop of F.J. Ferner in gilding and enamels, *en suite* with the preceding lot, crossed swords marks and painter's mark R in underglaze-blue, impressed 4 (2)

£800 - 1,200

€970 - 1,500

Literature:

R. Röntgen, *The Book of Meissen* (1984), pl. 222;
U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 101

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994



66

A MEISSEN 'CAFÉ AU LAIT'-GROUND HAUSMALER SLOP BOWL, CIRCA 1750

En suite with the previous lots, decorated in the workshop of F.J. Ferner, the fluted exterior painted with a polychrome continuous scene of lovers in a pastoral landscape, the interior with a seated lady and standing man flanked by their sheep and a tree, three underglaze-blue blossoms picked out in gilding, the inside border covered with lacework gilding, 16.3cm diam., crossed swords and inverted 'v' in underglaze-blue, impressed 3

£1,000 - 1,500

€1,200 - 1,800

Literature:

R. Röntgen, *The Book of Meissen* (1984), pl. 222;
U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 99

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994



67

A MEISSEN 'CAFÉ-AU-LAIT'-GROUND HAUSMALER TEAPOT AND COVER, CIRCA 1750

En suite with the previous lots, decorated in the workshop of F.J. Ferner, the fluted exterior painted with a lady and man in a pastoral landscape flanked by their sheep, the rim of the teapot with lacework gilding, the cover with a continuous landscape including a reclining man, sheep and tree, the wishbone-handle and spout in gold, 11cm high, crossed swords mark in underglaze-blue, impressed number 3 and 19 on the inside of the rim (2)

£1,200 - 1,800

€1,500 - 2,200

Literature:

R. Röntgen, *The Book of Meissen* (1984), pl. 222;
U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 98

Exhibited:

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;
Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994



68

A MEISSEN PLATE WITH FLOWERS, CIRCA 1763-74

In the white, the naturalistically modelled flowers and branches applied to a lobed, basket-moulded plate with pierced rims alternating with moulded rococo cartouches, 23cm diam., crossed swords mark and dot in underglaze-blue, impressed H9 (for J.G. Haase) (minor chips)

£2,000 - 3,000

€2,400 - 3,600

Literature:

H. Jedding, *Meissener Porzellan aus Hamburger Privatbesitz* (1982), no. 169;

U. Pietsch, *Frühes Meissener Porzellan aus einer Privatsammlung* (1993), no. 88

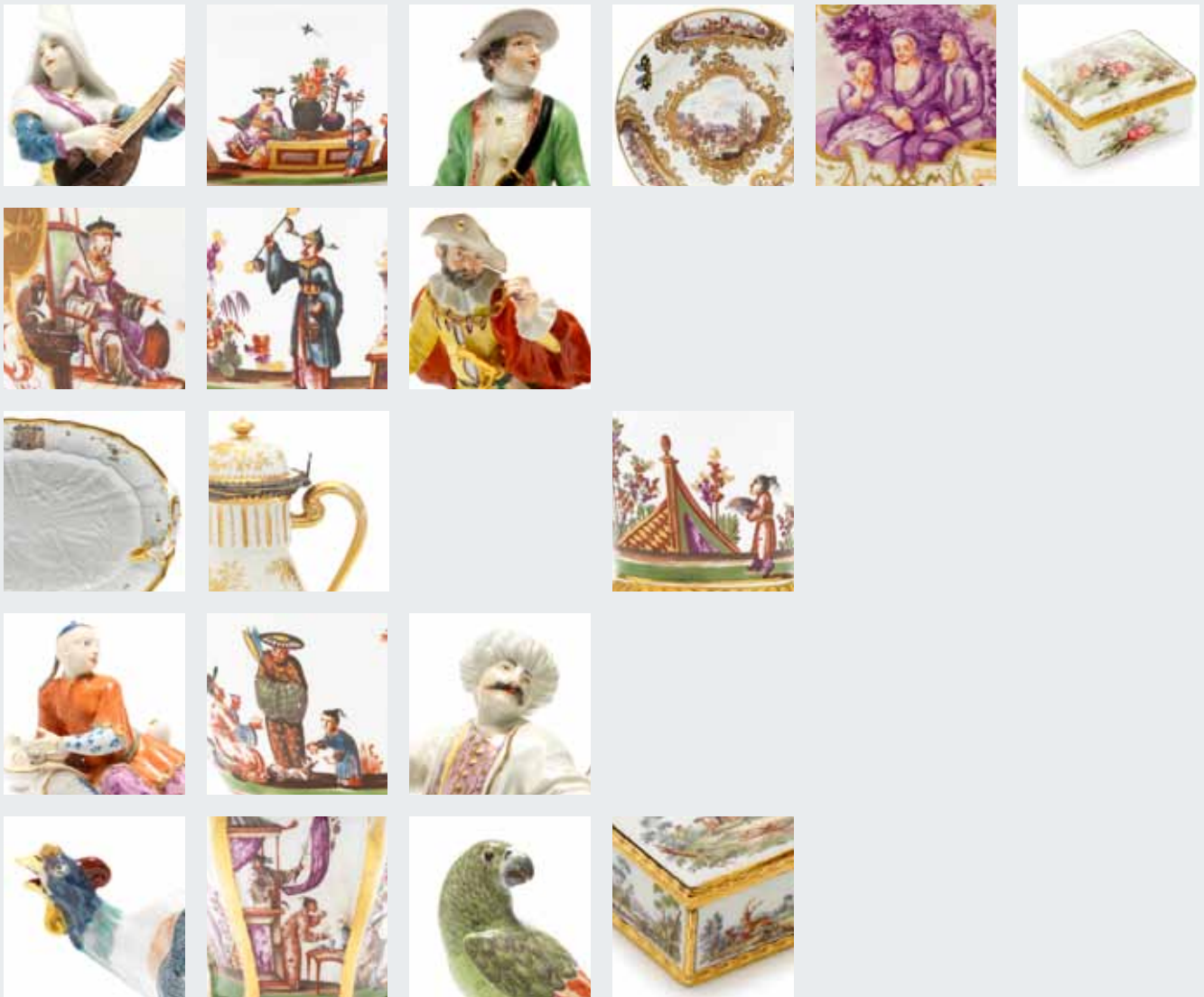
Exhibited:

Hamburg, Museum für Kunst und Gewerbe, 'Meissener Porzellan aus Hamburger Privatbesitz', 4 June-5 September 1982;

Lübeck, Museum für Kunst und Kulturgeschichte der Hansestadt

Lübeck - St. Annen-Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 14 November 1993-31 January 1994;

Aachen, Museen der Stadt Aachen - Couven Museum, 'Frühes Meissener Porzellan aus einer Privatsammlung', 26 February-20 April 1994



**“AUS DEUTSCHEM
PRIVATBESITZ”**

**A German Private Collection
of Porcelain and Enamels**



69

69

A FREIBERG STONEWARE PEWTER-MOUNTED JUG, LATE 17TH CENTURY

Decorated with a ground of carved vertical diaper (*Kerbschnitt*) reserved with three horizontal bands of stamped floral panels, picked out in red, white and blue enamels, the pewter cover chased with flowers *20.5cm high*, impressed flower mark

£1,500 - 2,500

€1,800 - 3,000

A Freiberg jug with similar decoration is illustrated in David Gaimster, *German Stoneware 1200-1900* (1997), no. 148.



70

70

AN ANNABERG STONEWARE PEWTER-MOUNTED JUG, SECOND HALF 17TH CENTURY

The pear-shaped body moulded with panels of a diamond-pattern ground alternating with diagonal lines divided by raised borders, the front with a female bust, foliate borders, embellished in enamels and gilding, the rims with striped borders, the pewter cover with ball thumbpiece, *23.5cm high*

£1,000 - 1,500

€1,200 - 1,800

71

AN ANNABERG STONEWARE PEWTER-MOUNTED JUG, SECOND HALF 17TH CENTURY

The pear-shaped body with spirally-moulded panels of diamond-pattern ground alternating with diagonal lines, between moulded foliate motifs to the neck and lower body, the front moulded with a panel depicting a recumbent stag, embellished in enamels, the pewter cover with ball thumbpiece, incised 'C.I.K/ 1692' within a foliate scrollwork wreath, *26cm high*

£1,500 - 2,000

€1,800 - 2,400





72

72

A MEISSEN TEA CANISTER AND COVER, CIRCA 1723-25

Each panel painted with a chinoiserie scene depicting figures engaged in various pursuits, the moulded ribs and rims gilt, the cover with a wide gilt band and scrolling star motif to the top, 10cm high, gilt numeral 23. (hidden by label on canister) (very minor wear to gilding) (2)

£6,000 - 8,000

€7,300 - 9,700

73

A MEISSEN HAUSMALER TEA CANISTER AND COVER, CIRCA 1720-25

Decorated in Augsburg in gilding, of hexagonal shape with alternating panels of birds and Chinese figures on strapwork pediments, the cover with a wide band of gilding and landscape on top, 10.5cm high (small flat chip to rim of cover, minor rubbing) (2)

£4,000 - 6,000

€4,900 - 7,300



73

74

A MEISSEN SILVER-GILT-MOUNTED HAUSMALER COFFEE POT AND COVER, CIRCA 1720-25

Decorated in Augsburg in gilding, attributed to Abraham Seuter, with a continuous chinoiserie scene depicting figures beneath parasols and trees engaged in various amusing pursuits, between fluted bands embellished with gilt dots, scrollwork and stripes, the handle and spout gilt, the domed cover with insects and exotic birds perched on branches, the silver mounts by Elias Adam, Augsburg, town and maker's mark, 20.6cm high (minor rubbing) (2)

£12,000 - 18,000

€15,000 - 22,000

Provenance:

Anon. Sale, Galerie Stuker, Berne 1960;
Konsul Dr. Alphons Wiederkehr Collection, Zürich, by 1972

Literature:

Siegfried Ducret, *Meissener Porzellan* (1971), vol. I, col. pl. II and front cover





75

A MEISSEN BEAKER, CIRCA 1725

Finely painted with a continuous chinoiserie scene depicting figures engaged in various amusing pursuits, flanked by fences and flowers, gilt strap- and scrollwork borders to both sides of the rim, gilt gadrooned footrim, 8cm high, crossed swords mark in blue enamel (minor flaking to edge of gilt rim)

£15,000 - 20,000

€18,000 - 24,000





76

A MEISSEN OVAL SUGAR BOX AND COVER, CIRCA 1723-25

Painted with a chinoiserie scene on each side within a gilt scrollwork cartouche filled with Böttger lustre, flanked by *indianische Blumen*, the cover with a similar vignette surrounded by a gilt scroll- and strapwork border, 12cm long, K.P.M. and crossed swords mark in underglaze-blue, gilt numeral 36. to both (worn on the box) (some retouching to the gilding) (2)

£8,000 - 12,000

€9,700 - 15,000





77

A MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1720-30

Decorated in Augsburg, possibly by Abraham Seuter, each with a scene in purple monochrome and iron-red flesh tones depicting three figures beneath a tree and a lady writing a letter accompanied by a gentleman, within shaped gilt strapwork cartouches, the saucer with a quatrelobe gilt-edged panel edged with scrollwork, the teabowl interior gilt, impressed .. to teabowl and incised / inside footrim of saucer (2)

£4,000 - 6,000

€4,900 - 7,300

Provenance:

A Highly Important Private Collection of Meissen and Continental Porcelain, Christie's London, 11 December 2007, lot 83

The scene on the teabowl may be based on an engraving by Albrecht Schmidt from the pattern book "Libenter Stude [...]", published in Augsburg around 1710-20, for which see S. Ducret, *Meißner Porzellan*, vol. II (1972), ill. 216, and M. Cassidy-Geiger, "Verknüpfungen herstellen", in *Exotische Welten* (2010), ill. 16. A similarly decorated slop bowl, probably from the same service, is illustrated by Ducret, col. pl. VIII.



78

78

A MEISSEN HAUSMALER SILVER-MOUNTED TANKARD, CIRCA 1730

Decorated in Augsburg in gilding, probably in the Seuter workshop, with gilt chinoiserie figures and birds, alternating with moulded sprays of flowers embellished in coloured enamels, between gilt borders edged with foliate scrollwork, the contemporary Dresden silver cover with foliate thumbpiece, with maker's and town marks, *14cm high* (minor rubbing to gilding)

£3,000 - 5,000

€3,600 - 6,100

Provenance:

Anon. Sale, Christie's New York, 23 May 2002, lot 245

79

A MEISSEN HAUSMALER TEAPOT AND COVER, CIRCA 1740

Painted, possibly in Bayreuth, in coloured enamels and gilding with chinoiserie figures engaged in various pursuits surrounded by flowering shrubs, the spout and handle embellished with gilding, the cover with floral branches and a gilt border, *12cm high* (tiny flat chips to tip of spout) (2)

£3,000 - 4,000

€3,600 - 4,900



79

A MEISSEN SMALL COFFEE POT AND COVER, CIRCA 1726-28

Each side painted with a chinoiserie scene depicting two figures beneath a canopy and tree, respectively, within a gilt cartouche filled with Böttger lustre and edged with purple and iron-red scrollwork, *indianische Blumen* beneath the spout and handle, a band of gilt strap- and scrollwork below the rim, the handle with gilt scrollwork and *indianische Blumen*, the cover decorated with a continuous chinoiserie scene, 17.8cm high, crossed swords mark in underglaze-blue, gilt numeral 4. to both (minor restoration to edge of cover)

£12,000 - 18,000

€15,000 - 22,000







81

A MEISSEN COCKEREL TEAPOT AND COVER, CIRCA 1735

Modelled by J.J. Kaendler, the outstretched head forming the spout and the curled tail feathers the handle, the feathers vividly painted in coloured enamels and gilding, the cover with a dog finial and painted with Kakiemon flower sprigs, flanked by gilt scrollwork motifs, 8cm high, 19cm long, crossed swords mark in underglaze-blue (minor restoration to the tip of the spout and edge of cover) (2)

£6,000 - 8,000

€7,300 - 9,700

The shape of the teapot is loosely based on a Chinese Yixing example. It is one of the rarest variety of cockerel teapots made at Meissen - the more common form shows the cockerel turning its head back.

A teapot of this type, with a different finial, is illustrated by Carl Albiker, *Die Meissner Porzellanwerke* (1959), pl. 147, where it is connected with the following entry in Kaendler's work records from May 1734: 'Ebenfalls ist noch zu einem Theepot ein Hahn gefertigt worden von mittelmässiger Grösse, wo ebenfalls der Thee zum Schnabel rausläuft. Der Schwanz ist so beschaffen, dass man den Hahn dabei gut in die Höhe heben kann und daraus einschenken'.

A further example is in R. Rückert, *Meissener Porzellan* (1966), plate 277, no. 1127, and another was sold in these Rooms on 7 December 2011, lot 66.



82

A RARE MEISSEN MUG, CIRCA 1726-28

Painted in the manner of J.E. Stadler with a chinoiserie scene depicting an adult holding a parasol and a child with a fan, flanked by a fence and flowering *indianische Blumen* above iron-red lines, a band of iron-red foliage reserved with polychrome flower heads below the rim, the handle with a flower sprig, 8.4cm high, traces of crossed swords mark in blue (some restoration on handle)

£4,000 - 6,000

€4,900 - 7,300

Literature:

U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan* (1997), no. 173

Exhibited:

Düsseldorf, Hetjens-Museum, *Frühes Meissener Porzellan*
Kostbarkeiten aus deutschen Privatsammlungen, 19 January-6 April
 1997; thereafter
 Dresden, Albertinum, 7 May-13 July 1997



83

83

A MEISSEN PAIR OF TURKISH MUSICIANS, CIRCA 1745

Modelled by Peter Reinicke and J.F. Eberlein, the man holding a guitar under his arm and wearing a turban, a white jacket over a pink tunic with a gilt pattern and turquoise trousers, the lady playing a lute and wearing a headdress and white tunic over a blue shirt and trousers, the bases applied with leaves and flowers, 17.5cm high, incised P to male figure (the male figure restored, minor restoration to female figure) (2)

£2,000 - 3,000

€2,400 - 3,600

The figure of the Turk is based upon the engraving of 'Le Turc Amoureux' by Georg Friedrich Schmidt (1712-75), after a painting of around 1730 by Nicholas Lancret (1690-1743).

The model is illustrated in R. Rückert, Meissener Porzellan (1966), no. 956, where he mentions that it was first referred to in the Meissen records in 1744.

84

A MEISSEN WASTE BOWL, CIRCA 1735

Painted with a continuous chinoiserie scene depicting figures engaged in various pursuits, a purple chinoiserie scene to the inside of the bowl and gilt scrollwork border to the inside rim, 16.5 diam., crossed swords mark in underglaze-blue, Dreher's mark oo (light rubbing to gilt rim)

£4,000 - 6,000

€4,900 - 7,300

The scene on one side is included in the Schulz Codex, plate 2.



84



85

85

A MEISSEN TEAPOT AND COVER, CIRCA 1735

Painted with a continuous chinoiserie scene with figures engaged in various pursuits, the animal spout embellished in gilding and the wishbone handle in gilding, purple and iron-red, gilt foliate scrollwork border to the rims, the cover with two landscape vignettes and a round gilt finial, 10.2cm high, crossed swords mark in underglaze-blue and gilt numeral 17. to both (2)

£4,000 - 6,000

€4,900 - 7,300

86

A MEISSEN FIGURE OF A MOOR WITH BOWL AND COVER, CIRCA 1745

Wearing a colourful feathered headdress and skirt, one arm raised holding a flower to the headdress, standing beside a bowl and cover reserved with gilt-edged quatrelobe panels with European landscapes on a moulded basketwork ground, the cover with a foliate branch handle, the base applied with leaves and flowers, 18.5cm high (minor restoration) (2)

£3,000 - 5,000

€3,600 - 6,100



86



87

A MEISSEN MODEL OF A PARROT, CIRCA 1740

Modelled by J.J. Kaendler, naturalistically modelled and coloured in shades of green and red, perched on a tree stump with a leafy branch, 18.5cm high (some restoration to branch)

£15,000 - 20,000

€18,000 - 24,000

Kaendler modelled a variety of parrots around the same time; several are illustrated by Rainer Rückert, Meissener Porzellan 1710-1810 (1966), nos. 1080-1086. Two other examples of this model are in the collection of the Victoria and Albert Museum, London (inv. nos. C.6-1984 and C.4A-1984).



A RARE MEISSEN TWO-HANDLED ÉCUELLE, COVER AND STAND, CIRCA 1735-40

Decorated with lobed gilt scrollwork cartouches embellished with Böttger lustre and edged in black, enclosing *Kauffahrtei* scenes of merchants and their wares by a quayside, and European landscape scenes, further painted with scattered butterflies and insects in Oriental style, gilt-edged rims, the scroll handles moulded with acanthus leaves and embellished in gilding, *the stand*: 23.5cm diam.; *the ecuelle*: 23.3cm across handles, crossed swords marks in underglaze-blue, impressed Dreher's mark E to the stand for Johann Gottfried Eckoldt (very minor rubbing) (3)

£15,000 - 20,000

€18,000 - 24,000

Provenance:

Anon. Sale, Christie's Amsterdam, 26-27 June 2007, lot 136







89



90



91

89

A MEISSEN PURPLE-GROUND TEABOWL AND SAUCER, CIRCA 1739-40

The teabowl reserved with two gilt-edged quatrellobe cartouches with scenes of figures in landscapes, a circular landscape scene to the inside, the saucer with a similar scene within a gilt scrollwork cartouche, gilt scrollwork borders to the rims, crossed swords mark in underglaze-blue, gilt numeral 35. and incised numeral 2 to both, Dreher's mark for Johann Christoph Schumann (minor rubbing to gilt rims) (2)

£1,000 - 1,500

€1,200 - 1,800

90

A MEISSEN OCTAGONAL TURQUOISE-GROUND CUP AND SAUCER, CIRCA 1740

The saucer painted with a figural landscape within a gilt quatrellobe cartouche edged with purple foliate scrollwork and trellis panels, the cup reserved with a similar, gilt-edged scene on either side, gilt scrollwork borders to the rims, crossed swords marks in underglaze-blue, impressed 23 to saucer, gilt 1. to both (small flat chip to footrim of saucer) (2)

£2,000 - 3,000

€2,400 - 3,600

91

A MEISSEN FIGURE OF A HUNTER, CIRCA 1755

Wearing a green coat edged in fur, over a beige waistcoat and puce breeches, a satchel slung across his back, holding a dead duck in his right hand, the base moulded with gilt-edged scrollwork, 15cm high, impressed number 6 (minor restoration and losses to left hand)

£5,000 - 7,000

€6,100 - 8,500

Literature:

U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan* (1997), no. 213

Exhibited:

Düsseldorf, Hetjens-Museum, *Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen*, 19 January-6 April 1997; thereafter
Dresden, Albertinum, 7 May-13 July 1997



92

A MEISSEN FIGURE OF THE QUACK DOCTOR FROM THE 'CRYES OF LONDON', CIRCA 1755

Modelled by Peter Reinicke, wearing a grey hat, yellow tunic and breeches and a red cloak, holding a flask in his left hand, a monkey on his left, tethered to his waist and seated on the edge of an open medicine chest next to a book and several flasks, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14.5cm high, crossed swords mark in underglaze-blue (minor restoration)

£10,000 - 15,000

€12,000 - 18,000

Provenance:

Anon. Sale, Bonhams London, 3 December 2008, lot 220

The model is based on the engraving, 'Mouna Banck - Le Charlatan - Il Charlatano', by Pierce Tempest, after Marcellus Laroon the Elder, from the series 'The Cryes of the City of London', which was first published in 1711; see H. Syz *et al.*, Catalogue of the Hans Syz Collection (1979), no. 294, for other examples of the model.



93

A MEISSEN FIGURE OF A TYROLEAN TRINKET SELLER, CIRCA 1744

Modelled by J.J. Kaendler und P. Reinicke, wearing a wide-brimmed green hat, pink dress and white apron with *indianische Blumen*, holding an open case filled with trinkets, the base applied with leaves and flowers, 16.5cm high, crossed swords mark in underglaze-blue to the rear of the base (very minor restoration)

£4,000 - 6,000

€4,900 - 7,300

A further example is illustrated in R. Rückert, *Meissener Porzellan* (1966), no. 942.



94

**A PAIR OF MEISSEN MODELS OF LIONS MOUNTED ON
ORMOLU CANDELABRA, CIRCA 1745**

Naturalistically modelled with one paw upraised and their heads turned to the front, the coats picked out in shades of brown, the bases applied with leaves and flowers, mounted on oval ormolu bases raised on scrollwork and flowers, applied at the rear with two leafy branches terminating with candle sconces and applied with porcelain flowers, *14cm high; 18.5cm across (approx.)* (minor chips) (2)

£10,000 - 15,000

€12,000 - 18,000



A MEISSEN LARGE OVAL TRAY FROM THE SWAN SERVICE, CIRCA 1740

Modelled by J.F. Eberlein, moulded with swans swimming amidst bulrushes, a heron to the left and another in flight overhead, the shell-moulded gilt-edged border painted with the arms of Brühl and Kolowrat-Krakowska and with scattered *indianische Blumen*, a gilt-edged bulrush handle on either side, 35cm long, crossed swords mark in underglaze-blue and impressed numeral 27 (small repair to right handle, very small chips to handles)

£30,000 - 50,000

€36,000 - 61,000

The Swan Service was ordered in 1736 for the director of the Meissen manufactory, Heinrich Graf von Brühl (1700-1763). A manufactory report of May 1736 states that: 'Ein neues Taffel Servis vor des H. Geh. Cabinet Minister von Brühl Excellenz von ganz neuer Façon verlanget worden sei' [a new table service was ordered for His Excellency the Privy Cabinet Minister von Brühl of entirely new design]. Almost every piece is painted with the marriage arms of Brühl and his wife, Maria Anna Franziska von Kolowrat-Krakowska (1712-1762), who married in April 1734.

The service originally comprised over 2,200 pieces, of which most remained in the family's possession until the Second World War. From around 1880, pieces were lent to museums in Dresden and Berlin or passed to collectors, so that by 1900 only 1,400 pieces remained at the family's Silesian seat, Schloss Pförten. These remaining pieces were either destroyed along with the castle, or stolen, at the end of the Second World War.

Other examples are in the Detroit Institute of Art, Detroit, the Carnegie Museum of Art, Pittsburg, the Muzeum Narodowe, Warsaw, the Museum für angewandte Kunst, Cologne and the Ernst Schneider Collection in Schloss Lustheim, near Munich (illustrated in U. Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl* (2000), p.155, no. 25). An unpainted version is in the collection of the Museum für Kunst und Gewerbe, Hamburg. One dish sold at Christie's London, 12 May 2010, lot 80.

See Pietsch, *op. cit.*, for a comprehensive discussion of the service, and Maureen Cassidy-Geiger, *From Barlow to Büggel*, in *Keramos*, 119 (1988), pp. 54-68, for a discussion of the graphic sources.



**A MEISSEN LARGE CIRCULAR DISH FROM
THE SWAN SERVICE, CIRCA 1738-39**

Modelled by J.J. Kaendler in low relief with swans swimming among bulrushes and a crane to the left with another in flight overhead, all on a shell-moulded ground, the rim painted with the arms of Brühl/Kolowrat-Krakowska, three flower sprigs and further scattered blooms, the rim with a gilt border, 33.9cm *diam.*, crossed swords mark in underglaze-blue, impressed Dreher's mark for Johann Christoph Pietzsch, incised III inside footrim (small restored rim chip)

£20,000 - 30,000

€24,000 - 36,000

See footnote to preceding lot. Kaendler's overtime records show that he worked on dishes of various sizes for the Swan Service between April and July 1738, and also repaired the forms for the size dish in April 1739 (see U. Pietzsch, *Schwanenservice* (2000), no. 27, where the author also lists other published examples of this size).

Image: Bacciarelli, Marcello (1731 – 1818)
Heinrich Graf von Brühl (1700 – 1763)
Oil on canvas, formerly Schloß Pförten
SLUB / Deutsche Fotothek / Walter Möbius, 1939



**A PAIR OF NYMPHENBURG FIGURES OF A TURKISH COUPLE,
CIRCA 1760**

Modelled by Franz Anton Bustelli, the man with an orange tunic over pink patterned trousers holding a teabowl, the lady with striped headscarf, yellow tunic and blue patterned skirt holding a pineapple, both lounging on large rocailles, the bases edged with scrollwork and applied with leaves and flowers, 13cm and 12cm high, both with impressed shield mark (minor restoration and losses) (2)

£20,000 - 30,000

€24,000 - 36,000

Provenance (the male figure):

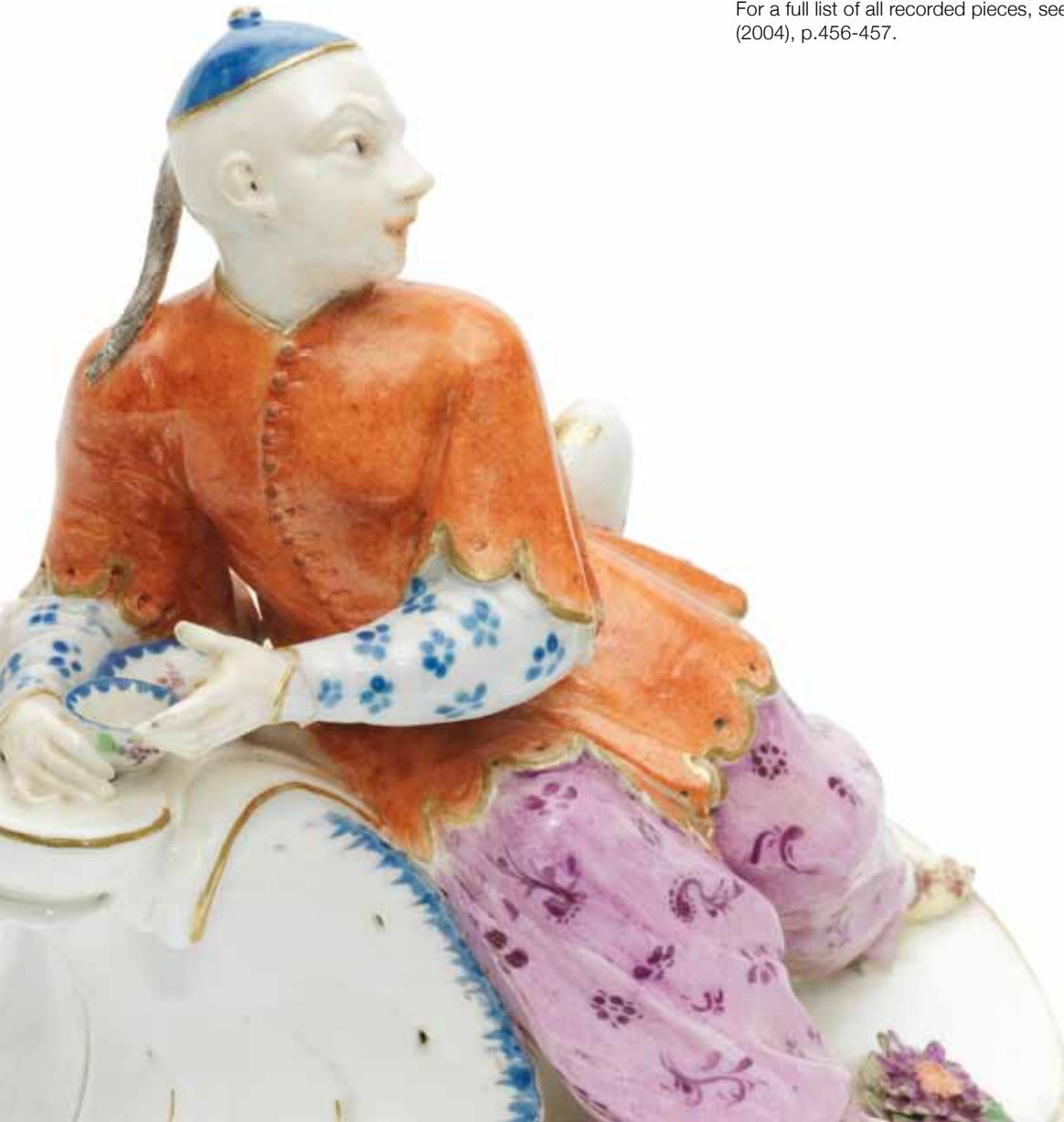
Sir Bernard Eckstein Collection, sold by Sotheby's London, 30 May 1949, lot 198;

With Albert Amor Ltd., London;

A.E. Pearson Collection, sold by Christie's London, 14 November 1960, lot 128;

Fritz Katz Collection, sold by Sotheby's New York, 8 March 1979, lot 89

Not many examples of these models have been recorded. A coloured pair is in the Bayerisches Nationalmuseum in Munich (illustrated in Katharina Hantschmann/ Alfred Ziffer, Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko (2004), p. 233, nos. 107-109) and another in the Schweizerisches Landesmuseum in Zürich. A white pair is in the Metropolitan Museum of Art, New York. For a full list of all recorded pieces, see Hantschmann/Ziffer, Bustelli (2004), p.456-457.







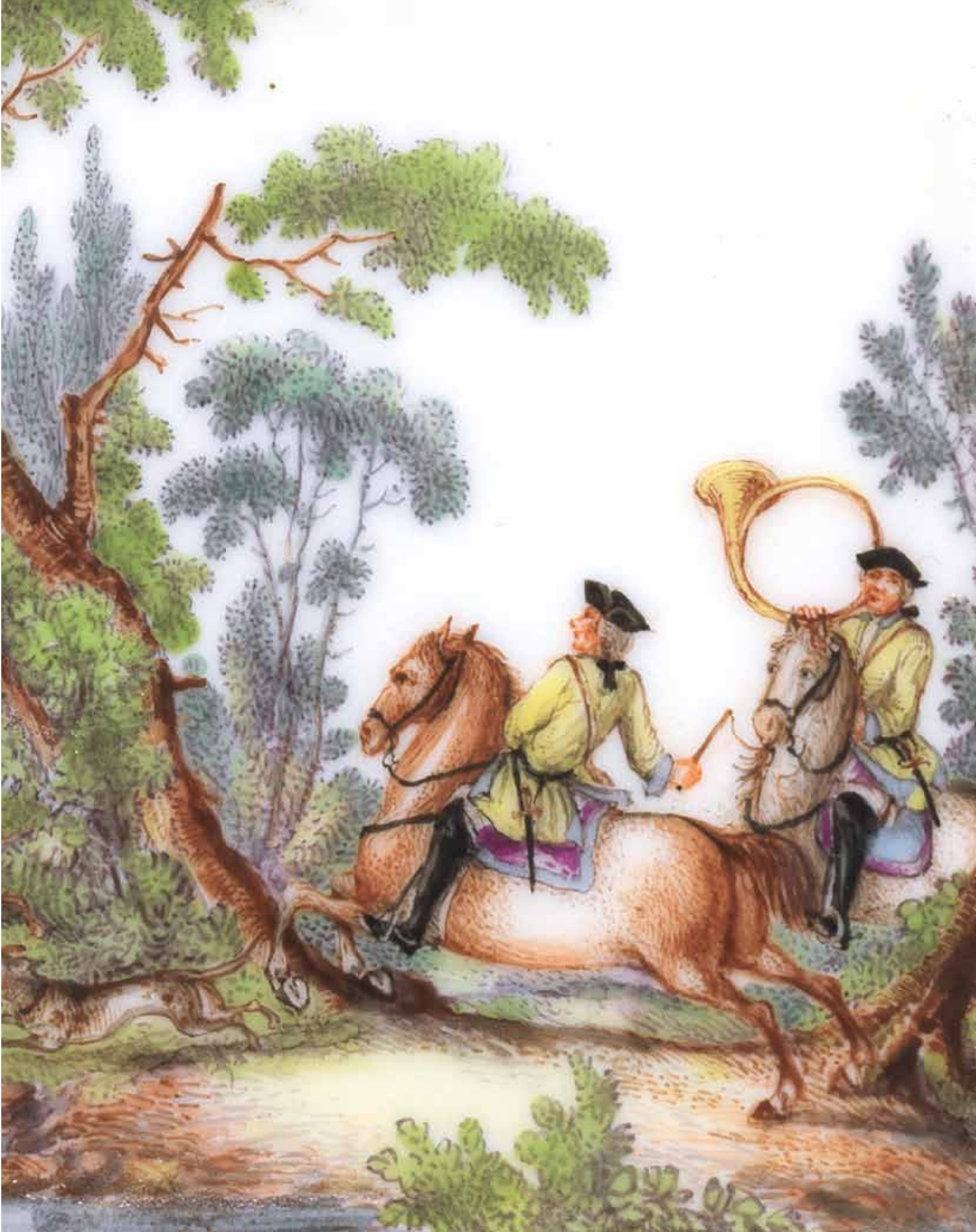
98

**A VIENNA BLUE-GROUND CABINET CUP AND SAUCER,
CIRCA 1800**

Period of Conrad von Sorgenthal, painted by Johann Schiffauer, both with panels of gilt floral scrollwork alternating with circular flower panels reserved on a pink band, the saucer with a central gilt star motif surrounded by a band of pearls and tooled gilding, shield mark in underglaze-blue, impressed 800 and 39, painter's numeral 102 to both (very minor wear) (2)

£1,500 - 2,000

€1,800 - 2,400





99

99

A MEISSEN SCENT FLASK, CIRCA 1726-28

Of flattened ovoid form with a fluted neck and lower body and moulded masks, painted on each side with a chinoiserie scene within a gilt scrollwork cartouche with Böttger lustre and edged with iron-red and purple scrollwork, the fluting and footrim gilt, with a gilt-metal chain and stopper, *9cm high overall*, crossed swords mark in blue (very minor rubbing to one side)

£5,000 - 7,000

€6,100 - 8,500

100

A MEISSEN GILT-METAL-MOUNTED TURQUOISE-GROUND SCENT FLASK, CIRCA 1730

Of flattened pear-shape, each side reserved with a gilt-edged, shaped quatrefoil panel above an iron-red trellis band, painted with a river and an estuary scene, the sides with a band of gilt scrollwork between gilt bands, the foot and rim with metal mounts and a stopper attached by a chain, *9.5cm high overall* (flat chips to footrim)

£3,000 - 5,000

€3,600 - 6,100



100



101

**A MEISSEN GOLD-MOUNTED RECTANGULAR SNUFF BOX,
CIRCA 1745-50**

En cage, each panel superbly painted with hunting scenes, the inside cover depicting a boar hunt, the interior gilt, 7.2cm across, 5.5cm high

£10,000 - 15,000

€12,000 - 18,000

Provenance:

Anon. Sale, Christie's Paris, 19 December 2007, lot 52





103



102

102

A MEISSEN GOLD-MOUNTED OVAL SNUFF BOX, CIRCA 1750

Moulded with scrollwork entwined with coloured flowers, enclosing landscape vignettes with elegant figures, the inside cover depicting a pastoral couple attended by a child in a park setting, the interior painted with scattered flower sprays, the wavy gold mounts with scrolling foliage, 8cm across

£6,000 - 8,000

€7,300 - 9,700

Literature:

U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan* (1997), no. 220

Exhibited:

Düsseldorf, Hetjens-Museum, *Frühes Meissener Porzellan*
Kostbarkeiten aus deutschen Privatsammlungen, 19 January-6 April
 1997; thereafter
 Dresden, Albertinum, 7 May-13 July 1997

103

A LARGE MEISSEN SERVING SPOON, CIRCA 1750-60

Painted with flower sprigs and scattered blooms in shades of copper-green, the edges gilt, 31cm long

£2,000 - 3,000

€2,400 - 3,600



104

A BERLIN GILT-BRONZE-MOUNTED RECTANGULAR ENAMEL SNUFF BOX, CIRCA 1765

Superbly painted by Isaac Clauce, the cover depicting a group of figures beneath an awning in a wooded landscape, the sides with single figures in landscapes, the inside cover with a seated young man embracing a woman carrying eggs in her apron, the base with a small landscape vignette, the contemporary gilt-metal mounts chased with flowers and scrollwork, 6.5cm by 8.2cm (some minor haircracks)

£1,500 - 2,000

€1,800 - 2,400

For a short discussion on Isaak Jakob Clauce, see B. Beaucamp-Markowsky, *Boîtes en Porcelaine des Manufactures européennes au 18e siècle* (1985), no. 66.



Interior cover



105

A GERMAN GILT-COPPER-MOUNTED DOUBLE ENAMEL SNUFF BOX, MID 18TH CENTURY

The exterior painted with a continuous landscape depicting hunting scenes on a scrollwork base, the covers with similar scenes, the inside covers with monochrome landscape scenes in blue and purple, respectively, the wavy mounts with shell-like thumbpieces, *8cm across, 6.5cm high* (some haircracks)

£800 - 1,200

€970 - 1,500



106

A GERMAN GILT-METAL-MOUNTED ENAMEL SNUFF BOX, CIRCA 1740

Of shaped bombé form, painted probably by C.F. Herold with harbour scenes depicting merchants and their wares by a quayside, each within a quatrelobe reserve on a gilt ground reserved with narrow panels at the corners and trailing flowers, the inside cover painted in purple monochrome with a scene depicting a couple in front of a classical urn on a pedestal, the base with a purple flower spray, *6.8cm across, 6cm high* (small bruise and associated minor flaking to one side)

£1,000 - 1,500

€1,200 - 1,800

Provenance:

Dr Paul von Ostermann Collection, Darmstadt-München

PART II OF THIS COLLECTION WILL BE OFFERED IN THESE ROOMS ON WEDNESDAY 26 NOVEMBER 2014



105 (detail)



106 (detail)

VARIOUS OWNERS





107

107

A MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1720-30

Decorated in Augsburg in gilding, with chinoiserie scenes on scrolling strapwork pediments, gilt bands to rims, different lustre marks to undersides (some rubbing to gilding) (2)

£1,000 - 1,500
€1,200 - 1,800

108

A MEISSEN TEABOWL AND SAUCER, CIRCA 1726-28

Each painted with chinoiserie scenes within quatrelobe gilt scrollwork cartouches filled with Böttger lustre and edged with iron-red and purple scrollwork, gilt strap- and scrollwork borders to the rims, the teabowl with *indianische Blumen* within concentric iron-red circles to the inside, gilt numeral 36. to both, impressed .. inside footrim of saucer (some flaking to gilding) (2)

£2,000 - 3,000
€2,400 - 3,600



108

109 *

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)

£1,500 - 2,000
€1,800 - 2,400

Provenance:

Pauls-Eisenbeiss Collection, Basel;
Private Collection, Switzerland

Literature:

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

110 *

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)

£1,500 - 2,000
€1,800 - 2,400

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.



110

111 *

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)

£2,000 - 3,000

€2,400 - 3,600

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.



111



112

112 *

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)

£4,000 - 6,000

€4,900 - 7,300

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 (Liachhova 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).

113 *

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, 22.1cm diam, crossed swords mark in underglaze-blue, incised ||| (some scattered stacking wear) (9)

£15,000 - 20,000

€18,000 - 24,000

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.







(reverse)

114

A MEISSEN YELLOW-GROUND AUGUSTUS REX VASE, CIRCA 1730-35

The squat baluster body with a flared neck, reserved with black-edged shaped quatrelobe panels, painted in the manner of Adam Friedrich von Löwenfinck after engravings by Petrus Schenk, depicting chinoiserie figures and animals in landscape settings, gilt-edged rims, 46.3cm high, A.R. monogram in underglaze-blue (restored neck)

£65,000 - 75,000

€79,000 - 91,000

Provenance:

With Otto Büel, Lucerne, by 1954;

Dr. Marcel Nyffeler Collection, Zürich, sold by Christie's London, 9 June 1986, lot 175

Literature:

Mitteilungsblatt der Keramikfreunde der Schweiz 27 (1954), pl. IV, ill. 8

The chinoiserie figures on this vase are similar to those on prints by Petrus Schenk Jnr. (before 1698-1775) from his series 'Nieuwe geinventeerde Sineesen...', which comprised two sets of twelve prints and was published by the 1720s (illustrated by A.L. den Blaauwen, *Keramik mit Chinoiserien nach Stichen von Petrus Schenk Jun.*, in *Keramos* 31 (1966), pp.3-18). A pair of closely similar vases - possibly originally part of the same garniture as the present lot - was sold by Paul Graupe, Berlin, 27 May 1935, lot 467; one of the pair was sold in these Rooms, 20 March 2013, lot 30.

Apart from the yellow-ground examples mentioned above, only a handful of further examples of this rare large form are recorded: a pair in the Rijksmuseum with Kakiemon-style decoration; a single example with yellow ground, reserved with panels depicting a scene after Schenk and birds with indianische Blumen; two vases with a purple ground in the Wadsworth Atheneum; and a pair with tomato-red ground (see A.L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000), p. 229).





115

115

A MEISSEN TEABOWL AND TWO MEISSEN SAUCERS, CIRCA 1725-40

The teabowl, circa 1725-30, painted with landscape scenes with chinoiserie figures within scrollwork cartouches, the inside with *indianische Blumen* issuing from rockwork within iron-red circles; one saucer, circa 1730, with a black monochrome estuary scene within a gilt and purple cartouche, the reverse with purple flower sprigs; the second saucer, circa 1735-40, with a purple ground, painted with an estuary scene within a quatrelobe cartouche, all with formal gilt borders, crossed swords marks in underglaze-blue, gilt marks 62., 18. and T./ ..., the first two with incised /, the second saucer with impressed Dreher's mark (some wear) (3)

£1,200 - 1,500

€1,500 - 1,800

116

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)

£1,000 - 1,500

€1,200 - 1,800



116



117

117

**A PAIR OF MEISSEN DOUBLE-HANDLED
BEAKERS AND SAUCERS, CIRCA 1735-40**

The beakers decorated with continuous *Kauffahrtei* scenes, the saucers with landscape scenes within iron-red concentric circles surrounded by flower sprigs, gilt-edged rims, crossed swords marks in underglaze-blue, gilt mark D. to all and Dreher's mark ** for Christian Meynert to the saucers (very minor flaking to gilt rims) (4)

£3,000 - 4,000

€3,600 - 4,900

118

**A MEISSEN TEAPOT WITH A MATCHED
COVER, CIRCA 1730**

Each side with a shaped gilt quatrellobe cartouche filled with Böttger lustre edged with iron-red and purple and miniature chinoiserie figures, painted with *Kauffahrtei* scenes of merchants and their wares by a quayside, sprigs of *indianische Blumen* around the spout and handle, the matched cover with two similar vignettes and a rose finial, 10.5cm high, crossed swords marks in underglaze-blue, gilt numerals 44. to teapot and 36. to cover (2)

£3,000 - 5,000

€3,600 - 6,100



118



119

A RARE GILT-METAL-MOUNTED MEISSEN UNDERGLAZE ('POWDER')-BLUE-GROUND BOURDALOU, CIRCA 1730

Each side reserved with a lobed panel edged with gilt scrollwork, painted, possibly by C.F. Herold, with an elaborate *Kauffahrt* scene depicting merchants and their wares by a quayside, the front reserved with a smaller panel painted with a similar subject in purple monochrome, the panels divided by gilt trellis panels enclosed by foliate scrollwork, the inside with a similar scene in purple monochrome within a gilt scrollwork cartouche filled with Böttger lustre and embellished with iron-red and purple scrollwork, the inside rim with a border of gilt scrollwork below a gilt band, the rim with a gilt-metal collar, mounted on a gilt-metal scrollwork base with foliate scrollwork handles, 19.8cm high; 25.5cm across handles, faint crossed swords mark in blue, incised v inside footrim (handle lacking, minor wear)

£14,000 - 18,000

€17,000 - 22,000

Provenance:

Anon. sale, Lempertz Cologne, 20-22 May 1985, lot 542

A similarly shaped bourdalou with chinoiserie decoration is illustrated by R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 188.





120

120

A LARGE MEISSEN WHITE FIGURE OF MINERVA, CIRCA 1745-50

Modelled by J.J. Kaendler, Minerva wearing armour and reaching towards the Medusa shield that is standing beside her, the base applied with flowers and leaves, *38.5cm high*, crossed swords mark in underglaze-blue to the rear of the base (minor restoration)

£3,000 - 5,000

€3,600 - 6,100

Another example sold at Christie's London, 11 October 1993, lot 183.

121

A MEISSEN FIGURE OF ALEXANDER THE GREAT EMBLEMATIC OF GREECE, CIRCA 1750

Modelled by J.J. Kaendler, wearing a plumed helmet, puce cloak over gilt-edged armour and a turquoise tunic, a four-headed beast at his feet on the gilt-edged scrollwork base, *21.5cm high* (minor chips)

£3,500 - 5,500

€4,300 - 6,700

Kaendler modelled the set of four figures representing the Four Monarchies of the ancient world, Assyria, Persia, Greece and Rome, around 1750. They are mentioned in the 1753 inventory of Count Brühl's Conditorei and are recorded in a price list of 1765. Kaendler reworked the figures in February 1767. For a detailed discussion of the Four Monarchies in the Pauls Collection, see E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, vol. I (1972), pp. 152-157. Another example was sold in these Rooms, 8 December 2010, lot 103.



121

122

**A RARE MEISSEN FIGURE OF JULIUS
CEASAR EMBLEMATIC OF ROME, CIRCA 1750**

Modelled by J.J. Kaendler, as a bearded figure wearing a laurel wreath, a pale-purple cloak over gilt-edged armour, a purple tunic and yellow breeches, a two-horned beast at his feet on the gilt-edged scrollwork base, 19cm high (minor damage)

£3,500 - 5,500

€4,300 - 6,700

See footnote to preceding lot. Another example of this rare figure was sold by Christie's Amsterdam, 30 October 2001, lot 364.



122

123

**A RARE SET OF FOUR MEISSEN FIGURES
EMBLEMATIC OF 'THE SEASONS', CIRCA
1760**

Modelled by F.E. Meyer, each standing on a high base modelled with gilt-edged scrollwork, 'Spring' as a classical nymph standing by an urn filled with flowers holding a posy, a nest at her feet, her puce-lined cloak painted with *indianische Blumen*; 'Summer' similarly clad, standing by an urn filled with leaves and holding a wheat sheaf, the base applied with vegetables, leaves and flowers; 'Autumn' as a young man holding grapes and a goblet, wearing a wreath of grapes, a pale-yellow-lined cloak decorated with *indianische Blumen* with a rabbit hung from his waist, the base and urn applied with fruiting vines; 'Winter' as a bearded man wearing a fur-lined puce cloak warming his hands over a fire by a wine bottle, 23.5cm high, crossed swords marks in underglaze-blue (minor damage) (4)

£10,000 - 15,000

€12,000 - 18,000

A similar figure of 'Winter' in the Landesgewerbemuseum, Stuttgart, is illustrated by R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 991.







124

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)

£4,000 - 6,000

€4,900 - 7,300

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."



125

125

**A SET OF FOUR MEISSEN BUSTS
EMBLEMATIC OF 'THE SEASONS', CIRCA
1750-60**

Each modelled with appropriate attributes, on a gilt-edged flared pedestal with moulded floral panels and foliate border, *8.5cm high (approx.)*, crossed swords marks in underglaze-blue to rear of pedestals together with two Meissen pedestals, mid 18th century, flared with moulded foliate panels heightened in enamels and gilding, gilt-edged rims, *4.7cm high*, incised K.H.C. marks (for Dresden Royal Confectionary) (6)

£1,200 - 1,500

€1,500 - 1,800

126

**A MEISSEN GROUP OF THE DRUNKEN
SILENUS, CIRCA 1770**

Silenus seated slumped on a donkey, supported on his left by a standing figure, a putto wreathed in vines at the donkey's feet, the base moulded with gilt-edged scrollwork and applied with leaves and grape clusters, *19.7cm high*, crossed swords mark in underglaze-blue (haircrack across base, tiny chips)

£1,000 - 1,500

€1,200 - 1,800



126

This model was among the groups ordered from Meissen by Frederick the Great during the Seven Years War; see Karl Berling, *Meissen China* (1910), p. 55.



127



128



127

A MEISSEN PART TEA AND COFFEE SERVICE, CIRCA 1760

Comprising 12 cups, 12 saucers, a teapot with a replacement handle and a cover, coffee pot and cover, spoon tray, sugar bowl and cover, slop bowl and lobed single saucer, all decorated with peasant scenes after Teniers, (slop bowl and lobed saucer broken and restored, the cover of the teapot associated) (32)

£2,500 - 3,500
€3,000 - 4,300

128

A MARCOLINI MEISSEN BLUE-GROUND CUP AND SAUCER, CIRCA 1780, AND A MEISSEN TEACUP AND SAUCER, CIRCA 1770

The first painted with scenes of elegant couples in park settings, within a formal gilt border edged with foliage tied with ribbons; the second painted with trophies emblematic of love hung by ribbons, the rims with geometric purple borders edged with gilt scrollwork, crossed swords marks with asterisk, numerals and letters, and with a dot, respectively, impressed 20 to teacup (4)

£1,200 - 1,800
€1,500 - 2,200

129 *

A MEISSEN MONKEY BAND FIGURE OF A BAGPIPE PLAYER, THIRD QUARTER OF THE 18TH CENTURY

Modelled by J.J. Kaendler and P. Reinicke, wearing a yellow hat and white coat over a puce waistcoat and yellow trousers, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14.3 cm high (very minor chips)

£2,000 - 2,500
€2,400 - 3,000

Provenance:

With Nicolier, Paris;
Private collection, Seattle, acquired from the above in 1965

130

A MEISSEN MONKEY BAND FIGURE OF A HURDY-GURDY PLAYER, CIRCA 1760

Modelled by P. Reinicke and J.J. Kaendler, wearing a bonnet and pink dress with green ribbons, playing a hurdy-gurdy, the base moulded with gilt-edged scrollwork and applied with leaves and a flower, 14.8 cm high, crossed swords mark in underglaze-blue to the rear of the base, impressed numeral 16 (minor losses)

£1,500 - 2,500
€1,800 - 3,000



129



130



131

131

A MEISSEN FIGURE OF SEATED HARLEQUIN WITH BAGPIPES, CIRCA 1745

Modelled perhaps by J.F. Eberlein after the models by J.J. Kaendler, wearing a pointed lilac hat, white tunic and patterned and turquoise breeches, seated playing the bagpipes, the base applied with leaves and flowers, *12.5cm high*, crossed swords mark in underglaze-blue to the rear of the base (some restoration to extremities)

£1,200 - 1,500

€1,500 - 1,800

132

A MEISSEN TEAPOT AND COVER AND A FRANKENTHAL TEAPOT WITH AN ASSOCIATED COVER, MID 18TH CENTURY

The first painted with naturalistic flower sprays and scattered sprigs, the animal spout and wishbone handle embellished in purple, the cover with flower finial; the second painted on each side with a couple in a landscape vignette and scattered flowers, the animal spout and handle embellished in purple and gilding, the associated cover painted with an oval panel depicting two burning hearts within a wreath pierced by an arrow, *11cm and 10.5cm high*, crossed swords mark in underglaze blue and impressed marks to the first, crowned CT monogram and impressed marks to the second (minor chips) (4)

£1,000 - 1,500

€1,200 - 1,800



132



132



133

133

A PAIR OF MEISSEN DESSERT PLATES FROM A TABLE SERVICE MADE FOR FREDERICK THE GREAT, CIRCA 1760

Decorated with birds, fruit and flowers under a pierced basket weave border, 23.5cm diam., crossed swords marks in underglaze-blue and impressed 22 (2)

£1,200 - 1,700

€1,500 - 2,100

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



134

134

A PAIR OF MEISSEN PLATES FROM A SERVICE MADE FOR FREDERICK THE GREAT, CIRCA 1760

Moulded with the Marseille pattern of trellis and floral cartouches with pendent flower swags, painted with fruit and flowers in the centre and bird vignettes alternating with fruit and flowers around the gilt-edged rim, 23.6cm diam., crossed swords marks in underglaze-blue and impressed 56 (2)

£1,200 - 1,700

€1,500 - 2,100

See footnote to preceding lot.



135

135

A MEISSEN MODEL OF A SWAN, CIRCA 1750

Naturalistically coloured and modelled on a grassy mound base, 12.4cm high (minor restoration)

£2,500 - 3,500

€3,000 - 4,300



136

136

A PAIR OF MEISSEN MODELS OF GOLDFINCHES, MID 18TH CENTURY

Naturalistically modelled and coloured, perched on small tree stumps applied with leaves, 9.8cm high (some damage) (2)

£1,000 - 1,500

€1,200 - 1,800

137

TWO MEISSEN MODELS OF BIRDS PERCHED ON TREE-STUMPS, MID 18TH CENTURY

The first a blue tit, the other a canary, both naturalistically coloured, perched on tree stumps applied with leaves, 13.7cm high, crossed swords mark in underglaze-blue to the rear of the base on the canary (minor chips and losses) (2)

£1,500 - 2,000

€1,800 - 2,400

138

TWO MEISSEN MODELS OF SWANS, MID 18TH CENTURY

Each naturalistically modelled with the head turned to the left, 7cm high (approx.), crossed swords marks in underglaze-blue (one with neck restored) (2)

£1,000 - 1,200

€1,200 - 1,500



137



138



139



139

A SET OF FOUR MEISSEN FIGURES EMBLEMATIC OF 'THE SEASONS', MID 18TH CENTURY

Modelled by J.J. Kaendler and J.F. Eberlein, each seated on the edge of a gilt-edged rococo vessel, 'Spring' and 'Summer' as young women with flowers and wheat sheaves, respectively, 'Autumn' and 'Winter' as young men, with fruiting vines, and wearing ice skates and warming his hands by a fire, 15cm to 15.5cm high, crossed swords marks in blue (minor damage) (4)

£7,000 - 9,000
€8,500 - 11,000

A similar set of figures in the Ludwig Collection, Bamberg, is illustrated in Goldchinesen und Indianische Blumen. Die Sammlung Ludwig in Bamberg (2010), no. 93.



140

140

A MEISSEN FIGURE OF A SHEPHERDESS, CIRCA 1755

Carrying a crook and holding flowers gathered in her apron, wearing a green bodice and white dress decorated with flowers, the high base modelled with gilt-edged scrollwork and applied with leaves and flowers, a recumbent sheep to one side, 17.5cm high, crossed swords mark in underglaze-blue to rear of base

£1,500 - 2,000
€1,800 - 2,400



141



141

A PAIR OF MEISSEN FIGURES OF MALE AND FEMALE GARDENERS, CIRCA 1745

Modelled by J.J. Kaendler, each seated in a rocky mound holding a basket of vegetables and flowers, respectively, the gentleman wearing a puce hat, a jacket decorated with *indianische Blumen*, lavender breeches and yellow shoes, his companion wearing a black headscarf, pale-yellow bodice, lavender skirt and blue-edged apron decorated with flower sprigs and yellow shoes with blue ribbons, the bases applied with leaves and flowers, 19.5cm high, crossed swords marks in underglaze-blue (minor chips) (2)

£7,000 - 9,000

€8,500 - 11,000

These figures usually feature pierced tops to the baskets to form bouquetières; the model is mentioned by Kaendler in his *Taxa* of overtime work: '1. Weibs Bild sizend einen Korb auf den Schooß habend, worein Bluhmen gesezet werden können [...] 1. Gärtner sizend, einen Bluhmen-Korb vor sich haltend, darein Bluhmen gesezet werden können, als Compagnon zur Gärtnerin' [1 female figure seated holding a basket on her lap, in which flowers can be out (...) 1. seated gardener, holding a flower basket in front, in which flowers can be put, as companion to the female gardener].

142

A MEISSEN FIGURE OF A SHEPHERDESS PLAYING THE TAMBOURINE, CIRCA 1760

Modelled by J.J. Kaendler, dancing and playing the tambourine, a sheep lying at her feet, the base moulded with gilt-edged scrollwork and decorated with applied leaves and flowers, 21.3 cm high, crossed swords mark in underglaze-blue (minor restoration, fine haircrack to right wrist)

£1,000 - 1,500

€1,200 - 1,800



142



143



144



145

143

A MEISSEN FIGURE OF A LEMON SELLER, CIRCA 1750, THE DECORATION SLIGHTLY LATER

Modelled by F.E. Meyer, wearing a brown sleeveless jacket, brown breeches and sandals, holding lemons in his white apron, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 13.5 cm high, very faint traces of crossed swords mark (tiny chips)

£1,000 - 1,500

€1,200 - 1,800

See Martin Eberle, *Cris de Paris* (2001), no. 7, for another example of this figure, which has sometime mistakenly been assigned to the *Cris de Paris* series.

144

A MEISSEN LARGE FIGURE OF A PASTRY SELLER FROM THE 'CRIS DE PARIS' SERIES, CIRCA 1755

Modelled by J.J. Kaendler and Peter Reinicke, wearing a purple bodice with a floral apron and turquoise skirt, holding a basket with baked goods, the base moulded with gilt-edged scrollwork, 19.5cm high, impressed 1 (some restoration)

£1,200 - 1,600

€1,500 - 1,900

145

A MEISSEN FIGURE OF A SINGER, CIRCA 1755

Wearing a green coat over a yellow waistcoat embellished with pink flowers, his black tricorne hat under his arm, holding a roll of music in his left hand, on a scrollwork base with applied leaves and flowers, 13.4 cm high (arm restuck, minor restoration)

£2,000 - 3,000

€2,400 - 3,600



146



147



148

146

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)

£1,500 - 2,000
€1,800 - 2,400

147

A PAIR OF MARCOLINI MEISSEN FIGURES OF A BOY AND GIRL WITH FLOWER BASKETS, CIRCA 1790

The girl with a flower basket in her left hand and holding a selection of flowers in her apron, wearing a yellow bodice and patterned pink skirt, the boy holding a spade in his left hand, wearing a patterned coat over a waistcoat and pink trousers, the bases moulded with gilt-edged scrollwork, *14.7cm high*, crossed swords and star marks in underglaze-blue to rear of bases (minor restoration and tiny chips) (2)

£1,000 - 1,500
€1,200 - 1,800

148

A MEISSEN FIGURE OF A SHEPHERDESS, CIRCA 1755

Wearing a pink bodice over a white floral skirt, holding a bunch of flowers in her left and a recorder in her right hand and collecting flowers in her purple apron, a sheep lying beside her, the base moulded with gilt-edged scrollwork, *14.5 cm high*, crossed swords mark in underglaze-blue to rear of base (minor restoration)

£1,000 - 1,500
€1,200 - 1,800

149

A MEISSEN MODEL OF A SEATED PUG, 18TH CENTURY, THE DECORATION POSSIBLY LATER

Modelled by J.J. Kaendler, naturalistically modelled and coloured, wearing a puce collar decorated with gilt bells and seated on a blue-patterned cushion with gilt tassels, *11.2cm high*, very faint traces of crossed swords mark in blue (very minor wear)

£1,000 - 1,500
€1,200 - 1,800



149



150 (detail)

150

A GERMAN GILT-METAL-MOUNTED RECTANGULAR PORCELAIN SNUFF BOX, CIRCA 1775

Painted with landscape vignettes depicting Watteauesque figures in wooded park settings, the inside cover with an interior scene with two gentlemen accompanied by a lady, 5.5cm by 7.3cm (minor rubbing)

£3,000 - 5,000

€3,600 - 6,100

151

A GERMAN SILVER-MOUNTED PORCELAIN OVAL SNUFF BOX, CIRCA 1760-70

The exterior moulded with diagonal lines of scrollwork against a puce-coloured ground, the inside cover painted with a flower spray, 7.2cm across

£1,000 - 1,500

€1,200 - 1,800

152

A RECTANGULAR METAL-MOUNTED FRENCH ENAMEL SNUFF BOX WITH GOLD FOIL DECORATION, CIRCA 1730

Decorated with gold foil *paillons*, or die-stamped appliqués, with Berainesque patterns and trophies, the cover with a central trophy flanked by musicians and enclosed by foliate scrollwork, the side with trophies and foliate devices, the base with a musical trophy enclosed by foliate scrollwork, 7cm by 8.6cm (small chip to corner and crack)

£1,000 - 1,500

€1,200 - 1,800

153

TWO GERMAN PORCELAIN SILVER-MOUNTED SNUFF BOXES, 19TH CENTURY

The first in 18th century Meissen style, oval, with moulded gilt-edged scrollwork cartouches painted with scenes of children playing in landscapes, the inside cover similar, the interior gilt, the second, oval, moulded with oval and circular gilt-edged frames enclosing landscape vignettes with elegant figures, the cover moulded with fluting and a rope-twist border, the inside cover with a young lady and a town in the distance, 8.2cm and 9.7cm across (2)

£1,600 - 2,000

€1,900 - 2,400



150



151



152



153



154

154

A HÖCHST FIGURE OF A SEATED ORIENTAL DRINKING TEA, CIRCA 1750-55

Wearing a cap, blue robe, puce trousers and yellow boots, seated on rockwork in front of a tree reaching for a teabowl beside a teapot on a pedestal and drinking from a bowl in his left hand, the base with lightly painted leaves in puce, 19.5 cm high (base restuck through middle, minor losses)

£2,000 - 3,000

€2,400 - 3,600

Provenance:

The Emma Budge Collection, Hamburg

Literature:

Mainzer Zeitschrift (1939), p. 103, pl. X,3;

K.H. Esser/H. Reber, Höchster Fayencen und Porzellane (1964), no. 61

155

A HÖCHST FIGURE OF A PUTTO, CIRCA 1770

The putto reclining on rockwork topped with snowy grass, 8.5cm high, impressed wheel mark

£500 - 800

€610 - 970

Provenance:

The Emma Budge Collection, Hamburg, sold by Hans W. Lange, Berlin, 27-29 September 1937, lot 873;

Acquired in the above auction by the city of Mainz;

Restituted to the heirs of Emma Budge in 2013

Literature:

Mainzer Zeitschrift (1938), pp. 24-35, pl. V,3;

K.H. Esser/H. Reber, Höchster Fayencen und Porzellane (1964), no. 135

Exhibited:

Mainz, Landesmuseum, 1937-2013, inv. nos. 37/46;

Mainz, Altertumsmuseum der Stadt Mainz, '4000 Jahre Kunsthandwerk im Mainzer Raum', 1953



155

A RARE HÖCHST FIGURE OF LA SCARAMOUCHE FROM THE ITALIAN COMEDY, CIRCA 1752

Modelled by J.C.L. von Lücke, wearing a green hat with feathers, a purple-striped, short-sleeved jacket over a yellow bodice, white apron and green skirt, the gilt-edged, canted and flared rectangular base embellished in gilding, with a tree-stump support at the rear, 21cm high, wheel mark in iron-red to underside of base (minor damage and repair)

£15,000 - 20,000

€18,000 - 24,000

Provenance:

The Emma Budge Collection, Hamburg, sold by Hans W. Lange, Berlin, 27-29

September 1937, lots 856;

Acquired in the above auction by the city of Mainz;

Restituted to the heirs of Emma Budge in 2013

Literature:

Mainzer Zeitschrift 1939, p. 103, pl. X,4;

Mittelrheinische Kunstwerke aus sechs Jahrhunderte, exhibition catalogue (1954), no. 35, ill. 24; K.H. Esser, Höchster Fayencen und Porzellane (1962), ill. 10; K.H. Esser/H. Reber, Höchster Fayencen und Porzellane (1964), p. 17, no. 18; R. Jansen (ed.), Commedia dell'Arte (2001), p.148, no. 146

Exhibited:

Mainz, Landesmuseum, 1937-2013, inv. nos. 38/38;

Mainz, Landesmuseum, *Mittelrheinische Kunstwerke aus sechs Jahrhunderten*, 1954;

Berlin, Charlottenburg Palace, *Commedia dell'Arte Fest der Komödianten*, 14 July-14 October 2001

Probably based on the engraving of 'La Scaramouche', published by Johann Jacob Wolrab, Nuremberg, circa 1720 (illustrated in this catalogue). See footnote to following lot.





157

A VERY RARE PAIR OF HÖCHST FIGURES OF PANTALOONE AND PANTALONE FROM THE ITALIAN COMEDY, CIRCA 1752

Modelled by J.C.L. von Lücke, each wearing a fur-lined hat, long black coat and iron-red costume, Pantalone with a white kerchief and a dagger at his waist and red shoes, his companion wearing pale yellow shoes, both canted, flared rectangular pedestals moulded at the front with a recessed panel and embellished in gilding and with a tree-stump support at the rear, 21.7cm and 20.5cm high, wheel marks in iron-red to side of bases (minor chips and restoration) (2)

£30,000 - 40,000

€36,000 - 49,000

Provenance:

The Emma Budge Collection, Hamburg, sold by Hans W. Lange, Berlin, 27-29

September 1937, lots 849 and 850;

Acquired in the above auction by the city of Mainz;

Restituted to the heirs of Emma Budge in 2013

Literature:

Mainzer Zeitschrift 1939, p. 103, pl. X,1;

Mittelrheinische Kunstwerke aus sechs Jahrhunderte, exhibition catalogue (1954), no. 35, ill. 24; K.H. Esser, Höchster Fayencen und Porzellane (1962), ill. 10; K.H. Esser/H. Reber, Höchster Fayencen und Porzellane (1964), p. 17, no. 18; R. Jansen (ed.), *Commedia dell'Arte* (2001), p.150 (Pantaloone)

Exhibited:

Mainz, Landesmuseum, 1937-2013, inv. nos. 38/36 & 37

Mainz, Landesmuseum, *Mittelrheinische Kunstwerke aus sechs Jahrhunderten*, 1954; Berlin, Charlottenburg Palace, *Commedia dell'Arte Fest der Komödianten*, 14 July-14 October 2001 (Pantaloone)

For a discussion of the models, the attribution to the modeller Johann Christoph Ludwig von Lücke, who was also active at the Meissen and Vienna factories, see Horst Reber, *The Commedia dell'arte at the Höchst Factory*, in R. Jansen (ed.), *op. cit.*, pp. 39-43 (pp. 138-144 in the German language volume). The author suggests (p. 41) that the Höchst Italian Comedy figures of this series, and a series of Würzburg figures also on pedestals, were influenced by the statues that stood in the garden of the Schönborn Palais in Vienna through engravings of 1727 by Salomon Kleiner.

The rarity of both series of figures suggests that they were only ever produced in limited quantities, perhaps solely at the behest of the factories' respective rulers. These figures, and the figure of Scaramouche (see preceding lot), are among the finest examples of these Höchst figures, distinguished by the exceptionally fine decoration and use of gilding on the pedestals.

The figure of Pantalone is probably based on the engraving of 'Pantalon', published by Johann Jacob Wolrab, Nuremberg, circa 1720, whereas the female figure of Pantaloone may have been based on the male 'Pantalon' from an anonymous series of engravings, circa 1720 (both engravings illustrated in this catalogue).





158



159

158

TWO HÖCHST FIGURES OF YOUNG GIRLS, CIRCA 1775

Each wearing a yellow bodice, pink skirt and white apron, one carrying a flower basket, the other crying over an overturned jug at her feet, on grassy rockwork bases, 15cm high, wheel marks in underglaze-blue, incised N82, MA and MIS and impressed M (2)

£1,000 - 1,500

€1,200 - 1,800

The model of the girl with the jug is often called "The Spilt Milk" and was modelled by Johann Peter Melchior between 1770 and 1775. It is illustrated in E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century Vol.II* (1972) p.78-79 and in Patricia Stahl, *Höchstes Porzellan 1746-1796* (1994), p.197, no. 6.2.12.

159

A VOLKSTEDT GROUP OF VENUS AND CUPID, CIRCA 1770

Venus seated on a tree stump and holding Cupid's hand with pink fabric draped over her lap, Cupid with a quiver on his back standing next to her, on a grassy mound base, 17.5 cm high (some losses)

£800 - 1,200

€970 - 1,500

Other examples of this group are in Schloss Fasanerie in Fulda; in the collection of the Klassik Stiftung Weimar; and in the collection Jan Ahlers; see Christoph Fritzsche, *Die Älteste Volkstedter Porzellanmanufaktur* (2013), fig.5-094 for a similar example.



160



161



162

160

A PAIR OF BERLIN SOUP PLATES FROM THE SERVICE FOR GENERAL DE LA MOTTE FOUQUÉ, CIRCA 1766

Reliefzierart, the rim moulded with shaped panels of flowers growing through a frame within rococo cartouches with scrollwork spirals to the centre, painted with a flower sprig in the centre and scattered blooms, the wavy rim with gilt dash border, 25cm diam., sceptre mark in underglaze-blue, impressed 3 and I (minor wear to gilt rims) (2)

£1,200 - 1,700
€1,500 - 2,100

Provenance:

Part of a table service given by Frederick the Great to General August Heinrich de la Motte Fouqué in December 1766

Other pieces from the service are illustrated and discussed by D. Nabrdalik, *Das Berliner Tafelservice für Friedrich Ehrenreich von Ramin [...]*, in *Keramos* 221 (2013), p. 120, ills. 6 and 7.

161

TWO ZÜRICH FIGURES OF A MAN AND A WOMAN, CIRCA 1775

Both wearing pastoral costume, the lady carrying flowers in her white apron and holding onto a bundle of wheat, the man using bellows on roasting chestnuts and leaning on a tree stump, on circular bases, 14.5cm high, Z mark and three dots in blue, incised 13 and D (2)

£2,500 - 3,500
€3,000 - 4,300

Both models are illustrated in *Mitteilungsblatt der Keramikfreunde der Schweiz* 122 (2009), p.58-59, nos. 80 and 83. Another example of the girl was sold at Sotheby's Zurich, 7 May 1975, lot 88.

162

A ZÜRICH FIGURE OF 'THE BROKEN EGGS', CIRCA 1778

A lady leaning on rockwork and crying, wearing a pink bodice over a yellow skirt with a white apron, a basket with broken eggs at her feet, on a rectangular base, 14cm high, Z mark and three dots in underglaze-blue, incised marks

£2,500 - 3,500
€3,000 - 4,300

Another example of the model is illustrated in the *Mitteilungsblatt der Keramikfreunde der Schweiz* 122 (2009), p. 77, no. 124.



163

**A RARE NYMPHENBURG GROUP OF A TURKISH COUPLE
DRINKING COFFEE, CIRCA 1780**

Modelled by P.A. Seefried after F.A. Bustelli, seated on a gilt- and blue-edged scrollwork base rising at the rear to a demi-lune table surmounted by further scrollwork with a coffee pot and two teabowls and saucers, the gentleman wearing a striped turban and tunic with yellow cloak, the lady playing the lute, wearing a striped turban with puce flower-decorated dress and yellow cloak, *23cm high*, impressed shield mark to underside of base (restored)

£10,000 - 15,000

€12,000 - 18,000

This group was produced by Seefried after 1770 from two separate figures modelled by Bustelli in 1756 (see lot 97 in this sale). Painted examples of this group are in the Metropolitan Museum of Art, New York (Lesley and Emma Sheaffer Collection, inv. no. 1974.356.528), and the Johann-Jacobs-Museum, Zürich (inv. no.C86/28, published by B. Messerli Bolliger, *Die Porzellansammlung des Jacobs Suchard Museum in Zürich*, in *Keramos* 123 (1989), ill. 20). A third was in the Carl Jourdan Collection, sold by Lepke's Berlin, 18-20 October 1910, lot 34. An unpainted example in the Bavarian National Museum is published by K. Hantschmann/A. Ziffer, *Franz Anton Bustelli* (2004), no. 253.



A RARE SÈVRES 'PETIT VERD'-GROUND TEAPOT AND COVER, CIRCA 1765

Théière 'Calabre' of the third size, painted by Antoine-Joseph Chappuis (*l'ainé*) with an oval bird vignette on each side, surrounded by an undulating pattern of blue shellwork against turquoise ground with gilt horizontal lines, the spout with entwined flower garland, the cover surmounted by a flower finial, 12.2cm high, interlaced LL monogram enclosing date letter M and painter's mark cp, impressed oo (2)

£8,000 - 10,000

€9,700 - 12,000

A similarly decorated milk jug and cup and saucer from the same service was sold from the Van Slyke Collection, Sotheby's New York, 26 September 1989, lot 286, and again by Christie's New York, 21-22 October 2010, lot 616. A cup and saucer decorated with the blue and turquoise shellwork pattern is in the Wallace Collection, London, and a related teapot is in an English private collection (see Rosalind Savill, *The Wallace Collection - Catalogue of Sèvres Porcelain*, Vol. II (1988), no. C362, pp.537-538).







165

165 *

A SÈVRES BISCUIT GROUP OF 'LE SABOT CASSÉ', CIRCA 1760

Modelled by Étienne-Maurice Falconet, a seated woman with a split clog on her lap, a child seated next to her, both looking at the clog, on a rockwork base, 17.5cm high

£1,400 - 1,800

€1,700 - 2,200

Provenance:

With William H. Lautz, New York;

Private collection, Seattle, acquired from the above in 1965

The model is after an engraving by Gilles Demarteau after the work 'Paysanne assise dans un paysage et enfant dormant' by François Boucher.

Other examples are in the collections of the Philadelphia Museum of Art, Philadelphia, the Metropolitan Museum of Art, New York, the British Museum, London, and the Musée national de Céramique, Sèvres, illustrated in 'Falconet à Sèvres ou l'art de plaire', exhibition catalogue (2002), no. 66.



166

166 *

A SÈVRES BISCUIT GROUP OF 'LES BUVEURS DE LAIT', CIRCA 1759

Modelled by Étienne-Maurice Falconet, a boy seated on rockwork drinking from a bowl of milk, another child standing on tiptoes tugging on his arm, two baskets at their feet, on a rockwork base, 17.8 cm high

£1,400 - 1,800

€1,700 - 2,200

Provenance:

With William H. Lautz, New York;

Private collection, Seattle, acquired from the above in 1964

The model is based on an engraving after a drawing by Boucher. In fact, two engravings depicting the subject matter exist, one by Boucher himself from 1735, the other by Jean Daullé, which is very similar to the Sèvres model.

Other examples of the model are in the Blanche M. Harnan Ceramic Collection of the Seattle Art Museum and the Musée des Arts Décoratifs in Paris, illustrated in Falconet à Sèvres ou l'art de plaire, exhibition catalogue (2002), no. 50.

The New York dealer, William Lautz, regularly supplied the members of the Seattle Ceramic Society with large quantities of porcelain, which included prominent collectors, such as Martha L. Isaacson (1901-2000). See Maureen Cassidy-Geiger, The Arnhold Collection of Meissen Porcelain 1710-50 (2008), p.107, for a discussion on the Ceramic Society and porcelain collecting in Seattle.

167 *

**A SÈVRES BISCUIT GROUP OF 'LA LANTERNE MAGIQUE',
CIRCA 1760**

Modelled by Étienne-Maurice Falconet, a boy operating a magic lantern whilst a curious young girl peers into the viewing hole, holding a basket in her left hand, a boy grasping her shoulder, upon a rockwork base, 15.5 cm high, incised M

£2,000 - 3,000

€2,400 - 3,600

Provenance:

With William H. Lautz, New York;

Private collection, Seattle, acquired from the above in 1965

This group was first modelled by Falconet in 1757, along with a companion piece entitled 'Le Tourniquet or 'Le Marchand de Plaisirs'. The subject is taken loosely from the engraving 'Foire De Campagne', circa 1750, by Charles-Nicolas Cochin (1715-1790) after a now lost painting by François Boucher, 'La Foire de Village', circa 1737. An example of this engraving is illustrated in 'Falconet à Sèvres ou l'art de plaire', exhibition catalogue (2002) p.57, fig. 11.



167

168

A SÈVRES PLATE, CIRCA 1775

Painted with the monogram DMJ enclosed within a wreath of leaves, the bleu céleste border reserved with three panels of a bird in a landscape connected by gilt foliate swags, the rim gilt, 24.5cm diam., interlaced LL monograms enclosing date letter x and painters' marks in blue for Étienne Evans and Jean-Pierre Boulanger (minor wear to gilding)

£2,000 - 3,000

€2,400 - 3,600

Two plates from the same service are in the Metropolitan Museum, New York, Wrightsman Collection, inv. nos. 1976.155.163 & 164.



168



169



170

169

FIVE SÈVRES BLEU-CELESTE-GROUND ICE CUPS, CIRCA 1776

Each painted with a flower spray within a kidney-shaped reserve with gilt foliate and floral border, the scroll handles embellished in gilding, 6.5cm high (approx.), interlaced LL monograms enclosing (on four) date letter y, painter's marks cp for Antoine-Joseph Chappuis on four, one with painter's mark for Raux l'âiné (minor losses to gilding) (5)

£5,000 - 8,000

€6,100 - 9,700

See footnote to lot 170. Two ice cups of the same date and with the mark of Antoine-Joseph Chappuis (l'âiné) were sold from the Zieseniss Collection at Christie's Paris, 6 December 2001, lot 178.

170

A SÈVRES BLEU CÉLESTE-GROUND SUCRIER AND COVER, CIRCA 1778

Sucrier de Monsieur Le Premier, painted by Denis Levé with reserves of flowers and fruit within tooled gilt floral and foliate borders, gilt-edged rims, 23.7cm across, interlaced LL monogram enclosing date letter AA and painter's mark L in blue, incised 24 (minor wear to gilding) (2)

£1,500 - 2,500

€1,800 - 3,000

The pattern of *bleu céleste* ground and reserves of polychrome flowers and fruit was made for stock and seems to have been produced from 1776 onwards. Several services, notably the gift in 1783 from Louis XVI to the Duchess of Manchester, were drawn from this pattern (see D. Peters, *Sèvres Plates and Services of the 18th Century*, vol. III (2005), p. 623). This sucrier may have been from the service purchased in 1781 by Jacques Millet, which included four sucriers. Six similar sucriers, including one also painted by Levé, formed part of the Duchess of Manchester, now in the Royal Collection (see G. de Bellaigue, *French Porcelain in the Collection of Her Majesty The Queen*, vol. II, (2009), no. 162).



171

171

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 emblematic 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)

£3,000 - 4,000

€3,600 - 4,900

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.

172 *

A SÈVRES BLEU-NOUVEAU-GROUND TWO-HANDLED GOBLET AND SAUCER, CIRCA 1793

Tasse à l'Etrusque et Soucoupe, painted with Republican symbols, the saucer reserved with oval medallions depicting trophies of music, love and masonry, the cup with trophies of agriculture and liberty, surrounded by gilt foliate swags and a border of entwined leaves and a tricolour ribbon, RF monogram and painter's mark IN for Jean Chauvaux and incised 41, the saucer also with Sevres and painter's mark Sc for Marie-Gabrielle-Sophie Binet in blue (typical minor surface wear) (2)

£3,000 - 5,000

€3,600 - 6,100

Provenance:

Anon. sale, Christie's New York, 21 May 2003, lot 155



172



173

A SÈVRES BLUE-GROUND VASE AND COVER, CIRCA 1775-80

Vase 'à glands', of the first size (shape C), the shoulder applied with two handles in the form of goat heads, each holding grapes in its mouth, embellished in gilding, the front reserved with a gilt-edged oval panel painted by Jean-Louis Morin with a marine scene depicting figures loading cargo, the reverse with a similar panel painted with a marine trophy incorporating an oval monochrome miniature depicting Venus and Neptune, all above a band of moulded and gilt acanthus leaves alternating with husks, the gilt-edged flared foot rising to a gilt collar with Vitruvian scroll in relief, mounted with a later gilt-metal base and rim, the cover with moulded with gilt laurel garlands and a gilt round finial, 47.5cm high (the neck reduced and replaced with a gilt-metal collar) (2)

£20,000 - 30,000

€24,000 - 36,000

Provenance:

The Earl of Pembroke (possibly Robert Herbert, 12th Earl of Pembroke, 7 Carlton House Terrace, Christie's, 5-13 May 1851, lot 424);

Mrs. Lyne Stephens, Lynford Hall, Norfolk, sold Christie's London, 9-17 May 1895, lot 220

Literature:

J.C. Robinson (ed.), *Catalogue of the Special Exhibition of Works of Art of the Mediaeval, Renaissance, and more Recent Periods on loan at the South Kensington Museum* (rev. ed. 1863), no. 1,345; Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, vol. I (1988), p. 371, n. 3e

Exhibited:

London, South Kensington Museum, *Special Exhibition of Works of Art*, June to November 1862

This vase was sold in 1895 along with two similarly decorated vases 'à panneaux' (lot 221), also formerly in the collection of the Earl of Pembroke.

Several vases of this ground colour painted by Morin with marine scenes and with gilding by Le Guay are recorded in the Sèvres archives, though the shapes of the vases are not specified in detail: '1 vase de milieu B. BL.' [=beau bleu] and '2 vases de côtés B.Bl.' with a marine scene by Morin and another decoration by Leguay, were fired on 15th May 1779, and '3 vases B. Bl.' with one marine scene by Morin and another decoration by Leguay were fired on 29th June 1779.

A pair of vases 'à glands' of the second size (shape B) with cords rather than goat's head handles, and a pinecone finial, decorated by Morin with similar scenes and trophies on a blue ground, is in the Metropolitan Museum of Art, New York, inv. nos. 58.75.76a & b.





174

**A FRENCH GILT-METAL-MOUNTED DOCUMENTARY
PORCELAIN CASKET, CIRCA 1827**

Painted by Melanie Comolera, the cover with a polychrome flower sprat within a gilt beaded border with foliate scrollwork at the corners, the sides with floral swags tied with ribbons within gilt frames with scrollwork, the reverse of the covers signed 'Melanie Comolera/ Janvier 1827', the gilt-metal mountd with foliate borders and a pierced foliate scrollwork handle, stamped 'Martine', lined in pale-green silk, *the casket: 13.7cm by 16.4cm; 18.5cm across handles* the reverse of the cover incised 'plaque' and numerals

£2,000 - 3,000

€2,400 - 3,600



175

**A PAIR OF GILT-METAL-MOUNTED SÈVRES BLUE-GROUND
VASES, CIRCA 1868**

Vase à gorges, each reserved on the front with an oval panel depicting putti with birds within a frame with enamel 'pearls' and edged with scrollwork, the foot with a similar border, the handles and rims edged in gilding, mounted with a gilt-metal collar to the rims and a canted rectangular plinth, 35.5cm high, crowned N and 'décoré à Sèvres/ 68' stencilled in red inside the necks (2)

£2,000 - 3,000

€2,400 - 3,600

See G. de Bellaigue, *French Porcelain in the Collection of Her Majesty The Queen*, vol. I (2009). no. 89, for an 18th century pair of vases, and fig. 89.3 for the plaster model, also known as 'vase Cypres'.



176

A DOCUMENTARY SÈVRES BLUE-GROUND PLATE FROM THE SERVICE 'DES PRODUCTIONS DE LA NATURE', DATED 1836

Painted by Jean-François Philppine, signed at the base and dated 1836, with sea shells and coral in the centre, within gilt bands around a classical silver leaf border around the well, the blue-ground rim with classical gilt bands and acanthus decoration, the reverse inscribed in black *Casque Zèbre./ Cadran./ Olive./ Corail.*, 24cm diam., crowned LP monogram, Sèvres and 1836 in circles stencilled in blue, incised numerals, D. 27.ms. 31. j in green and gilt AB.

£4,000 - 6,000

€4,900 - 7,300

Exhibited:

London, Great Exhibition of the Works of Industry of All Nations, 1851

An old label on the reverse states: "*Plate, sent as a Chef D'oeuvre/ from the Sèvres factory to the/ 1851 Exhibition./ Painted by Philppine 1836.*"

Jean-François Philppine (b. 1771) specialised in painting flowers, fruit, animals and shells at the Sèvres manufactory. A pair of plates from the service depicting bunches of grapes was sold in these Rooms, 6 July 2010, lot 286. In 1836, a plate also with shell ornaments painted by Philppine from the same service was among the porcelain selected by Alexandre Broignart in 1836 for an exchange of porcelain with the Dresden porcelain collection (the list is published in *Un cabinet de Porcelaines*, exhibition catalogue. Musée des Beaux-Arts de Dijon (2001), pp. 29-30, no. 779 (*Assiette de Monsieur Philppine, décor de coquillages*)).





177

177

A BERLIN PLAQUE DEPICTING THE THREE GRACES MOUNTED AS A TABLE, LATE 19TH CENTURY

Depicting three classical maidens in diaphanous drapery by a lakeshore, mounted on a giltwood table with four circular Dresden plaques at the corners depicting young women, with applied foliate scrollwork, two rectangular plaques with pairs of maidens and two oval plaques with floral ornaments, the stretchers mounted with a rectangular plaque with classical figures *the plaque: 23cm by 27.9cm, the table: 77cm high* impressed sceptre mark and KPM, impressed numbers 275 and 223 and marks (2)

£5,000 - 6,000

€6,100 - 7,300

178

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

Painted by L. Knoeller, signed I.I. '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

£3,000 - 4,000

€3,600 - 4,900

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).



177 (top)



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179

179

A BERLIN PLAQUE OF HAGAR AND ISHMAEL IN THE DESERT, LATE 19TH CENTURY

After the painting by E.K. Liska, in a carved giltwood frame, *the plaque: 18cm by 24.5cm, the frame: 41.5cm by 47.8cm*, impressed sceptre mark over KPM, 195 255 and S

£1,000 - 1,500

€1,200 - 1,800

180

A BERLIN PLAQUE OF A SEATED BOY, LATE 19TH CENTURY

After Murillo, depicting a seated boy, in a gilt and velvet frame, *the plaque: 25.2cm by 19.3cm, the frame: 35cm by 29cm*, impressed sceptre marks, KPM and H

£1,500 - 2,000

€1,800 - 2,400

181

A BERLIN PLAQUE OF THE PIE EATERS, LATE 19TH CENTURY

Signed indistinctly Schü... I.r., after Murillo, *26cm by 19.5cm*, impressed sceptre mark and KPM, impressed 255 and 195, various incised marks

£1,500 - 2,000

€1,800 - 2,400

After the painting by Bartolomé Esteban Murillo (1618-1682).

Possibly painted in the workshop of Franz Xaver Thallmaier, Munich (paper sticker to reverse).

182

A PORCELAIN PLAQUE OF ST JEROME, 2ND HALF 19TH CENTURY

Depicting St Jerome reading, *24cm by 17.5cm*, impressed 308 and C

£1,000 - 1,500

€1,200 - 1,800

183

A BERLIN PLAQUE OF THE MADONNA, LATE 19TH CENTURY

After a painting by Carlo Dolci, in a giltwood frame, *the plaque: 30.3cm by 25cm, the frame: 45.5cm by 39.5cm*, impressed sceptre mark and KPM

£1,000 - 1,500

€1,200 - 1,800

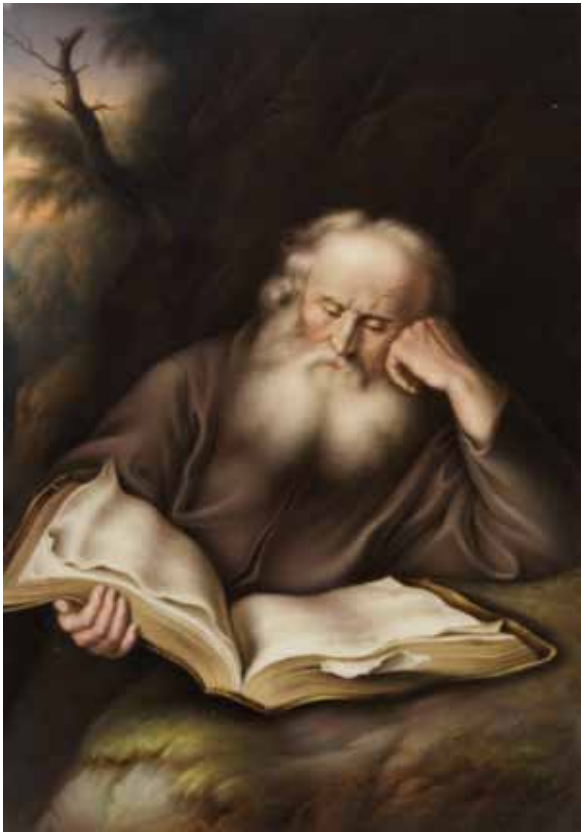
Carlo Dolci (1616-1687) painted a number of pictures of the Madonna in this style and several versions with slight changes in composition are known. One example is the "Mater Dolorosa" in the collection of the National Museum of Western Art in Tokyo.



180



181



182



183



185



186



184

184

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

£1,500 - 2,500

€1,800 - 3,000

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

185

A BERLIN PLAQUE OF RUTH, 2ND HALF 19TH CENTURY

Signed R. Dittrich l.r., after Charles Landelle, in a gilt frame, *the plaque: 39.6cm by 25.2cm, the frame: 43cm by 29cm*, impressed sceptre mark over KPM, various incised marks and impressed numbers 263 and 407

£2,000 - 3,000

€2,400 - 3,600

186

A BERLIN PLAQUE OF YUM YUM, LATE 19TH CENTURY

Painted by Wagner, signed l.l., after Conrad Kiesel, the reverse inscribed '*Yum Yum*', depicting a lady in Japanese dress, *the plaque: 20.5cm by 15cm*, impressed sceptre mark and KPM, impressed 150 203, various incised symbols

£1,000 - 1,500

€1,200 - 1,800

After the painting by Conrad Kiesel, depicting Yum Yum, a character from the opera 'The Mikado' by Gilbert and Sullivan.

Another plaque by Wagner depicting the same subject was sold at Sotheby's Belgravia on 17 April 1975, and is illustrated in W. Neuwirth, *Porzellanmaler-Lexikon 1840-1914* (1977), vol. II, p. 331.



187



187

A PAIR OF RASPBERRY-GROUND ROYAL PORTRAIT VASES, CIRCA 1840

Depicting bust portraits of King Charles XIV John of Sweden and his consort, Désirée Clary, within oval gilt scrollwork cartouches reserved on the raspberry ground, the reverse with gilt scrollwork and swags, the pedestals similarly decorated, the handles gilt, 35.5cm high (2)

£1,500 - 2,000

€1,800 - 2,400

The source for Charles XIV's portrait seems to be an oil painting by Fredrik Westin, 1824, now in Gripsholm Castle, Sweden. The source for that of Désirée Clary seems to be from an official portrait of 1822 by an unknown artist.

188

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)

£1,000 - 1,500

€1,200 - 1,800



188



189

189

THREE VIENNA-STYLE PLATES, LATE 19TH CENTURY

One depicting Artemis and a handmaiden, another with Neptune and Amphitrite and the third depicting Hercules and Omphale, each with a classical border of tooled and raised gilding on a coloured ground, 24.5cm diam., shield marks in underglaze-blue, various impressed numerals, the third with the title 'Hercules et Omphale' (3)

£1,800 - 2,000

€2,200 - 2,400

The scene of 'Hercules and Omphale' is based on the painting of the same name by François Le Moine (1688-1737) of 1724.

190

A PAIR OF SÈVRES-STYLE FLARED VASES AND STANDS, SECOND HALF 19TH CENTURY

After a *vase hollandais*, the flared form with pink ribbon scrollwork against a blue ground enclosing jewelled floral motifs, the pierced stands similarly decorated, 20.1cm high, pseudo-Sèvres marks in blue to the stands (4)

£1,500 - 2,500

€1,800 - 3,000



190



191

191

A MEISSEN BLUE-GROUND TOPOGRAPHICAL VASE, CIRCA 1840

One side reserved with a view of '*Prinz Johann's Garten=Palais*', titled in black beneath the foot, within a gilt scrollwork cartouche, the reverse reserved with a similar cartouche painted with flowers, the blue ground decorated with gilt strap- and foliate scrollwork, 30.5cm high, crossed swords mark in underglaze-blue (handles restored, some retouching to gilding)

£2,000 - 3,000

€2,400 - 3,600

The palace was built between 1764 and 1770 by Friedrich August Krubsacius for Johann Georg, the Chevalier de Saxe, an illegitimate son of Augustus the Strong. Between 1781 and 1927 it was the residence of the second-born sons of the Saxon Royal Family, and was also known as the 'Palais der Sekundogenitur'. It was destroyed in the bombing of Dresden in 1945 and the ruins were demolished in 1951. The view is based on an engraving by Ludwig Richter, probably of 1813, published by E. Arnold in "*30 Mahlerische An- und Aussichten*" (Kupferstichkabinett Dresden, inv. no. 1995-3996).

192

A MEISSEN VASE, CIRCA 1820-30

Finely painted after Gerrit Dou with a depiction of a violinist by a window with other figures inside, within a gilt border reserved on a matte-blue ground decorated with gilt foliate scrollwork and borders, the flared foot and pedestal gilt, 24cm high, crossed swords marks in underglaze-blue, impressed 2 (minor damage)

£1,300 - 1,600

€1,600 - 1,900



192

Illustrated by John Sandon, Meissen Porcelain (2019), p.69



193



194

193

A MEISSEN FIGURE OF A GENTLEMAN, 2ND HALF OF THE 19TH CENTURY, TOGETHER WITH A VIENNA FIGURE OF A LADY, CIRCA 1843

After the Meissen models by M.V. Acier, both seated, the gentleman wearing a tricorne hat and gilt-edged waistcoat reaching towards a rifle and a small dog, the lady with a plumed hat and lace-edged, floral dress holding a mirror up to a dog on her lap, both on circular bases with classical gilt frieze, 14cm high, crossed swords mark in underglaze-blue, incised model number F.50 and impressed numerals, the lady with impressed shield mark and impressed numerals (minor restoration) (2)

£1,200 - 1,800

€1,500 - 2,200

The figures were originally modelled by Acier in 1776, see S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), nos. 47 and 48.

194

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 red spyglass to his right eye, his companion reading a letter and carrying a muff, wearing a bonnet, a pink fur-lined cape and blue-patterned, lace-edged dress, on scrollwork bases edged with gilding, 20cm high, crossed swords marks in underglaze-blue, incised model numbers D.65 and D.66 and painter's numeral 68 on cavalier (staff restuck, 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 and S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), nos. 65 and 66.

An engraving showing the flower and lace makers at work on these models, published in 1878 from an account of a tour of the Meissen factory, is illustrated in John Sandon, Meissen Porcelain (2010), p. 75.



195



196

195

A MEISSEN GROUP OF 'THE GOOD MOTHER', 19TH CENTURY

After the 18th century model by M.V. Acier, the mother seated on an armchair wearing a purple dress and yellow shawl, a baby on her lap and a young boy climbing onto the left armrest and leaning on her shoulder, another boy seated on a stool to her right and playing with a pack of cards together with the baby, the oval base moulded with gilt classical frieze, 22.5cm high, crossed swords mark in underglaze-blue, incised model number E 69, impressed numeral and painter's mark 80 (very minor restoration)

£1,000 - 1,500
€1,200 - 1,800

Modelled by Acier in 1774; see S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), no. 23.

196

A SET OF FOUR MEISSEN GROUPS OF CHILDREN EMBLEMATIC OF THE SEASONS, LATE 19TH CENTURY

After the 18th century models by J.C. Schönheit, Spring with a boy and a girl holding a flower garland, Summer with a girl playing a lute and a seated boy with a sickle, Autumn with a girl seated on a goat and holding a vine with grapes and a boy playing an oboe, Winter with a boy on a sledge and a girl warming her hands over hot coals, on oval moulded bases, 15.5cm high, crossed swords marks in underglaze-blue, incised model numbers G.91, G.92, G.93 and G.94, various impressed numerals (minor restoration) (4)

£2,000 - 3,000
€2,400 - 3,600

The figures were first modelled by Schönheit January to June 1782; see Clarke 1988, no. 102-105, p.38 and S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), nos. 241-244.

197

A MARCOLINI MEISSEN GROUP OF 'THE BROKEN BRIDGE', LATE 18TH/EARLY 19TH CENTURY

After the model by M.V. Acier of 1777, with a swooning lady supported by a gentleman in front of the broken planks of a bridge, a cupid at their back and a sitting putto in front, on an oval base with a gilt classical frieze, 23.5cm high, crossed swords and star mark in underglaze-blue, incised model number F.63, impressed 78 and gilt numeral 2. (minor restoration)

£1,000 - 1,500
€1,200 - 1,800

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



197



198



199

198

A MEISSEN GROUP OF THE LISTENER AT THE WELL, LATE 19TH CENTURY

After the model by J.J. Kaendler, a shepherd presenting flowers to his love, sitting in front of the ruins of an arch with a dog and two sheep beside them, another man spying on them from behind the ruins, on a gilt-edged scrollwork base, *22cm high*, crossed swords marks in blue, model number 2870., impressed numerals and painter's numeral 74. (some restoration)

£1,000 - 1,500

€1,200 - 1,800

The model is after François Boucher's work "Le Pasteur galant" of circa 1738.

199

A MEISSEN SATIRICAL GROUP, LATE 19TH CENTURY

After the 18th century model by J.J. Kaendler, depicting a young man kissing the hand of a seated older woman with a box on her lap, a strongbox at her feet containing rolled-up banknotes held open by a young satyr with banknotes in his hands, *15.5cm high*, crossed swords mark in underglaze-blue, incised model number A 46., impressed numeral 68 and painter's numeral 5 (minor restoration)

£1,000 - 1,500

€1,200 - 1,800

Kaendler modelled the group in 1765; see S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), no. 7.



200

200

A MEISSEN FIGURAL CLOCK CASE, LATE 19TH CENTURY, TOGETHER WITH A WOODEN BASE AND GLASS DOME

The base modelled with rockwork and gilt-edged scrollwork in turquoise and pink, applied with three pastoral figures holding flowers, a fruit basket and an oboe, the clock case with gilt pierced sides and rocaille moulding in turquoise and pink, the dial enclosed by applied flowers, surmounted by the figure of a seated girl holding a flower garland, *36.5cm high*, crossed swords mark in underglaze-blue, incised model number 572, impressed numeral and painter's numeral (some restoration) (3)

£1,500 - 2,000

€1,800 - 2,400



201

201

A COLLECTION OF FIVE MEISSEN CHINOISERIE GROUPS AND A FIGURE, CIRCA 1957-76

All dressed in robes of various colours and engaged in different amusing pursuits, the bases of the groups applied with leaves and flowers and the base of the figure moulded with gilt-edged scrollwork, *the tallest: 18cm high*, crossed swords marks in underglaze-blue, various incised model numbers and impressed numerals and date codes (minor restoration and minor chip to figure) (6)

£2,000 - 3,000
€2,400 - 3,600

202

A PAIR OF LARGE MEISSEN FIGURAL CANDLESTICKS BY ERNST AUGUST LEUTERITZ, LATE 19TH CENTURY

Modelled by Ernst August Leuteritz, one with a shepherdess gathering fruit in her apron, the other with a shepherd playing the bagpipes, a sheep and dog at their feet, each fitted with a foliate sconce, on gilt-edged scrollwork bases coloured in pink and turquoise, *35.4cm high*, crossed swords mark in underglaze-blue with one cancellation mark, crossed swords mark in blue, incised model numbers F132 and F131, impressed numerals and painter's mark (minor chips and minor restoration) (2)

£1,000 - 1,500
€1,200 - 1,800

Modelled between 1863 and 1865, see S. & T. Bergmann, *The Art of Meissen Figures* (2010), nos. 12 and 15.



202



203

203

A GROUP OF NINE MEISSEN MONKEY BAND FIGURES, MID 19TH CENTURY

After the models by Peter Reinicke, each on a gilt-edged scrollwork base, comprising: the conductor, a singer, a drummer, a drum carrier, three flautists, a guitarist and a French horn player, *12cm to 19cm high*, crossed swords marks in blue and underglaze-blue, various incised and impressed numerals, various painters' numerals (some restoration) (9)

£4,000 - 6,000

€4,900 - 7,300



204

204

A MEISSEN LARGE FIGURAL BASKET CENTREPIECE, LATE 19TH CENTURY

Probably modelled by E.A. Leuteritz, as a pastoral couple flanking a flower-encrusted palm tree on a high base moulded with gilt-edged scrollwork heightened in puce and turquoise, mounted with a pierced basket applied with trailing flowers and painted with flower sprays to interior, *48.7cm high*, crossed swords mark in underglaze-blue with one incised cancellation line, incised model number I.172, impressed number (chipped)

£1,500 - 2,000

€1,800 - 2,400

205

A VERY LARGE MEISSEN CANDELABRUM, SECOND HALF 19TH CENTURY

Modelled as a palm-tree trunk encrusted with *rocailles* edged in gilding, puce and turquoise and trailing flowers, raised on three dolphin feet and applied at the base with three pairs of putti holding various attributes, surmounted by palm fronds and a detachable knopped finial and a dense flower bouquet, applied with six scrollwork branch arms encrusted with trailing flowers and terminating in foliate drip trays and gilt-edged sconces, 101cm high, crossed swords mark in blue, incised 'No: 22' (restuck through the trunk, some damage)

£3,000 - 5,000

€3,600 - 6,100



205

206

A MEISSEN MONKEY BAND, 1964-1971

After the models by Peter Reinicke, each on a gilt-edged scrollwork base, comprising: the conductor with music stand, four singers, a drummer and a drum carrier, a drum and pipe player, a hurdy-gurdy player, a bagpipe player, a bassoon player, a triangle player, a violinist, a cellist, a harpist, a guitarist, a flautist, a trumpeter, a French horn player, an oboist and an organist, 9cm to 18cm high, crossed swords marks in underglaze-blue, various incised and impressed numerals and letters, various painters' marks, impressed date codes between 1964-1971 (22)

£5,000 - 7,000

€6,100 - 8,500



206



207



209



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A PAIR OF MEISSEN FIGURES OF A SHEPHERD AND SHEPHERDESS, LATE 19TH CENTURY

After the models by M.V. Acier and J.C. Schönheit, the shepherd leaning on a tree stump reaching for the sealed letter carried by a pigeon, the shepherdess carrying a birdcage on her right shoulder and a letter in her left hand, both with sheep at their feet, the circular bases moulded with gilt fretwork bands, 19.2cm high, crossed swords marks in underglaze-blue, incised model number F73 and impressed numerals (minor restoration) (2)

£1,000 - 1,500

€1,200 - 1,800

The figures by Acier, assisted by Schönheit, were first modelled August to September 1777; see Clarke 1988, no. 77-78, p.33 and S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), nos. 84 and 85.

208

A PAIR OF MEISSEN BUSTS OF THE BOURBON CHILDREN, LATE 19TH CENTURY

After the 18th century models by J.J. Kaendler, Prince Louis Charles de Bourbon with gilt-edged plumed cap and Princess Marie Zephirine de Bourbon with white patterned headscarf, both with applied flower corsages, on gilt-edged scrollwork bases, 14.5cm high, crossed swords marks in blue, various impressed numerals, painter's numeral 15 and incised model number 2764. to bust of Princess (minor restoration) (2)

£1,000 - 1,500

€1,200 - 1,800

Prince Louis Charles de Bourbon (1751-1761) and Marie Zephirine de Bourbon (1750-1755) were the eldest children of Louis, Dauphin of France (1729-1765) and his wife, Maria Josepha of Saxony (1731-1767) and the grandchildren of Augustus III, Elector of Saxony and King of Poland (1696-1763).

209

A PAIR OF MEISSEN MODELS OF SEATED PUGS, SECOND HALF 19TH CENTURY

After the 18th century model by J.J. Kaendler, both naturalistically modelled and painted, wearing tied blue collars with bells, 12.7cm high, crossed swords mark in blue, one with cancellation mark, impressed 66 on one and incised M97. on the other (some restoration to right-hand pug) (2)

£1,500 - 2,000

€1,800 - 2,400



210

210

A PAIR OF FIGURES OF MEISSEN MALABAR MUSICIANS, LATE 19TH CENTURY

After the models by F.E. Meyer, both wearing straw hats, dark crimson fur-edged cloaks over floral robes, the man playing a guitar, the lady playing the hurdy-gurdy, the bases with moulded gilt-edged rocailles, 32cm high, crossed swords marks in underglaze-blue, impressed and incised model numbers 1519. and 1523., various impressed numerals and painter's number (some restoration) (2)

£1,500 - 2,000

€1,800 - 2,400

211

A MEISSEN CHINOISERIE GROUP OF A FAMILY WITH A MONKEY, MID 19TH CENTURY

The father standing on the left wearing a wide-brimmed hat and yellow robe with *indianische Blumen*, the mother on the right in a green robe balancing a child seated on a table between them, a child playing with a monkey at their feet, on a gilt-edged mound base, 17cm high, crossed swords mark in underglaze-blue, incised model number 926, impressed numeral 110 and painter's numeral 10 (minor restoration)

£1,200 - 1,600

€1,500 - 1,900

212

A MEISSEN FIGURE OF COUNT BRÜHL'S TAILOR, MID 19TH CENTURY

After the 18th century model by J.J. Kaendler, wearing a floral pink coat and holding scissors, riding on a goat with a bag of tailor's accoutrements slung over its neck, a basket with baby goats on his back, the rectangular base applied with leaves and flowers, 23cm high, crossed swords mark in underglaze-blue (some restoration)

£1,000 - 1,500

€1,200 - 1,800



211



212



213

213

A SET OF FOUR MEISSEN FIGURES ALLEGORICAL OF THE SEASONS, LATE 19TH CENTURY

After the 18th century models by J.J. Kaendler, Spring with a garland of flowers, Summer with a sheaf of wheat and a sickle, Autumn with vine leaves and grapes and Winter as a bearded man in a fur-lined cape, on bases moulded with gilt-edged scrollwork, *21cm high*, crossed swords marks in underglaze-blue, incised model numbers C.82, C.83, C.84 and C.88, various impressed numerals and various painters' numbers (minor losses) (4)

£1,500 - 2,000

€1,800 - 2,400



214

214

A MEISSEN MODEL OF AN AMERICAN EAGLE, 19TH CENTURY

Modelled by Ernst August Leuteritz, naturalistically coloured, modelled with outstretched wings and perching on rockwork, *26.5cm high*, crossed swords mark in blue, incised model number L.55 or J.55, impressed numerals and HA. in black

£1,000 - 1,500

€1,200 - 1,800



215

215

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 an orange spyglass to his right eye, his companion reading a letter and carrying a muff, wearing a bonnet, a purple fur-lined cape and floral lace-edged dress, on scrollwork bases edged with gilding, *20cm high*, crossed swords marks in underglaze-blue, incised model numbers D.65 and D.66, various impressed numerals and painters' marks (minor restoration) (2)

£1,000 - 1,500

€1,200 - 1,800

See footnote to lot 194.

216



216

THREE MEISSEN COMMEDIA DELL'ARTE FIGURES OF HARLEQUINS, CIRCA 1956-66

After the models by J.J. Kaendler, one of the greeting Harlequin bowing with his hat in his hands, another of a dancing Harlequin, the last holding a small dog and pulling its tail, the bases applied with leaves and flowers, *18cm high*, crossed swords marks in underglaze-blue, incised numbers 237, 632 and 3043 and other various incised numerals, impressed date codes for 1956, 1957 and 1966 (3)

£1,500 - 2,000
€1,800 - 2,400

217

A MEISSEN MODEL OF A SEAGULL, LATE 19TH CENTURY

Naturalistically painted, with one foot raised standing beside some thick grass, the base with small highlights of gilding, *27cm high*, crossed swords mark in blue, incised model number 2014, impressed numeral 35 and painter's mark (some restoration to extremities)

£1,000 - 1,500
€1,200 - 1,800



217

218

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

After the 18th century models by M.V. Acier, both standing beside a marble column, the boy taking aim with a crossbow and wearing a turquoise coat over an elaborate floral waistcoat, the girl holding an arrow in her hand, wearing a bonnet and lace-edged dress, on round bases with gilt classical frieze, *16cm high*, crossed swords marks in underglaze-blue, incised model numbers F.32 and F.33, various impressed numerals and painters' numerals (some restoration) (2)

£1,000 - 1,500
€1,200 - 1,800

Acier modelled the figures in 1775, see S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), nos. 55 and 56.



218



219

219

THREE MEISSEN FIGURES OF PUTTI, LATE 19TH AND EARLY 20TH CENTURY

After the models by M.V. Acier, one holding a flower wreath, another holding a long ribbon and the third reaching towards a winged heart, all on canted triangular bases embellished with plaques with French mottoes, 14cm high, crossed swords marks in blue and underglaze-blue, incised model numbers F.3, F.9 and F.11, various impressed numerals and various painters' numerals (minor restoration) (3)

£1,000 - 1,500

€1,200 - 1,800

The sixteen figures of putti, each inscribed with a French motto, were modelled by M.V. Acier between 1775 and 1778; see Clarke 1988, no. 36-51, p.27-28 and S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), nos. 186, 192 and 194.

"Je les couronne" August 1775

"Je prends mon essor" April 1777

"Je les accouple" October 1775

220

A PAIR OF MEISSEN MODELS OF BITTERNES, CIRCA 1968-69

After the 18th century models by J.J. Kaendler, naturalistically modelled and coloured standing by reeds with their heads turned, 34.5cm and 39cm high, crossed swords marks in underglaze-blue, impressed model numbers 2015 and 2020, impressed numerals and date codes (one beak chipped) (2)

£1,500 - 2,000

€1,800 - 2,400

221

A MEISSEN GROUP OF A PAIR OF FIELDFARES, LATE 19TH CENTURY

Modelled by August Ringler, naturalistically modelled and coloured, the birds perching on branches of a tree stump with berries and leaves, embellished with gilding, 32.5cm high, crossed swords mark in blue, incised model number F.116, impressed numeral and painter's numeral (some restoration to extremities)

£1,200 - 1,800

€1,500 - 2,200

Modelled by Ringler between 1863 and 1865; see S. & T. Bergmann, The Art of Meissen Figures (2010), no. 58.

222

A MEISSEN MODEL OF THE JAY AND SQUIRREL, LATE 19TH CENTURY

After the model by J.J. Kaendler, the jay perched on top of a leafy tree stump with a squirrel climbing below, the tree stump applied with insects, 39cm high, crossed swords mark in underglaze-blue, incised model number 1128 and impressed numeral (some restoration)

£1,000 - 1,500

€1,200 - 1,800

223

A PAIR OF MEISSEN MODELS OF MAGPIES, LATE 19TH CENTURY

After the 18th century models by J.J. Kaendler, each perched on a tree stump with its tail feathers upraised, naturalistically modelled and coloured, the tree-stumps and rocky bases embellished in enamels and gilding, 53cm high, crossed swords marks in underglaze-blue, incised model numbers 62s and 62b, impressed numerals (some restoration) (2)

£1,500 - 2,000

€1,800 - 2,400



220



221



222



223



224

224

A MEISSEN FIGURE OF LUTE PLAYER KAETHE HYAN, CIRCA 1912

Modelled by Erich Hösel, with yellow bows and pink roses in her hair, wearing a full white dress embellished with green bows and playing a lute, *25.5cm high*, crossed swords mark in underglaze-blue, 64. in iron-red, incised model number V143 and impressed 144 (minor restoration)

£1,000 - 1,500

€1,200 - 1,800

Modelled by Hösel in 1912; see S. & T. Bergmann, *The Art of Meissen Figures* (2010), no. 550.

Kaethe Hyan (1876-1958) was a cabaret singer in Berlin and married to the German author and screenwriter Hans Hyan (1868-1944).

225

TWO MEISSEN MODELS OF A COCKATOO AND A VULTURE, CIRCA 1904-1908

Both modelled by Paul Walther, the cockatoo in pale yellow and white perched upright on a stylised tree stump, the vulture in brown and grey seated on rockwork, *28.5cm high*, crossed swords marks in blue, various impressed numerals, incised model number Y.117 and painter's numeral 5 to cockatoo (minor restoration to beak and comb) (2)

£1,000 - 1,500

€1,200 - 1,800

Modelled by Walther in 1904 and 1908, see S. & T. Bergmann, *Meissener Künstler-Figuren* (2010), cat. nos. 786 and 804.

Paul Walther (1876-1933) attended the drawing school of the Meissen factory and became a modeller in 1906.



225

226

A MEISSEN WHITE FIGURE OF THE 'SEATED DIANA', CIRCA 1924-34

Modelled by Paul Scheurich, the seated nude figure of Diana removing a strap from her left shoulder, her quiver with arrows lying to her right on her discarded gown, 29.5cm high, crossed swords mark in underglaze-blue with one incised cancellation mark and impressed crossed swords mark and 'Weiß' to side, model number A1046 and impressed 141 to underside (minor restoration)

£1,000 - 1,500
€1,200 - 1,800

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.

'Seated Diana' was the third model based on classical mythology that Scheurich created for Meissen between 1919 and 1920. Before offering it to the factory, he displayed it at the exhibition of the Berlin Secession in 1920. The figure was then modelled by Meissen in 1921 and the first example sold in 1922. Overall 115 figures were offered for sale until the end of 1931. For a detailed discussion, see Johannes Rafael, Paul Scheurich 1883-1945: Porzellan für die Meissener Manufaktur (1995), p.56. Another example is illustrated in S. & T. Bergmann, The Art of Meissen Figures (2010), no. 1021.

227

A MEISSEN FIGURE OF THE BOWLS PLAYER, CIRCA 1943

Modelled by Walter Schott, wearing a green diaphanous robe tied at the waist with a beige ribbon, bending over to throw a golden ball, the circular base with gilt band and moulded with a gilt classical frieze, 37.5cm high, crossed swords mark in underglaze-blue with two incised cancellation marks to rear of base, incised model number Q.180, impressed numeral and inscription in black

£1,000 - 1,500
€1,200 - 1,800

The underside of the base is inscribed: "*Arbeitskamerad Walter Hutschenreiter zum 25 jährigen Arbeitsjubiläum gewidmet. Der Betriebsführer der Staatlichen Porzellanmanufaktur Meissen. Meissen, den 5.7.43.*"

Modelled by Walter Schott in 1897; see S. & T. Bergmann, The Art of Meissen Figures (2010), no. 281. Schott's bronze of the Bowls Player was highly praised at the Dresden Art Exhibition in 1897, where Meissen bought the rights to produce the subject in porcelain; see John Sandon, Meissen Porcelain (2010), p.90 (right).

END OF SALE



226



227

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marbella@bonhams.com

Portugal
Filipa Rebelo de Andrade
+351 91 921 4778
portugal@bonhams.com

Russia - Moscow
Anastasia Vinokurova
+7 964 562 3845
russia@bonhams.com

Russia - St Petersburg
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

MIDDLE EAST

Israel
Joslynn Halibard
+972 (0)54 553 5337
joslynn.halibard@bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California Central Valley
David Daniel
+1 (916) 364 1645

District of Columbia/ Mid-Atlantic
Martin Gammon
+1 (202) 333 1696

Southern California
Christine Eisenberg
+1 (949) 646 6560

Florida
+1 (305) 228 6600

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

Massachusetts Boston/New England
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
Thomaz Oscar Saavedra
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong •
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Japan
Akiko Tsuchida
Level 14 Hibiya Central Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
akiko@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@bonhams.com

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Cnr Williams Road
& Lechlade Avenue
South Yarra VIC 3141

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

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

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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	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 c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	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				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
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	MISCELLANEOUS	11	GOVERNING LAW
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

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

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank PLC from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2	The discretion referred to in paragraph 8.1:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <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	BOOKS MISSING TEXT OR ILLUSTRATIONS 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.
		12 MISCELLANEOUS	13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <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.		DATA PROTECTION – USE OF YOUR INFORMATION Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
		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.		APPENDIX 3 DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
		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.		LIST OF DEFINITIONS "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

"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."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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

Data protection – use of your information

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

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐

Sale title: Fine European Ceramics		Sale date: 18 June 2014	
Sale no. 21853		Sale venue: New Bond Street	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send you marketing material and news concerning Bonhams and partner organisations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>	

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ I will collect from Park Royal or bonded warehouse ☐ Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:
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* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/04/14

Bonhams



Bonhams

101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447
+44 (0) 20 7447 7400 fax

