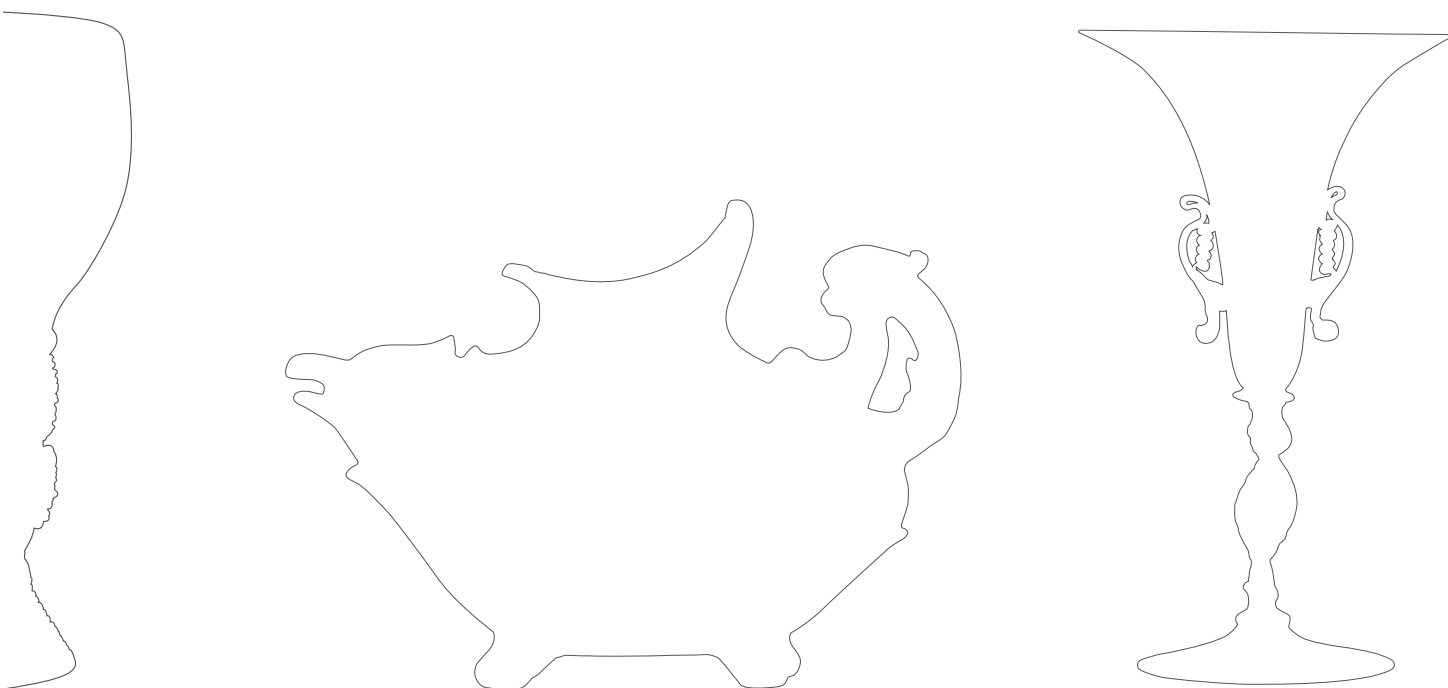


# **FINE EUROPEAN CERAMICS AND GLASS**

Including paperweights

Wednesday 26 November 2014



# **Bonhams**

**LONDON**



*Thus spake I to a potter on a day,  
Bidding his careless wheel a moment stay  
“Be pitiful, O potter, nor forget  
Potters and pots alike are made of clay”*

Omar Khayyam, 13th century Persian poet





# FINE EUROPEAN CERAMICS AND GLASS

## Including Paperweights

Wednesday 26 November 2014 at 1pm

101 New Bond Street, London

Lots 69 - 382

(Lots 1 - 68 comprise the Klaus Biemann Collection of fine German glass)

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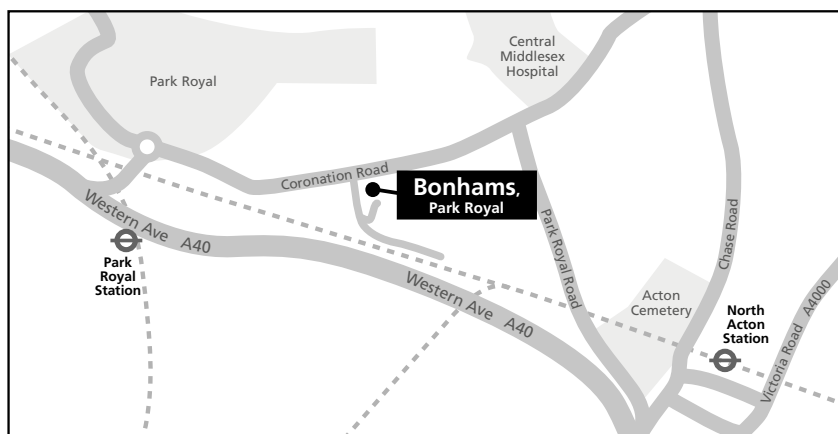
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INTRODUCING OUR NEW SPECIALISTS



James has a PhD in Archaeology and an MSc in Conservation. He joined Bonhams in 2014 as a cataloguer of British and European glass. With a largely scientific background, he previously focussed upon the compositional analysis of early Anglo-Saxon glass from England as part of a wider collaborative project with the British Ministry of Defence, the United States Forces and Suffolk County Council. He has worked extensively on the analysis of Mamluk Enamelled glass from the Near East and Seljuq ceramics from Kubadabad Palace in Turkey, and has been commissioned to undertake analysis of archaeological glass for a number of museums and institutions.

James has run courses in conservation and chemistry and has lectured widely at conferences throughout Britain and Europe, with recent publications including *Cross-Craft Interactions between Metal and Glass Working* (2012) and *Opaque Yellow Glass Production in the Early Mediaeval Period* (2014). He is an active member of the Glass Circle, the Association Internationale pour l'Histoire du Verre (AIHV), and the British Association for the History of Glass (AHG).



Sophie von der Goltz is an art historian with an MA dissertation and a publication on 16th century Venetian costume engravings. She subsequently shifted her focus into the field of ceramics and porcelain, for which she had discovered a passion early on during her undergraduate studies in Art history and Mathematics at the University of St Andrews. She now works as a junior specialist in the continental European Ceramics and Glass department at Bonhams.

Sophie is a committed member of both the Gesellschaft der Keramikfreunde in Germany and the French Porcelain Society in the UK and recently gave a lecture on 18th century porcelain cane handles at the symposium of the International Society of Cane Collectors.

***This glass reminds me not just of the lives of our predecessors but also of our own lives***

***The journey an object has made, since its production in the 18th century, can offer an interesting insight into the history of collecting***

**James:** My favourite glass item in this sale is lot 83, the 17th century Dutch or German passglas. The name for glasses of this type is derived from the German for the milled rings (passen) that act as measures. The trick was to drink precisely from one ring to the next in one go. Failing that, the drinker had to try again until they succeeded. Passglasen were probably made in vast quantities, but intact examples are rare as most were broken during use. Unlike the passglas, there are few drinking vessels from the 17th century that would not look out of place in a modern bar or pub. The simple and uncomplicated design of the passglas render it so tactile and give it a timeless appearance. This glass reminds me not just of the lives of our predecessors but also of aspects of our own lives – drinking games remain just as popular at parties and celebrations today as they were many centuries ago.

**Sophie:** With the wide variety of interesting and wonderful objects in our sale, choosing a favourite was quite a hard feat. A definite contender, however, would be this Meissen beaker, circa 1730 (lot 239). The kakiemon style with its simple colour palette and asymmetrical designs often appeals to me and the painting on this is very beautifully done. In spite of its small size, the beaker perfectly reflects a large part of the Meissen production of that time, which was greatly influenced by the shapes and decoration of Japanese originals.

Another reason I have chosen this lot is its wonderful provenance. It was part of the famous Baron Erich von Goldschmidt-Rothschild Collection in Berlin, which was sold in 1931, and subsequently made its way into a North-German private collection in 1978, where it has been until now. The journey an object has made, since its production in the 18th century, can offer an interesting insight into the history of collecting, as well as the individual tastes of the collectors themselves.



Lot 80 A FINE FAÇON DE VENISE FILIGRANA GOBLET



Lot 84 A FAÇON DE VENISE WINGED WINE GLASS



Lot 96 A FINE BOHEMIAN GOBLET





Lot 91 ONE OF FOUR GREEN TINTED ROEMERS



Lot 77 A VENETIAN OR FAÇON DE VENISE GOBLET



Lot 95 A FRENCH CLARET JUG



## GLASS

Lots 69 - 101



69

69

**A LARGE VENETIAN FOOTED BOWL, CIRCA 1500**

The deep bowl moulded to the lower part with fourteen spiralling ribs, the folded rim enclosing a translucent blue trail, set on a high ribbed spreading foot with an upturned folded footrim in translucent dark-blue, 30.7cm diam (tiny chip to footrim)

£3,000 - 5,000

€3,800 - 6,300

**Provenance:**

Sold at Christie's, 11 December 2000, lot 138  
The Chris Crabtree Collection

A very similar bowl is illustrated by Karel Hetteš, *Old Venetian Glass* (1960), pl. 11. Another similar bowl is illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp. 102-103, cat. 39. See also Hugh Tait, *The Golden Age of Venetian Glass* (1979), p. 58, cat. 63. Compare also to the bowls sold in these rooms, 30 November 2011, lot 37, and at Christie's, 11 December 2000, lot 140, and to the following lot in this sale.

70

**A LARGE VENETIAN FOOTED BOWL, CIRCA 1500**

The deep bowl moulded to the lower part with twelve radiating spiralling ribs, the folded rim enclosing a translucent blue trail, set on a high ribbed spreading foot with an upturned folded footrim in translucent dark-blue, 25cm diam

£2,500 - 3,500

€3,200 - 4,400

**Provenance:**

Sold in these rooms, Phillips, 16 May 2001, lot 1  
The Chris Crabtree Collection

Comparable examples are illustrated by Hugh Tait, *The Golden Age of Venetian Glass* (1979), p. 58, cat. 63, Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp. 102-103, cat. 39, and Karel Hetteš, *Old Venetian Glass* (1960), pl. 11. Other similar examples were sold in these rooms, 30 November 2011, lot 37, and at Christie's, 11 December 2000, lot 140. Compare also to the previous lot in this sale.

71

**A FAÇON DE VENISE FOOTED TAZZA, LATE 16TH OR EARLY 17TH CENTURY**

The broad shallow tray set on a spreading foot with a folded rim, 23.5cm diam

£2,500 - 4,000

€3,200 - 5,100

**Provenance:**

From a private collection, Berlin, 1984

A comparable tazza is illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp. 107-108, cat. 45. A similar tazza from The Buckingham Collection was sold at Christie's New York, 28 January 2010, lot 190, and another at Christie's London, 3 December 2013, lot 166.





70



71



72

72

**A FAÇON DE VENISE BEAKER, LATE 16TH OR EARLY 17TH CENTURY**

The cylindrical form with everted rim, the rounded base moulded with gadroons below an applied circumferential trail, set on an applied footring with pincer decoration, *12.6cm high*

£2,000 - 3,000

€2,500 - 3,800

**Provenance:**

The Krug Collection, sold at Sotheby's, 7 July 1981, lot 58

**Literature:**

Brigitte Klesse, *Glassammlung Helfried Krug*, vol. II (1973), pp. 112-113, cat. 485

Two very similar beakers with remains of enamel decoration and gilding on the moulded base and foot are in the Museo di Santa Giulia, Brescia, accession no. 172. Beakers of different form but with comparable moulded gadroons at the base are illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp. 165-166, cats. 146 and 147.

73

**A SMALL VENETIAN RIBBED BOWL, 16TH CENTURY**

The shallow bowl moulded on the lower part with fifteen ribs radiating from the raised centre, the slightly everted rim applied with a string trail in clear glass, set on an applied footring, *15.6cm diam*

£1,000 - 1,500

€1,300 - 1,900

A similar bowl, but slightly larger and with spiralling ribs, is illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp. 143-144, cat. 107.

74

**A FAÇON DE VENISE FOOTED DISH, CIRCA 1650**

The shallow bowl moulded with eight lobes and with a circumferential trail in translucent glass, the rim edged in translucent turquoise, set on a small raised foot, *16.1cm diam*

£800 - 1,200

€1,000 - 1,500

**Provenance:**

With William MacAdam Antique Glass, Edinburgh  
The Chris Crabtree Collection

A lobed wine or sweetmeat glass with a bowl of comparable shape to this dish, the rim also edged in translucent turquoise, was sold in these rooms, 1 May 2013, lot 125.



73



74



75

75

**A SAXON PEWTER-MOUNTED ENAMELLED FLASK AND COVER, DATED 1699**

The square form with canted corners, painted with a crowned coat of arms and the date 1699 on one side, the reverse with a blue-and-white flower, the sides with stylised floral motifs, the shoulder with a formal border in opaque white, the neck with a pewter mount and screwtop cover, 15cm high (2)

£1,200 - 1,500

€1,500 - 1,900

**Provenance:**

Sold at Sotheby's, 8 March 2001, lot 230

The Chris Crabtree Collection



76

76

**A SOUTH GERMAN FLASK, CIRCA 1700**

Of blue glass applied with opaque white trails, combed and 'marvered', the flattened ovoid form with a long slender neck with applied string rim, set on an applied footing, 19.8cm high (minor fritting or flaking to the white trailed glass at the rim)

£1,500 - 2,000

€1,900 - 2,500

77

**A RARE VENETIAN OR FAÇON DE VENISE GLASS GOBLET  
OR RELIQUARY AND COVER, LATE 16TH OR EARLY 17TH  
CENTURY**

Of plain cylindrical form rising from a trailed milled band, the hollow stem moulded with two lion masks flanking scroll motifs, between meres, on a shallow conical folded foot, the domed cover with a knopped finial, 30.4cm high (2)

**£16,000 - 18,000**

**€20,000 - 23,000**

**Provenance:**

Sold at Lempertz, Cologne, 26-29 April 1961, lot 486  
With Sylvie Lhermite-King

**Literature:**

Dieter Schaich and Erwin Baumgartner, *Reine Formsache* (2007), p. 154, cat. 190

The remarkable survival of glasses of this size has led to the assumption that they must have been used as reliquaries, where they were protected from breakage. Glasses with lion-mask stems such as this, first used in Venice in the 16th century, subsequently became common products of Venetian and façon de Venise glasshouses. An almost identical reliquary was sold in these rooms, 12 December 2012, lot 2A. Another is illustrated by Brigitte Klesse, *Glassammlung Helfried Krug*, vol. II (1973), pp. 104-105, cat. 475, and was sold at Sotheby's, 7 December 1981, The Krug Collection, lot 356. Glasses of different form but with almost identical stems are also discussed and illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp. 240-256, cats. 220-232 and also by Dwight Lanmon and David Whitehouse, *Glass in the Robert Lehman Collection* (1993), pp. 124-126, cat. 44. Other glasses with similar stems are illustrated by Hugh Tait, *The Golden Age of Venetian Glass* (1979), pp. 38-39, cats. 31 and 32. Comparable reliquaries are illustrated by Theuerkauff-Liederwald (1994), pp. 275-276, cat. 262 and pp. 320-322, cat. 312.





78

**A FINE VENETIAN LATTICINIO WINE GLASS,  
CIRCA 1540-60**

In *vetro a fili* and *a retorti*, the flared trumpet bowl with vertical ribs below two trailed bands, set on a flattened knob between clear mereses, over a high folded conical foot, 18.6cm high

£12,000 - 18,000

€15,000 - 23,000

A very similar wine glass excavated in Syria is in the Municipal Museum of The Hague, accession no. h 17.5, illustrated in the catalogue, Glas door de Eeuwen (1957), cat. 8, and also by Jet Pijzel-Dommisse and Titus Eliëns, *Glinsterend Glas* (2009), p. 68, cat. 88. See also the wine glass in the British Museum illustrated by Hugh Tait, *The Golden Age of Venetian Glass*, pp. 68-69, fig. 89. Another very similar wine glass was sold at Sotheby's, 12 September 2000, lot 226. A latticinio wine glass of comparable form, but with different *vetro a retorti* decoration, was sold in these rooms, 10 November 2004, lot 101. A 'Hall in Tirol' glass of similar form with moulded ribs, but without latticinio decoration, is illustrated by Rainer Rückert, *Die Glassammlung des Bayerischen Nationalmuseums München* (1982), p. 81, pl. 33, cat. 133.



79

**A SMALL VENETIAN OR FAÇON DE VENISE LATTICINO  
GOBLET, LATE 16TH CENTURY**

In *vetro a retorti*, the slender tapering waisted bowl with slightly everted rim and three graduating constrictions to the lower part, set on a domed and folded foot, 14.9cm high

£6,000 - 8,000  
€7,600 - 10,000

Goblets of very similar form and size are illustrated by Pieter van Eck and Henrica Zijlstra-Zweens, *Glass in the Rijksmuseum*, vol. I (1993), pp. 62-63, cats. 77 and 78. Another goblet of similarly small size was sold at Christie's London, 15 June 1994, lot 183. A goblet of similar form but much larger is in the James A. de Rothschild Collection at Waddesdon Manor. In their catalogue of the Rothschild Collection (1977), pp. 104-107 Robert Charleston and Michael Archer discuss many related examples and the question of whether all originally had covers. They reproduce a drawing of a vessel of related shape, without a cover, from the mid-16th century catalogue of the Colinet glassworks at Beauwelz, there described as 'Verres Coquilles'. Goblets of comparable form, but again much larger than that in the present lot, have been sold in these rooms, 11 December 2013, lot 62 and 17 December 2008, lot 407.





80

**A FINE FAÇON DE VENISE FILIGRANA GOBLET, LATE 16TH OR EARLY 17TH CENTURY**

Decorated in *vetro a retorti* with opaque white twists, the flared octagonal bowl with a pine-cone moulded globular base, set on a collar above a high conical spreading foot, 14.2cm high

£10,000 - 12,000

€13,000 - 15,000

**Provenance:**

Purchased in Munich, 1983

**Literature:**

Dieter Schaich and Erwin Baumgartner, *Reine Formsache* (2007), p. 119, cat. 134

This glass is similar in shape to Medieval beakers, which incorporated either prunts or a mould-blown pattern. Such decorations prevented the glass from slipping when handled with greasy hands during a meal, but here the effect is purely decorative as the diner would have held the glass by its foot. This glass is particularly unusual in that the bowl is octagonal, whereas glasses of this general type typically have bell bowls. Similar glasses are illustrated by Ada Polack, *Venetian Renaissance Glass: The Problems of Dating Vetro a Filigrana*, in *The Connoisseur*, No. 774 (1976), p. 275, by Hubert Vreeken, *Glas in het Amsterdams Historisch Museum* (1998), p. 112, cat. 57, and by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp. 231-232, cats. 201-203. Similar glasses are also in the collections of the Victoria and Albert Museum, accession no. 1814-1855, and the Corning Museum of Glass, accession nos. 50.3.3 and 79.3.458. A glass of this type is illustrated by Frides and Kitty Laméris, *Venetiaans en Façon de Venise Glas 1500-1700* (1991), pp. 74-75, cat. 46 and was recently sold in these rooms, 21 May 2014, The Overduin Collection, lot 2. Another was sold by Christie's London, 16 November 2010, lot 12. A further comparable example was excavated in Chester in 1884 when digging the foundations of the Grosvenor Museum, see *Historic Glass from North West England* (1979), p. 41, cat. D6.





81

81  
**A VENETIAN SPECKLED LATTIMO BEAKER AND COVER, LATE 17TH CENTURY**

In opaque white glass (*lattimo*), the fluted cup-shaped bowl with red, blue, turquoise and aventurine specks, set on a low conical foot, the matching cover similarly fluted and speckled, applied with an opaque white handle with pincer ornament, 11.8cm high (restored)

£1,500 - 2,000  
 €1,900 - 2,500

**Provenance:**

From a private collection, Stuttgart

Similarly speckled *lattimo* glass vessels are illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), pp. 83-84, cat. 24 and p. 378, cat. 408. See also the pair of *lattimo* 'roemers' illustrated by Hugh Tait, *The Golden Age of Venetian Glass* (1979), p. 123, cat. 207.



82

82  
**A VENETIAN FILIGRANA SPRINKLER, EARLY 17TH CENTURY**

In *vetro a retorti*, the ribbed conical form with waisted neck and everted rim, applied with a crimped collar in clear glass, with a slender s-scroll spout and an elaborate scroll handle with pincer ornament in clear glass, set on an applied trailed footring, 11.1cm high

£2,000 - 3,000  
 €2,500 - 3,800

**Provenance:**

Sold at Christie's, 8 February 1977, lot 233  
 From a private collection, Stuttgart

**Literature:**

Walter Spiegl, *Glas* (1979), p. 57, fig. 24

It is probable that vessels such as this were used to contain rosewater or essential oils. A similar example is the Kunstgewerbemuseum, Cologne, accession no. F 63 (see the catalogue, *Glas* (1963), p. 94, cat. 174) and others are illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), p. 402, cat. 436, and by Brigitte Klesse, *Glassammlung Helfried Krug*, vol. I (1965), pp. 136-137, cat. 87. Further vessels of comparable form are illustrated and discussed by Theuerkauff-Liederwald (1994), pp. 386-480, cats. 419-446, and illustrated by Hugh Tait, *The Golden Age of Venetian Glass* (1979), p. 83, cat. 128 and pp. 108-109, cat. 176.



83

**A GOOD PASSGLAS, DUTCH OR GERMAN,  
17TH CENTURY**

The tall slightly flared cylindrical form encircled at intervals with five evenly spaced milled rings, set on a tall hollow spreading foot with a broad folded rim, kick-in base, *31.5cm high* (inscribed inventory number *Gl 462* in black ink on the footrim)

**£3,000 - 5,000**

**€3,800 - 6,300**

**Provenance:**

From a European private collection

The name for glasses of this type is derived from the German for the milled rings (*passen*) that act as measures. The trick was to drink precisely from one ring to the next in one go. Failing that, the drinker had to try again until he succeeded. Passglassen were probably made in vast quantities, but intact examples are rare as most were broken during use. Very similar passglasen are illustrated by Pieter van Eck and Henrica Zijlstra-Zweens, *Glass in the Rijksmuseum*, vol. I (1993), p. 119, cat 163, and by Dieter Schaich and Erwin Baumgartner, *Reine Formsache* (2007), pp.108-109, cat. 120. Another similar passglas is in the Corning Museum of Glass, accession no. 55.3.59.

84

**A FAÇON DE VENISE WINGED WINE GLASS,  
17TH CENTURY**

The slender flared trumpet bowl applied with two winged handles with pincer ornament, set on a collar above a twisted and pincer stem, over a conical foot, *17.3cm high* (internal annealing crack by one handle)

£1,000 - 2,000

€1,300 - 2,500

**Provenance:**

The Bagnasco Collection, Lugano, sold at  
Christie's, 28 march 2000, lot 89  
The Chris Crabtree Collection

A wine glass of similar shape and comparable handles, but set on a hollow baluster stem, is illustrated by Hugh Tait, *The Golden Age of Venetian Glass* (1979), pp. 52-53, cat. 50. Glasses of different form but with similar handles are illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), p. 291, cats. 276 and 277. A glass with a stem of comparable form is in the Museum für Kunsthandwerk, Frankfurt, illustrated in the catalogue, *Glas* (1980), p. 74, cat. 140.





85

**A VENETIAN GILT DISH, LATE 16TH CENTURY**

The deep circular form with flared sides and wide everted rim with folded edge, over a hollow everted low foot, decorated on the underside of the rim with bands of scroll ornament and stylised leaves in cold gilding, 25.5cm diam (small blister chips to rim)

£1,500 - 2,000

€1,900 - 2,500

**Provenance:**

The Chris Crabtree Collection

Sold at Sotheby's, 8 March 2001, lot 215

Compare with the example illustrated in the catalogue, 'Verre de Venise', Musée Ariana Genève (1995), no. 10.





86

**A VENETIAN ENAMELLED AND GILT DISH,  
EARLY 16TH CENTURY**

The broad shallow tray with a wide flange and folded rim, the well moulded with ribs radiating from the raised centre, the rim decorated with a band of gilded scale pattern embellished with white, red and blue enamel dots, the centre decorated with a gilt rosette edged by a band of white enamel dots, on a low foot, *24.6cm diam*

£6,000 - 8,000  
€7,600 - 10,000

**Provenance:**  
From a private collection, Stuttgart

Very similar dishes are illustrated by Karel Hetteš, *Old Venetian Glass* (1960), pl. 11, and by Hugh Tait, *the Golden Age of Venetian Glass* (1979), p. 37, cat. 25. Another is in the Museum für Kunsthandwerk, Frankfurt, illustrated in the catalogue *Glas* (1980), p. 67, cat. 122. The gilt and enamelled scale pattern decoration on the present lot is paralleled by a number of other contemporary Venetian glass vessels; see for example the *tazza* and the goblet sold in these rooms, 21 May 2014, lots 3 and 35.



87

**A DUTCH DIAMOND-POINT ENGRAVED FAÇON DE VENISE WINE GLASS, POSSIBLY BY WILLEM MOOLEYSER, THIRD QUARTER 17TH CENTURY**

The round funnel bowl decorated with two ladies seated at a covered tea table toasting to each other with wine glasses, inscribed in calligraphic script *De Vrouctics Gesontheit* (The Health of Women), set on a hollow inverted baluster stem between mereses above a short plain section, over a conical folded foot, 16.8cm high

£6,000 - 8,000  
€7,600 - 10,000

The inscription and draftsmanship on this glass are characteristic of Willem Mooleyser's work. However, very little is known about him. Nine glasses bearing his signature or monogram are known, and many glasses like this one are attributed to him on stylistic grounds. With the exception of one dated 1663, they were all engraved by Mooleyser between 1685 and 1693. Glasses with very similar engraving and themes are illustrated by Ritsema van Eck (1995), pp. 68-69, cat. 36 and p. 73, cat. 41. Similarly shaped glasses with engraving in the manner of Mooleyser are illustrated by Frides and Kitty Laméris, *Venetiaans and Façon de Venise Glas 1500-1700* (1991), pp. 126-127, cat. 130, and by Brigitte Klesse and Hans Mayr, *European Glass from 1500-1800: The Ernesto Wolf Collection* (1987), cat. 163. Three further examples were sold by Sotheby's London, 14 November 1995, lots 57, 59 and 65. A comparable glass was also sold in these rooms, 21 May 2014, The Overduin Collection, lot 17. The glass in the present lot is particularly unusual in that it depicts two female subjects, whereas glasses such as this more typically depict men.



88

88

**A LOWLANDS OR LIÈGE ENGRAVED GOBLET, CIRCA 1685**

The round funnel bowl decorated with a classical boar hunting scene, above two ribbed flattened knops flanked by mereses, on a wide folded conical foot, 22.2cm high (crizzled and section of stem replaced)

£1,000 - 2,000

€1,300 - 2,500

**Provenance:**

The John Carson Collection, sold in these rooms, Phillips, 6 June 2001, lot 22

The Chris Crabtree Collection

This type of glass was made in Liège and the Low Countries and engraved to simulate rock crystal. It is also likely that this type was made in England, by John de la Cam for the Duke of Buckingham.



89

89

**A RUSSIAN ENGRAVED ROYAL GOBLET, CIRCA 1770-90**

The round funnel bowl with facets at the base, decorated with the double-headed Imperial eagle surmounted by a coronet and flanked by floral sprays, the cipher monogram EA II for Empress Catherine II (Yekaterina Alexeevna II) at its breast, set on an opaque-twist knopped and faceted stem incorporating six opaque white spiralling threads, over a domed foot, 20.2cm high

£1,000 - 1,500

€1,300 - 1,900

Catherine II (1729-1796), also known as Catherine the Great, was the longest ruling and one of the most influential female leaders of Russia. Her reign (1762-1796) is known as Russia's 'Golden Age'. A comparable goblet bearing the Imperial double-headed eagle and cipher of Empress Catherine II was sold at Fischer Auktions, Heilbronn, 8 November 2012, lot 480.



90

**A FINE RUBINGLAS BEAKER AND COVER WITH WHEEL-CUT DECORATION, EARLY 18TH CENTURY**

Of shouldered faceted form, the body decorated with a band of knotted ribbons from which is suspended stylised foliage and bunches of fruit including apples, grapes and pears, the flat mushroom cover similarly faceted and decorated with stylised fruit and foliage, *13.1cm high* (the base and lid inscribed with inventory numbers *G/ 464* in white ink, the lid also inscribed *VIII 352* in red ink) (2)

£5,000 - 7,000

€6,300 - 8,900

**Provenance:**

From a European private collection

A Rubinglas beaker decorated in a very similar manner with swags of stylised fruit is in the Corning Museum of Glass, accession no. 67.3.11. Another beaker decorated with fruit in a very similar style is in the Wittelsbach residence in Munich, accession no. 1214. A covered Rubinglas beaker with silver-gilt mounts decorated with comparable tied ribbons and bunches of grapes is in the British Museum, accession no. AF.3147 and another was sold at Christie's London, 15 June 1994, lot 192.





91

91

**FOUR INTERESTING GREEN TINTED ROEMERS, 17TH AND 18TH CENTURY**

Each with a cup-shaped bowl set on a cylindrical section applied with two rows of four raspberry prunts below and engrailed band, three of *Waldglas* (forest glass) over spun feet and kick-in bases, 12.6cm, 13cm and 13.8cm high, and one of lead glass over a conical foot with an applied trail and kick-in base, 15.7cm high (tiny chip to footrim) (4)

£1,200 - 1,500

€1,500 - 1,900

**Provenance:**

The two shorter roemers with Jeanette Hayhurst and the larger lead glass roemer sold at Sotheby's, 18 December 2001, lot 64 The Chris Crabtree Collection

A pair of comparable small Dutch or German green tinted roemers was sold in these rooms, 21 May 2014, The Overduin Collection, lot 28. Lead glass roemers are rare and this example may be of English manufacture intended for export.

92

**A SOUTH GERMAN SILVER-GILT MOUNTED RUBINGLAS SCENT FLASK, CIRCA 1700**

Of hexagonal form, the gently rounded shoulder decorated with two stylised floral sprays, the narrow neck mounted in silver-gilt with an embossed screwtop cover and inner stopper, 8.3cm high (minor chips and minor distortion to the silver cover) (3)

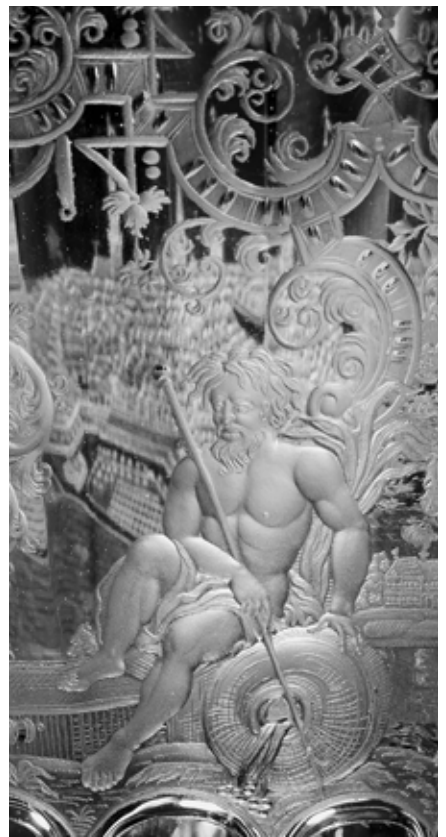
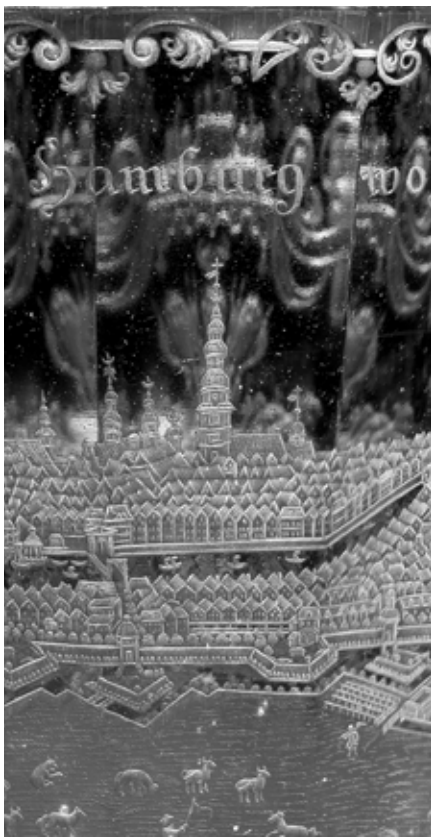
£1,000 - 1,200

€1,300 - 1,500

A comparable scent flask is illustrated by Brigitte Klesse and Hans Mayr, *European Glass from 1500-1800: The Ernesto Wolf Collection* (1987), cat. 140. Another is illustrated by Brigitte Klesse, *Glassammlung Helfried Krug*, vol. I (1965), pp. 242-243 and 255, cat. 254, and was sold at Sotheby's, 7 December 1981, The Krug Collection, lot 394. A Rubinglas apothecary set containing similar hexagonal scent flasks mounted in silver-gilt was sold in these rooms, 30 November 2011, lot 46.



92



93

**A FINE SILESIAN ENGRAVED GOBLET ATTRIBUTED TO CHRISTIAN GOTTFRIED SCHNEIDER, WARMBRUNN, CIRCA 1740**

In the rock crystal tradition, the faceted bowl finely engraved with a panoramic view of Hamburg, the city and its spires viewed from across fields with sheep grazing in the foreground, the port busy with shipping and represented on the reverse by two seated River Gods, probably representing the Elba and the Alster, flanking a *laub-und-bandelwerk* cartouche engraved with the arms of the city, further scrollwork as a border at the rim above the inscription *Es gehe Hamburg wohl* (Let Hamburg prosper), the base of the bowl with polished gadroons set on a six-sided faceted baluster stem between collars, the wide circular foot with an engraved border, 19.4cm high (one minute rim chip)

**£3,000 - 4,000**  
**€3,800 - 5,100**

A closely related goblet with a view of Berlin by Christian Gottfried Schneider was exhibited by Glasgalerie Michael Kovacek, Vienna 2007, illustrated in the catalogue, p. 32, no. 17. Another by Schneider with a view of Hamburg harbour is in the Klaus Biemann Collection, offered in the first part of the present sale, lot 33. See also lot 34 in this morning's sale.



94



94

**A LOBMEYR MINIATURE BOTTLE AND A PAIR OF MINIATURE SWEETMEAT GLASSES IN ROCK CRYSTAL STYLE, CIRCA 1870**

The bottle of compressed globular form with a long slender faceted neck with central collar and neck ring, decorated on one side with a coat of arms beneath a crown, the reverse with a nude female figure, probably Amphitrite, the sides with Cupids riding swans, all within strapwork cartouches surrounded by ornate formal scrollwork and diaper, on a similarly decorated scalloped raised foot, *10.9cm high*, the two sweetmeat glasses both with an ovoid bowl with a scroll handle at one end, decorated with continuous landscape scenes of various reclining figures and a Cupid playing a lyre, the base of the bowls with a crowned coat of arms flanked by elaborate scrollwork and diaper, set on faceted inverted baluster stems and shield-shaped flat feet further decorated with foliate scrollwork, *7.2cm high* (the base of each with JLLW monogram within a circle) (3)

**£1,000 - 1,300**

**€1,300 - 1,600**

**Provenance:**

The John Towse Collection

A miniature sweetmeat glass with almost identical engraving to one in the present lot is in the Corning Museum of Glass, accession no. 79.3.632.

95



95

**A FRENCH SILVER-GILT MOUNTED CLARET JUG, 19TH CENTURY**

The oviform body finely cut in the Empire style with a wide band of stylised swirling leaves alternately cut with diaper and polished, with a terraced shoulder, fluted neck and a fluted spreading stem, the foot with star-cut underside, the silver-gilt mount with anthemion border and hinged cover, the scroll handle with swan's head thumbpiece and a pharaoh's head terminal, *31.5cm high*, the mounts by A. Aucoc, Paris

**£1,000 - 1,500**

**€1,300 - 1,900**

**Provenance:**

Sold at Christie's, 19 June 1984, lot 199  
The John Towse Collection

**Literature:**

Fernando Montes de Oca, *L'Age d'or du Verre en France 1800-1830* (2001), p. 307, cat. 404

Aucoc was one of the most celebrated European goldsmiths and jewellers of the 19th century. Founded in 1821 at 6 Rue de la Paix in Paris, the firm was already producing silver during the reign of Charles X of France (1757-1836). The hallmark on the mounts is that of André Aucoc (1856-1911), who succeeded his father Louis Aucoc as head of the business in 1887 and continued to produce high quality silver and silver-gilt in 18th century style.



96

96

**A FINE BOHEMIAN ENAMELLED AND GILT GOBLET AND COVER, LATE 19TH CENTURY**

In translucent turquoise glass, the cup-shaped bowl with a row of applied and gilt prunts at the base, finely painted with a band of colourful exotic flowers and scrolling foliage, between a variety of formal borders in the Renaissance style, set on a knopped stem applied with four large prunts at the shoulder and four smaller prunts at the centre, on a broad flared foot further decorated with exotic flowers and formal bands, the matching domed cover similarly decorated, 38.5cm high (2)

£1,500 - 2,000  
€1,900 - 2,500

A very similar goblet and cover is illustrated by Gary Baldwin, Moser Artistic Glass: Edition Two (1997), pl. 12, and was sold at James D. Julia Inc., 19 June 2013, lot 1123.



97

97

**A BOHEMIAN PALE-RUBY STAINED GOBLET AND COVER ATTRIBUTED TO FRANZ HANSEL, CIRCA 1840-50**

The cup-shaped bowl with an octagonal flanged base, the chamfered rectangular panel finely engraved with a lady in sporting dress seated side-saddle on a prancing horse, her attendant struggling to control it, the reverse with a small viewing lens, set on a hollow octagonal faceted stem with pillar fluting at the footrim, the underside cut with hobnail diaper, the matching faceted cover with spire finial, the interior of the bowl, cover and hollow stem all stained in pale-ruby, 29.6cm high (very minor chips) (2)

£800 - 1,200  
€1,000 - 1,500

A comparable pale-ruby stained goblet and cover attributed to Franz Hansel was sold in these rooms, Masterpieces of Bohemian Glass, 11 December 2013, lot 53.





98

**A FINE BOHEMIAN RUBY-STAINED GOBLET AND COVER  
ATTRIBUTED TO CARL PFOHL, STEINSCHÖNAU,  
CIRCA 1850-60**

With a slender campana shaped bowl, the engraved panel finely carved with a mare and foal, the younger horse startled by a dog, the landscape vignette flanked by a tree and a rustic cottage, the reverse with a panel of seven printies, on a tall 'candlestick' stem and deep petal-cut foot, the spire cover engraved with a band of rococo scrollwork and with a milled rim, 57cm high, together with a fitted travelling case (2)

£2,000 - 3,000

€2,500 - 3,800

**Provenance:**

Robert Bertram, and by descent to his granddaughter Olive B. C. Casey

A gift to her nephew Edward C. Casey, Bournemouth 1953

A closely related goblet attributed to Karl Phohl was sold in these rooms, Masterpieces of Bohemian Glass, 11 December 2013, lot 41.

99

**A PAIR OF BOHEMIAN ENGRAVED PART AMBER-STAINED GOBLETS, CIRCA 1850-70**

Both with an eight sided bucket-shaped bowl with an amber-stained rectangular panel, one engraved with three hunters shooting at deer, the other with horsemen and hounds surrounding a boar, set on octagonal faceted stems, the feet cut with eight bosses and star-cut bases, 17.5cm high (chip and minor scratch to rim of one goblet) (2)

£1,500 - 2,000

€1,900 - 2,500

A comparable pair of goblets and covers, probably by August Böhm, was sold in these rooms, Masterpieces of Bohemian Glass, 11 December 2013, lot 24. Another of similar form also on a foot cut with eight bosses was sold in these rooms, 4 June 2008, lot 407.



99

100

**A PAIR OF BOHEMIAN ENGRAVED GLASS BEAKERS, CIRCA 1850-70**

Both overlaid in deep ruby, the cylindrical forms cut with a series of slender oval windows forming pillar flutes and a small lens to the reverse inscribed with the initials *DR*, both decorated with a large panel depicting landscape scenes, one of a hunter with his dog standing by a signpost holding his gun, the other of a hunter seated with a dead rabbit, his dog at his feet, set on octagonal faceted feet, 15.8cm high (tiny shallow chips to rim of one) (2)

£1,200 - 1,500

€1,500 - 1,900



100



101 \*

**AN IMPORTANT ENGRAVED GOBLET AND COVER BY KARL PIETSCH, STEINSCHÖNAU, CIRCA 1870-80**

In colourless glass with *tiefschnitt* decoration, the chalice-like bowl engraved with a continuous scene of children and woodland animals, the five young figures in medieval dress, one child startled by a running deer, two others watching with excitement, another child smoking a pipe while his companion carves a joint of meat, a rabbit and its young concealed amongst the undergrowth beside a tree trunk, signed *C Pietsch*, the separate stem mounted with thin silver collars, designed so that the bowl can revolve, the spreading foot and the spire cover variously cut with flutes and engraved with borders of oak leaves and acorns, 64.5cm high

£5,000 - 8,000

€6,300 - 10,000

Karl Pietsch (1828-1883) continued the Bohemian traditions of fine glass engraving, initially in Meistersdorf and subsequently in Steinschönau where he was trained by Franz Zahn and at the Pelikan workshop. From his own glass-engraving workshop in Steinschönau, Pietsch supplied the Vienna retailers J & L Lobmeyr with specially-commissioned pieces of exhibition-quality engraving, including presentation works designed by August Eisenmenger. A fine covered goblet with related children figures engraved by Karl Pietsch was exhibited at Glassgallery Michael Kovacek, *Glass of Four Centuries* (1985), pp.322-323, cat. no. 206.





Lot 106 **A VERY RARE URBINO MAIOLICA FIGURE**



Lot 125 **FIVE NAPLES BISCUIT FIGURES**



Lot 103 **AN ITALIAN MAIOLICA TAZZA**



Lot 129 **A NAPLES MILK JUG AND COVER**



Lot 113 **A NUREMBERG FAIENCE TEAPOT**



## **FAIENCE AND ITALIAN PORCELAIN**

Lots 102 - 130



102

**A GUBBIO DISH, CIRCA 1530-40**

Decorated in the workshop of Maestro Giorgio Andreoli in blue, green, red and Gubbio lustre with Saint John the Baptist as a young boy, the rim with a wide border with moulded stylised fruit and scrolling foliage, 24.7cm diam.

**£8,000 - 10,000**

**€10,000 - 13,000**

Moulded lustre dishes, such as this one, became an important part of the production of Maestro Giorgio's workshop starting in the 1530s. Pieces were pressed over moulds to achieve shaped dishes influenced by embossed metalwork. There are several known dated examples, all from the early 1530s, but production seems to have continued into the 1540s. For a full discussion and several examples, see D. Thornton and T. Wilson, *Italian Renaissance Ceramics* (2009), pp.531-537.

A similar example is in the collection of the British Museum, London (Thornton and Wilson (2009), no.332), depicting the same central motif and a very similar moulded border.





103

**AN ITALIAN MAIOLICA TAZZA, CIRCA 1540**

Probably Deruta, painted with a profile bust of a woman against a shaded blue background, titled on the left side 'GOSTANZA', within blue-dash and red and yellow-striped bands, the rim edged in yellow, the reverse of the rim with a band of blue crosses, 22.5cm diam., G in blue (restoration to edge of rim, minor retouching)

£8,000 - 10,000

€10,000 - 13,000



104

104

**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)

£1,200 - 1,800

€1,500 - 2,300

**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.

105

**A VENICE MAIOLICA WET DRUG JAR, DATED 1619**

Painted in dark blue with white highlights on a pale blue ground with the drug label 'SY.DE.ARTEMISIA' below the Lion of St. Mark, within a wreath of fruit against scrolling foliage, the strap handle striped, dated above the rim, 23.5cm high (restored)

£1,000 - 1,500

€1,300 - 1,900

The label refers to a syrup of mugwort (*Artemisia vulgaris*).



105



**A VERY RARE URBINO MAIOLICA FIGURE, CIRCA 1570-80**

Probably Patanazzi workshop, the bearded figure holding a flask in his left hand and a beaker in the right, wearing a blue hat with feathers, a green-lined ochre cloak, an ochre and blue doublet and tunic and yellow shoes, on a shaped green base with a bowl to his right, 26.5cm high (some restoration)

£25,000 - 30,000

€32,000 - 38,000

A large Urbino maiolica inkstand in the form of a similarly costumed young man seated at an organ, attributed to the Fontana workshop, is in the Victoria & Albert Museum (B. Rackham/J.V.G. Mallet, *Catalogue of Italian Maiolica* (1977), no. 952). An even larger (47.5cm) Urbino figure of Venus, dated 1635, in the V & A is attributed to the Patanazzi workshop (inv. no. C.78-2013). That figure also has a small urn and a catalogue entry (<http://collections.vam.ac.uk/item/O1261862/figure-patanazzi-workshop/>) notes that, although primarily decorative, the figure may also have been occasionally used as an inkwell.

This lot is sold with a Thermoluminescence Analysis Report (N114j51), dated 18 September 2014, by Oxford Authentication Ltd stating that the estimated date of last firing is between 300 and 600 years ago.





107

107

**A LODI FAIENCE PLATE, CIRCA 1770**

Painted in Oriental style with a bird perched on flowering branches issuing from fences and stylised rockwork within concentric circles, the rim with a red-ground band reserved with flowers flanked by foliate scrolls, 21.2cm diam., 'Lodi' and monogram in blue

£1,000 - 1,500

€1,300 - 1,900

108

**A CASTELLI MAIOLICA SMALL PLATE, MID 18TH CENTURY**

Painted with elegant figures in a landscape with distant hills, blue-edged rim, 17cm diam.

£1,000 - 1,500

€1,300 - 1,900



108

109

**AN UNUSUAL PAIR OF EUROPEAN FAIENCE CHINOISERIE GROUPS, LATE 18TH CENTURY**

Possibly Northern Italian, each modelled with three chinoiserie figures and a stork and cockerel, respectively, around a palm tree, their costumes vividly patterned and coloured, on grassy bases, 32cm high (some damage and old repairs) (2)

£4,000 - 6,000

€5,100 - 7,600





**A VERY LARGE FRECHEN STONEWARE BELLARMINE  
(BARTMANNSKRUG), DATED 1607**

Applied with a bearded mask below the rim, flanked by two smaller bearded masks, above an oval medallion, dated 1607, with the quartered arms of Jülich-Kleve-Berg-Mark-Ravensberg and Moers, and others, flanked by rampant lions and long-bearded masks above oval medallions, dated 1606, with the arms of Jülich-Kleve-Berg, the handle flanked by two ribbons inscribed '*DRINCK VND EST GODES NIT VERGEST*', the loop handle with a rope-twist pattern along the centre and a bearded mask terminal, 39cm high (minor restoration)

**£10,000 - 15,000**

**€13,000 - 19,000**

A similar, slightly smaller, bellarmine in the British Museum is illustrated by D. Gaimster, *German Stoneware 1200-1900* (1997), no. 57; another in the Kustgewerbemuseum Cologne, is illustrated by G. Reiniking von Bock, *Steinzeug* (1986), no. 327; another was sold in these Rooms, 12 May 2004, lot 200; and another, originally in the collection of Lady Charlotte Schreiber, was sold by Sotheby's.







111

111

**A DUTCH DELFT ARMORIAL CHARGER, CIRCA 1760**

Painted in green, blue, yellow, and iron-red with the arms of Webster of Battle Abbey, the brown-edged rim with a blue-painted border of flower-baskets flanked by foliate scrolls, alternating with trellis panels, 44cm diam., D/12 in blue (typical minor losses to rim)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

The Property of the Battle Abbey Settled Estates, sold by Christie's London, 14 April 1980, lot 260

112

**A BERLIN FAIENCE FIGURE OF A SEATED ORIENTAL, EARLY 18TH CENTURY**

Wolbeer's factory, wearing a pointed hat and with the left hand raised, painted in blue, the hat and front of the costume with a dense flower pattern, 23.5cm high

£1,000 - 1,500

€1,300 - 1,900

Two similar figures are illustrated by Otto von Falke, *Altberliner Fayencen* (1923), pl. 15b.



112





113

113

**A NUREMBERG FAIENCE OCTAGONAL TEAPOT AND COVER, CIRCA 1740**

Painted in blue with alternating panels of birds and flowers between formal borders, the handle and bird spout embellished in blue, the cover with foliate panels, 13.5cm high (handle restuck) (2)

£500 - 700

€630 - 890

114

**A BAYREUTH FAIENCE MODEL OF AN OBELISK, CIRCA 1740**

One a flared foot, moulded with shells at the base, painted in blue with fruit and foliate scrollwork, 41cm high (minor restoration)

£1,000 - 1,500

€1,300 - 1,900



114

### A LARGE AND RARE DUTCH DELFT GARDEN URN MADE FOR KING WILLIAM III, CIRCA 1694-1700

Most likely made at *De Grieksche A* factory, of Baroque shape with two scroll handles, decorated with a crowned escutcheon enclosing the monogram of King-Stadholder William III surrounded by a formal border and drapery supported by caryatides and flanked by large cornucopia of flowering vines and fruit, the reverse with the same decoration, the lower part of the vase with a wide rim of formal Baroque strapwork after Daniel Marot, on a later circular foot, 52cm high (neck of the foot and foot replaced, some crazing and restored haircrack)

£6,000 - 8,000

€7,600 - 10,000



Garden Urn, Delft, AK-mark for Adrianus Kocks, De Grieksche A, circa 1695 (Apeldoorn, National Museum Het Loo)

There are three complete garden urns of a similar size and with Royal cypher known, one in Erddig near Wrexham (now National Trust), two in Schloss Favorite and one in the Dutch Royal Collection at Het Loo. In addition to this top segment there is one more which can be constructed from shards, and another amount of shards that cannot be reconstructed.

These Royal garden urns are discussed and illustrated by A.M.L.E. Erkelens '*Delfts Porcelijn' van koningin Mary II*. The author notes that Mary, daughter of James II, married her cousin, William III, Prince of Orange in 1677 at the age of 15. She set up house with her husband in the Dutch Republic and Mary developed a deep love for her adopted country and its products. Their Royal Residence of Het Loo in Holland was entirely built by William and Mary. Mary's apartments reflected her taste for flower decorations and ceramics. An inventory was made of its contents in 1713. The interiors were decorated by Daniel Marot (1661-1752) who had come to the Netherlands in 1686 as a Huguenot, bringing with him a distinctly French taste. The written inventories and also the excavated shards found at both Het Loo and Hampton Court, the Royal Residence of the couple from 1689, show how deep the taste for Dutch Delftware influenced the interior decoration at Het Loo and Hampton Court.

A number of Delft shards excavated at Het Loo belong to large, open-topped urn-shaped pots. They were found in the Queen's gardens, in the lower garden and at the front of the palace opposite the wing, where in the 17th century the Orangery was located. The places, where the shards were found, are a strong indication of their use as garden urns for exotic plants which had to be brought inside in the winter on account of the climate. These plants formed a separate and important part of the gardens. This urn is lacking the cypher for Queen Mary, and it can therefore be asserted that it was made after her death in 1694. According to the 1713 inventory of Het Loo, all 167 plants and trees were kept *in backen* or in containers.

One of the most important Dutch Delft workshops was that of the *Grieksche A*. It was founded in 1658 by Wouter van Eenhoorn, and passed onto his son Samuel on the occasion of his marriage in 1678. Samuel van Eenhoorn died in 1686 and his widow sold the factory on his death to his brother-in-law Adriaen Kocks, who died in 1701. Various of the above named large urns with Royal Cyphers and Arms are marked AK. There are similar vases in the Swedish Royal Collection marked AK and in Chatsworth House there is a garden urn marked AK bearing the arms of William Cavendish. It can therefore be assumed that also this garden urn would have been marked AK on the original foot which is now missing.

There has long been a discussion, whether the idea of faience garden urns originates in France or England, and it is certain that with the arrival of Daniel Marot at the Dutch Court the influence of the French formal interior and gardens is brought to a flourish. A recent publication by Camille Leprince, *La faience baroque française et ses jardins de Le Nôtre* addresses this issue in detail (p. 88-95). Le Prince also shows that the Dutch were by no means the only ones producing these large-scale ornamental garden urns, namely the Nevers faience production shows a large amount of urns made with a similar purpose for the French court.



Design for garden urns by Daniel Marot (detail)



**A RARE VEZZI TEAPOT, CIRCA 1720-27**

Modelled with six panels including moulded cartouches each with a large chinoiserie figure, all in various pursuits, the spout and handle with similar moulded figures, the moulded areas, cartouches and shoulders of the pot picked out in blue, green and iron red enamel colours, *16cm high*, 'Ve a' in red enamel to the base (chip to spout and tiny chips to rim)

**£25,000 - 35,000**

**€32,000 - 44,000**

This model occurs relatively frequently at Vezzi, albeit with variations: there are differences in the moulded chinoiserie panels and in the colour and style of the painted decoration. Some of the teapots, including the present one, have each panel moulded with a chinoiserie scene. Others, such as the one illustrated by Luca Melegati (*Giovanni Vezzi e le sue porcellane* (1998), no 13), have some panels left empty for polychrome decoration, and some, such as the teapot in the Museo Correale di Sorrento (L. Buccicino-Grimaldi (ed.), *Le Porcellane Europee nel museo correale in Sorrento* (1978), pl. XLVIII), were not made with moulded panels at all, but simply with empty cartouches for decoration. All of the teapots appear to have the same Baroque spout and handle, although the moulded chinoiserie figures differ.

The present teapot has a uniquely high cylindrical neck, whereas most other examples of this model have a more concave, moulded short neck. There is a teapot with a related but shorter cylindrical neck in the Lokar collection, (Andreina d'Agliano (ed.), *Italian porcelain in the Lokar collection* (2013), no. 10, p. 34-35). It has a simpler handle and is decorated with alternating moulded and unmoulded panels painted in iron red with elaborate strapwork and the chinoiserie figures are picked out in polychrome colours. All the recorded teapots have widely varying covers so it is uncertain how the cover to the present lot would have looked.

The inspiration for this shape is most likely to be found in Chinese Yixing stoneware. Rare pieces of red Chinese stoneware made their way to Europe through the East India Company and they served as models for faithful copies in Böttger stoneware in the 1710s. Andreina d'Agliano (op.cit., p.34) mentions one such Chinese example with similar moulded panels in the collection of the Victoria and Albert Museum (C.27-1947). Although this teapot is dateable to the late 17th or early 18th century, the origin of these hexagonal Yixing shapes goes back to the Wanli reign (Late Ming Dynasty). For a related example of this period found at grave sites see Xu Huping (ed.), *Appreciation of Zisha Teapots* (2004), no. 4. Vezzi used Yixing stoneware as a model for another hexagonal teapot with moulded panels and an anthropomorphic handle. An example of this shape is in the Museo Correr.

For comparable Vezzi teapots in addition to the ones mentioned above, see L. Melegati, op.cit., nos. 12 and 14; another polychrome example from the Cité de la Céramique, Sèvres, is illustrated by A. Mottola Molino, *L'Arte della Porcellana in Italia*, vol. I (1976), no. 19. There is also a teapot of the same shape in the Metropolitan Museum in New York, which has very similar scroll-and strapwork on the shoulder.













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117

**AN ITALIAN PORCELAIN GROUP OF ANDROMEDA, POSSIBLY COZZI, CIRCA 1765-70**

The nude figure of Andromeda seated on rockwork with puce draperies and cringing away from the bared teeth of the sea monster to her right, her foot chained and her left arm outstretched, 15.5cm high (minor losses)

£3,500 - 5,000

€4,400 - 6,300

Another example of this rare model, attributed to Cozzi, is in the Museum für Kunst und Gewerbe in Hamburg, illustrated by Johanna Lessmann, *Porzellan - Glanzstücke der Sammlung des Museums für Kunst und Gewerbe Hamburg* (2006), p.129. A white version was exhibited by Winifred Williams, *Eighteenth Century European White Porcelain* exhibition (1975), catalogue no. 39, where it is attributed to Venice. Another example of this group with later colouring and attributed to the Doccia factory is from the Hans Syz Collection in the Gardiner Museum, Toronto.



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**A COZZI TEABOWL AND SAUCER, CIRCA 1770**

Decorated in *Paesi chinesi* or with Chinese landscapes in underglaze-blue and iron-red picked out in gilding, the rims gilt, anchor mark in iron-red and incised marks (2)

£2,000 - 3,000

€2,500 - 3,800

Another teabowl and saucer from the same service was sold at Sotheby's Milan, *La Collezione Questa*, 21 March 2005, lot 248.

119

**A PAIR OF COZZI ARMORIAL TEABOWLS AND SAUCERS, CIRCA 1770**

Each painted with an armorial and scattered flower sprigs and leaves, gilt dentil borders to the rims, anchor marks in red, incised marks (4)

£3,000 - 5,000

€3,800 - 6,300



119

120

**A RARE COZZI JUG, CIRCA 1765-1770**

Modelled in rococo taste, standing on four stylised swaying leaf-shaped feet, the spout shaped as a fantastical bird's head, the handle formed of combined scrolls, the shaped opening at the top also formed of rocaille swags, the sides with rococo cartouches, 14.5cm high (tiny chip to shaped opening)

**£3,000 - 4,000**

**€3,800 - 5,100**

A similar jug in the Barozzi Collection is illustrated by N. Barbantini, *Le Porcellane di Venezia e delle Nove* (1936), pl. XXII, no. 70. Another polychrome example of the same shape (then in the collection of Lord Phillimore) is illustrated by A. Lane, *Italian Porcelain* (1954), pl. 19a.

A jug of the same shape is also illustrated in G. Morazzoni and S. Levy, *Le Porcellane Italiane* (1960), vol. I, pl. 35b, and A. Mottola Molino, *L'Arte della Porcellana in Italia* (1976), vol. I, pl. 108.

A related coffee pot is in the collection of Giovanni Lokar (Andreina d'Agliano et al., *Porcellane Italiane dalla collezione Lokar* (2013), no. 26). A similar jug from the Questa collection was sold at Sotheby's Milan, 21 March 2005, lot 223, and another in the sale of Giampaolo Lukacs, Sotheby's Milan, 18 April 2007, lot 267.

The precise function of this jug is not known, though it is more likely that it was used to serve a cold liquid and not to serve as a bough pot, as has sometimes been suggested.



120



121

121

**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*, *Lazzeretto 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)

£800 - 1,200

€1,000 - 1,500

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

122

**A WHITE VINOVO GROUP OF PASTORAL  
LOVERS, CIRCA 1775**

The lady seated on rockwork by a tree stump holding a posy and a basket containing doves on her lap, her companion leaning over holding another bird in his left hand, on an oval rocky base, 19.5cm high, incised marks (repairs and small chips)

£1,000 - 1,500

€1,300 - 1,900



122





123

123

**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)

£700 - 900  
€890 - 1,100

124

**FOUR DOCCIA PORCELAIN SPOONS, SECOND HALF 18TH CENTURY**

Each moulded with a mask at the tip of the handle, three painted with coloured flower sprigs, one with a gilt flower sprig, *12.8cm to 13.3cm long* (4)

£1,000 - 1,500  
€1,300 - 1,900



124



125

125

**FIVE NAPLES BISCUIT PORCELAIN FIGURES, CIRCA 1790-1800**

Depicting four standing men, one holding a basket of fruit, and a lady, 16cm-17.5cm high, one with crowned N mark in blue (one figure restored, minor damage) (5)

£1,500 - 2,000

€1,900 - 2,500

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

126

**A NAPLES, DEL VECCHIO, CREAMWARE CUP AND SAUCER, EARLY 19TH CENTURY**

Each painted with a gilt-edged rectangular coloured scene depicting dancing figures, reserved against a ground of grotesques and foliate scrollwork in shades of grey, the rims edged in gilding and iron-red, the saucer inscribed 'Fabrica de Fratelli del Vec/ chio Napoli' in red, the cup inscribed F./ D. V/ N. in red (2)

£1,000 - 1,500

€1,300 - 1,900



126





127

**A SET OF TWO NAPLES, POULARD PRAD, GOLD-GROUND TOPOGRAPHICAL CUPS AND SAUCERS, CIRCA 1815-1820**

Each painted with a named view of Naples or surroundings, titled in gilding on the reverse or underside of the foot and a band of gilt scrolling foliage, the cups with a band of gilt false gadroons, the handles with bird's head terminals, the interiors, feet and handles gilt (4)

£5,000 - 7,000

€6,300 - 8,900

The scenes depicted are as follows:

Saucers:

- a) R.al Casino della Favorita
- b) R.al Palazzo di Portici

Cups:

- a) Villa Reale
- b) Castello di Bigliena



128



128

**A NAPLES, REAL FABBRICA FERDINANDEA, PIERCED BASKET, CIRCA 1785**

Painted with a named view of '*Veduta del Tempio di Venere/ presso il Golfo di Baja*', titled in red on the reverse, within gilt oval line and foliate borders, the pierced, moulded rim interspersed on both sides with canted gilt panels painted with a flower, gilt-edged rim, 12.4cm across, RFF monogram below a crown in red

£1,500 - 2,000

€1,900 - 2,500

A similar basket is illustrated as part of a cased solitaire by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1987), no. 327.

129



129

**A NAPLES, REAL FABBRICA FERDINANDEA, MILK JUG AND COVER, CIRCA 1785**

Painted with an oval panel depicting a named view of '*Veduta del Quartiere de Soldati, in Pompej*', titled in red inside the rim, within gilt line and foliate bands, the sides with a gilt flower sprig, gilt foliate borders to the rims, the rope-twist handle and the fruit finial embellished in gilding, 9.8cm high, RFF monogram below a crown in red

£2,000 - 3,000

€2,500 - 3,800

See footnote to previous lot.

**A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA CUPS AND SAUCERS, 1783-1788**

Each cup decorated with a seated Pompeian figure, the saucers both with ladies holding swans, MUS.ERCOL. in red script, cups and saucers both with gilt foliate edges, the elaborately moulded handle picked out in gilding, RFF monogram below a crown in red (minor wear to gilding, minor retouching to gilding) ((4))

£5,000 - 7,000

€6,300 - 8,900

Painted most likely by Giacomo Milani or Antonio Cioffi, due to its likeness in subject and execution to pieces from the 'Servizio Ercolano', of which Milani and Cioffi were the main painters. The decoration of the service and on these cups was based on the newly discovered Triclinium of the Villa Cicerone in Herculaneum. Most of the sources were derived from the highly influential publications of the findings of the excavations by the Royal Court under the title 'Le Antichità di Ercolano esposte', as published between 1757-1798.

The decoration of this cup is very finely painted and directly rivals the Vienna porcelain produced under Conrad von Sargenthal. The fashion for Viennese neo-classical porcelain came to Naples through the consort of the King of Naples, Ferdinando IV, Maria Carolina of Austria, daughter of Maria Theresa of Austria. The white and even paste of the Vienna factory was hard to achieve in Naples, and the factory decided to use a tin-glaze, or 'smalto allo stagno' to cover up impurities, a method used at the Doccia factory as well. Tin glaze was used at the factory between 1783 and discontinued in 1788. For further reading on the collection of Viennese porcelain of the period of Conrad von Sargenthal see Luisa Ambrosio, *Museo Capodimonte* (2006), p.167-197.

A similar cup and saucer with a topographical scene was sold in these rooms, Collezione Procida Mirabelli di Lauro, 6 July 2010, lot 65.



Lot 146 A MEISSEN CHINOISERIE COFFEE POT



Lot 141 A MEISSEN FIGURE OF HARLEQUIN AND BIRD



Lot 147 A MEISSEN SILVER-GILT-MOUNTED TEAPOT





Lot 139 A MEISSEN CHINOISERIE BEAKER



Lot 154 A MEISSEN FIGURE OF A BOY



***“AUS DEUTSCHEM PRIVATBESITZ”***  
**A GERMAN PRIVATE COLLECTION**  
**OF PORCELAIN, PART II**

Lots 131 - 164





131

131

**A MEISSEN HAUSMALER OCTAGONAL SUGAR BOX AND COVER, CIRCA 1720-25**

Decorated in Augsburg in the Seuter workshop in gilding with chinoiserie scenes alternating with birds on branches between gilt rims, the cover with two small chinoiserie vignettes enclosed by solid and scrollwork borders, 11cm long; 8cm high (very minor wear) (2)

£4,000 - 6,000

€5,100 - 7,600

**Provenance:**

Mr and Mrs H.G. Terwilliger Collection (according to collectors' label)

**Literature:**

U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan*, exhibition catalogue (1997), no. 155 (part)

**Exhibited:**

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



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

Decorated in Augsburg in the Seuter workshop in gilding, of hexagonal form with alternating panels of birds and chinoiserie figures on strapwork pediments, the cover with a wide band of gilding and a bird on a branch, 10cm high, lustre marks to base (minor rubbing to gilding, small chip to cover) (2)

£5,000 - 7,000

€6,300 - 8,900

**Literature:**

U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan*, exhibition catalogue (1997), no. 155 (part)

**Exhibited:**

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



133

**A MEISSEN HAUSMALER SILVER-GILT MOUNTED MILK JUG AND COVER, CIRCA 1725**

Decorated in Augsburg in the Seuter workshop in gilding, each side with a European landscape scene including figures on a strap- and foliate scrollwork pedestal, the handle and spout gilt, the cover with a band of foliate scrollwork, the silver-gilt mounts marked for Elias Adam, Augsburg, 17.5cm high (2)

£10,000 - 15,000

€13,000 - 19,000

**Literature:**

U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan*, exhibition catalogue (1997), no. 155 (part)

**Exhibited:**

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



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**A MEISSEN SILVER-MOUNTED HAUSMALER TANKARD, CIRCA 1730**

Decorated in the workshop of Ignaz Preissler, Kronstadt, in *Schwarzlot* with a continuous landscape scene depicting peasants and a bagpipe-player seated at a table in the manner of Hans Sebald Beham, and a building by a river in the distance, the silver cover with strapwork motifs, the thumbpiece inscribed M.L.D.G.V.B., indistinctly marked, 13cm high

£8,000 - 12,000

€10,000 - 15,000

**Provenance:**

Abraham Adelsberger Collection, Nürnberg (sold by H. Helbing, Munich, 9-10 October 1930, lot 128)

See Helena Brozkova, Daniel a Ignac Preisslerové (2009), nos. 66-68, for similar peasant scenes after Beham attributed to Preissler.

135

**A MEISSEN HAUSMALER CREAM POT AND COVER, CIRCA 1725, THE DECORATION PROBABLY BAYREUTH, CIRCA 1745**

The scroll handle and three paw feet embellished in gilding, painted with two chinoiserie vignettes depicting figures flanked by flowers and stylised rockwork below a gilt border, the cover with two similar vignettes enclosed by a border of gilt foliate scrollwork, 10cm high (small restored rim chip) (2)

£3,000 - 5,000

€3,800 - 6,300

**Provenance:**

Pauls-Eisenbeiss Collection, Basel

**Literature:**

E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century* (1972), vol. I, pp. 542-543

For a discussion of this style of decoration, which ranges in date from the 1720s onwards and involves at the least several hands, see above E. Pauls-Eisenbeiss.



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**A MEISSEN HAUSMALER BEAKER, CIRCA 1725**

Painted in Augsburg, in the Aufenwerth workshop, by Anna Elisabeth Wald, each side with a polychrome chinoiserie scene within a gilt cartouche with interlocking trellis panels and scrollwork at the sides, the inside rim with a band of gilt scrollwork, the gadrooned foot gilt, 8.6cm high, (tiny chip to footrim)

£10,000 - 15,000

€13,000 - 19,000

**Provenance:**

Anon. sale, Sotheby's London, 28 November 1974, lot 181;

Anon. sale, Christie's London, 8 July 2002, lot 84

See S. Ducret, *Meißner Porzellan bemalt in Augsburg* (1971), vol. I, pp. 41-45, for a discussion of Anna Elisabeth Wald, née Aufenwerth, and ills. 362 and 363 for a similar beaker attributed to Wald.



(reverse)

137

**A MEISSEN KPM TEAPOT AND COVER, CIRCA 1723-25**

Of squat globular form with a grotesque mask at the base of the curved spout, painted on each side with a chinoiserie scene within gilt scrollwork cartouches filled with Böttger lustre, surrounded by iron-red and purple foliate scrollwork, the spout and handle painted with flowers, gilt-edged rims, the cover with flowering branches and birds, 10cm high, K.P.M. and crossed swords mark in underglaze-blue, gilt numeral 76. to both (minor restoration to tip of spout and rim of cover) (2)

£15,000 - 20,000

€19,000 - 25,000









138

**A MEISSEN KPM SILVER-GILT-MOUNTED  
OVAL SUGAR BOX AND COVER, CIRCA 1723-  
25**

Each side with a chinoiserie scene within a gilt scrollwork quatrelobe cartouche edge with iron-red and purple foliate scrollwork, divided by sprays of *indianische Blumen*, the domed cover with a similar large scene depicting a seated figure smoking a pipe and tending a kettle on a brazier, within a band of gilt scroll- and strapwork, the silver-gilt mounts marked for Elias Adam, Augsburg, 12cm long, K.P.M. and crossed swords mark in underglaze-blue, gilt K to both



£8,000 - 12,000

€10,000 - 15,000



139

**A MEISSEN BEAKER, CIRCA 1725**

Of slightly flared, straight-sided form on a gilt gadrooned foot, painted with a continuous chinoiserie scene depicting figures engaged in various pursuits, flanked by flowers and small fences and with insects overhead, below a gilt scrollwork border embellished with Böttger lustre, the inside rim with a broad band of gilt foliate scrollwork, 8cm high

£15,000 - 20,000

€19,000 - 25,000

**Literature:**

U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan*, exhibition catalogue (1997), no. 164

**Exhibited:**

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

A similar beaker with the same unusual gilt and Böttger lustre border to the rim was in the collection of Baroness Alix de Rothschild, sold by Christie's London, 28 June 1976, lot 177.



(reverse)



**A MEISSEN TWO-HANDLED ECUELLE AND COVER,  
CIRCA 1725**

Raised on three feet, each side painted with a chinoiserie scene depicting figures taking tea at a table, flanked by flowers, vases and various objects, within a gilt scrollwork cartouche filled with Böttger lustre and edged with iron-red scrollwork, painted with sprigs of *indianische Blumen* below the rectangular gilt-edged handles and on the feet, the gilt-edged rim with an iron-red band of whorls, the cover with three chinoiserie vignettes below the gilt knopped finial, enclosed by iron-red lines and borders of gilt foliate scrollwork and a red band reserved with chrysanthemums and floral scrollwork, 14.5cm high, 16.2cm diam (minor chips) (2)

£15,000 - 20,000

€19,000 - 25,000

A closely similar ecuelle and cover with later ormolu mounts in the Staatliches Museum, Schwerin (formerly in the Grand Ducal Residence), is illustrated by Ulrich Pietsch, Johann Gregorius Höroldt 1696-1775, exhibition catalogue (1996), no. 125.







**A MEISSEN FIGURE OF HARLEQUIN WITH A BIRD AND CAT, CIRCA 1743**

Modelled by J.F. Eberlein, Harlequin wearing a brightly-patterned tunic decorated with stripes and playing cards, pale yellow trousers and yellow shoes with purple bows, seated on a rock and holding a bird above his head, a birdcage beside him and a cat crouched on the ground, the base applied with leaves and flowers, 13.5cm high (minor restoration)

£10,000 - 15,000

€13,000 - 19,000

**Provenance:**

Anon. Sale, Christie's London, 18 November 2008, lot 120

Eberlein's work records from August 1743 '*Einen Arlequin, so einen Vogel in der Hand, neben sich einen Vogelbauer und eine Katze zu Fuessen hat*' [a Harlequin, a bird in his hand, next to him a birdcage and a cat at his feet]. Another example is illustrated in Reinhard Jansen (ed), *Commedia dell'arte* (2001), p.45, pl.19. A version of the model with the cat seated on the rock beside Harlequin is illustrated by Meredith Chilton, *Harlequin Unmasked* (2001), p.137, no.224.





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**A PAIR OF MEISSEN PLATES, CIRCA 1735**

Each painted with the '*koreanischer Löwe*' pattern of a winged beast facing a beetle and flowers with a crane in flight overhead, scattered flowers and insects around the basket-moulded rim, 23cm diam., crossed swords marks in underglaze-blue (minor wear) (2)

£1,000 - 1,500

€1,300 - 1,900

143

**A MEISSEN TWO-HANDLED ECUELLE AND COVER, CIRCA 1730**

Decorated with European landscape scenes, mostly depicting merchants and their wares by a quayside, within gilt quatrelle cartouches edged with scrollwork and purple and iron-red foliate scrolls, and tiny black monochrome chinoiserie vignettes within iron-red oval trellis panels, gilt-edged rims and ear-shaped handles, 10.5cm high, crossed swords mark in underglaze-blue and gilt numeral 4. to both (one handle restuck) (2)

£5,000 - 7,000

€6,300 - 8,900



143



144

144

**A PAIR OF MEISSEN CUPS AND SAUCERS, CIRCA 1735**

The cups painted with a continuous chinoiserie scene depicting figures engaged in various pursuits under flying insects, the saucers with a similar scene within iron-red concentric circles, gilt scrollwork borders to the rims, *the cups: 6.3cm high*, crossed swords marks in underglaze-blue and gilt numeral 8. to each, Dreher's mark for Christian Meynert to one saucer and for Johann Gottlieb Geithner to one cup (minor wear to gilding) (4)

£2,500 - 3,500

€3,200 - 4,400

145

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

The cup painted with a continuous chinoiserie scene depicting figures engaged in various pursuits and flying insects, the saucer with a similar scene within iron-red concentric circles surrounded by scattered sprays of flowers, the rims gilt, *the cup: 6.4cm high*, crossed swords marks in underglaze-blue and gilt numeral 62. to both, Dreher's mark for Christian Meynert to the saucer and for Johann Gottlieb Geithner to the cup (rims regilt) (2)

£1,500 - 2,000

€1,900 - 2,500



145

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

Painted with a continuous chinoiserie scene depicting groups of figures engaged in various amusing pursuits below insects, birds and, on one side, a fire-breathing dragon overhead, an iron-red and gilt scrollwork motif below the spout, a band of gilt scrollwork to the rim, the cover with similar chinoiserie decoration, the handle with trailing *indianische Blumen*, 20.5cm high, crossed swords mark in underglaze-blue and gilt numeral 44. to both (2)

£5,000 - 7,000

€6,300 - 8,900



147

**A MEISSEN SILVER-GILT-MOUNTED TEAPOT AND COVER,  
CIRCA 1725-30**

With a gilt curved spout with mask terminal and loop spout, each side finely painted with a European landscape scene depicting merchants and their wares by a harbour, and figures near a large bust on a plinth, each within a gilt scrollwork cartouche filled with Böttger lustre and edged with purple and iron-red foliate scrollwork, flanked by sprigs of *indianische Blumen*, the domed cover with a continuous harbour scene, the silver-gilt mount marked for Elias Adam, Augsburg, *12.5cm high*, crossed swords mark in underglaze-blue and gilt numeral 36. to both (minor regilding) (2)

**£10,000 - 15,000**

**€13,000 - 19,000**







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**A PAIR OF MEISSEN PLATES, CIRCA 1735**

Painted in Kakiemon style with the 'Three Friends of Winter', with flowering prunus, bamboo and pine branches issuing from banded hedges, a bird perched on one branch and another in flight, the brown-edged rims painted with scattered *indianische Blumen* and wheat sheaves, 23.7cm diam., crossed swords marks in underglaze-blue, Dreher's mark E for Johann Gottfried Eckoldt to one (minor stacking wear, star crack to underside on one) (2)

£2,000 - 3,000

€2,500 - 3,800

For a discussion of the 'Three Friends of Winter' pattern, see Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. 2 (2013), pp. 237-239.



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149

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

The saucer painted with a *Kauffahrtei* scene within a gilt scrollwork cartouche, the cup reserved with a gilt-edged quatrelobe landscape scene on either side, another similar scene on the inside of the cup, gilt scrollwork borders to the rims, crossed swords mark in underglaze-blue and gilt numeral 11. to both (2)

£1,500 - 2,000

€1,900 - 2,500



150

150

**A PAIR OF MEISSEN FIGURES EMBLEMATIC OF SPRING AND AUTUMN, MID 18TH CENTURY**

Both leaning on a shell-moulded, gilt-edged rococo vessel applied with flowers and fruiting vines, respectively, 'Spring' as a lady wearing a puce, flower-decorated dress and green hat, 'Autumn' as a gentleman wearing a black hat, puce jacket, green breeches and sitting on a yellow cloak, the bases applied with leaves and flowers, 15cm high, crossed swords mark in underglaze-blue (minor restoration) (2)

£5,000 - 7,000

€6,300 - 8,900

151

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

The saucer painted with a river landscape within a gilt quatrefoil scrollwork cartouche filled with Böttger lustre and edged with purple foliate scrollwork and trellis panels, the cup reserved with a gilt-edged figural scene on either side, gilt scrollwork borders to the rims, crossed swords mark in underglaze-blue, gilt mark S to both, impressed numeral and Dreher's mark " for Johann Gottlieb Geithner to cup (2)



151

£1,000 - 1,500

€1,300 - 1,900





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

Decorated with scenes depicting figures in European landscapes and river scenes, each within a shaped gilt cartouche of trellis panels and scrollwork edged with purple foliate scrollwork and trellis panels, gilt scroll- and strapwork borders, the covers with continuous scenes, the spouts gilt and the handles embellished in gilding, the tea canister with *indianische Blumen* on the shoulder, comprising:

- a coffee pot and cover
- a teapot and cover
- a milk jug and cover
- a sugar bowl and cover
- a tea canister and cover
- a waste bowl
- a shaped dish
- six teabowls and saucers, *the coffee pot: 22.5cm high*, crossed swords marks in underglaze-blue, gilt numerals 15. and impressed numerals, the sugar bowl and the waste bowl with impressed Dreher's marks (minor flaking to gilding) (24)

£25,000 - 35,000

€32,000 - 44,000







153



154



155

153

**A MEISSEN GROUP OF A SHEPHERD AND SHEPHERDESS, CIRCA 1755**

Holding hands, the shepherd in a lilac and pink suit, holding a walking stick, his companion wearing a puce bodice and floral skirt, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *12cm high*, crossed swords mark in underglaze-blue and impressed numeral (minor restoration)

£2,000 - 3,000

€2,500 - 3,800

154

**A MEISSEN FIGURE OF A BOY, CIRCA 1750-60**

Holding a walking stick and a cockerel in his arms, wearing a yellow hat, green coat and lilac trousers, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *15.2cm high* (minor restoration)

£1,200 - 1,800

€1,500 - 2,300



156

155

**A MEISSEN SHALLOW BOWL, CIRCA 1741-45**

Painted in the Kakiemon palette with the 'Gelber Löwe' pattern of a tiger curling around bamboo and scattered flower sprigs, the gilt-edged rim painted with floral vignettes and scattered insects and moulded with the *Alt-Brandenstein* pattern, 21cm diam., crossed swords mark in underglaze-blue (minor wear)

£1,500 - 2,000

€1,900 - 2,500

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

156

**A MEISSEN ECUELLE, COVER AND STAND, CIRCA 1742-45**

Painted in the style of A.F. von Löwenfinck with vignettes of *Fabeltiere* flanked by flowers and plants and scattered birds and insects, the cover with a branch handle with applied flowers, the gilt-edged wavy rims embellished with gilt moulded scallop shells, the *ecuelle* with cover: 11cm high, the stand: 16.8 diam., crossed swords marks in underglaze-blue, impressed numeral 5 (tiny restored chips to footrim on *ecuelle*) (3)

£10,000 - 15,000

€13,000 - 19,000

For a comprehensive discussion of A.F. von Löwenfinck's work and the development of *Fabeltier* decoration, see U. Pietsch, *Phantastische Welten* (2014), pp. 83ff.

A similar example was sold Sotheby's London, 21 September 1992, Lot 32.



157



158





157

**A MEISSEN PLATE FROM THE SWAN SERVICE,  
CIRCA 1737-39**

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, 23cm diam., crossed swords mark in underglaze-blue

£7,000 - 9,000  
€8,900 - 11,000

See footnote to following lot.

158

**A MEISSEN LARGE OVAL TRAY FROM THE SWAN SERVICE,  
CIRCA 1742**

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, 35.2cm long, crossed swords mark in underglaze-blue, impressed Dreher's mark (minor restoration to tips on each handle)

£30,000 - 50,000  
€38,000 - 63,000

**Provenance:**

Guido Rossi Collection, Milan (collectors label)

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 verlangt worden sei' [a new table service was ordered for His Excellency the Privy Cabinet Minister von Brühl of entirely new design]. The pieces are 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 of this shape 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, and another in these Rooms, 18 June 2014, lot 95.

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.



159

159

**A PAIR OF LUDWIGSBURG FIGURES OF GARDENERS, CIRCA 1770**

Modelled by Johann Jacob Louis, the man leaning on a staff, wearing a yellow hat and blue suit, the lady holding a watering can, wearing a yellow hat, yellow bodice and pink and green skirts, the bases moulded with gilt-edged scrollwork and applied with flower pots on pedestals and flowers, 12.6cm high, crowned CC monograms in underglaze-blue, incised ic3 and painter's mark in black to female gardener (minor restoration) (2)

£1,500 - 2,000  
€1,900 - 2,500



160

**A NYMPHENBURG GROUP OF 'DER STÜRMISCHE GALAN', CIRCA 1760-65**

Modelled by Franz Anton Bustelli, the seated lady fending off the ardent suitor kneeling at her side while Cupid hits him with a stick, the lady wearing a white dress and yellow cloak decorated with purple flowers, the young man wearing a blue-lined puce suit, the base shaded in green with gilt-edged scrolls and a tree at the rear, 14.5cm high, impressed shield mark and I (minor restoration and tiny chips)

£8,000 - 12,000  
€10,000 - 15,000

**Provenance:**

Anon. sale, Christie's Paris, 19 December 2007, lot 85

Modelled by Bustelli in 1756. Two other examples are illustrated by Alfred Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml* (1997), nos. 65 and 66. Another example is in the collection of the Bayerisches Nationalmuseum, Munich; see K. Hantschmann/A. Ziffer, *Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko* (2004), no. 101, where further published examples of the model are listed.





160



162 (detail)

161

**A MEISSEN GOLD-MOUNTED OVAL SNUFF BOX, CIRCA 1760**

Moulded with coloured and gilt-edged strap- and scrollwork cartouches and trailing flowers enclosing scenes of putti in landscapes, the inside cover with a scene depicting putti around a Bacchic term, the mount chased with scrollwork, *5.2cm high; 8.3cm wide*

£6,000 - 8,000

€7,600 - 10,000

162

**A FÜRSTENBERG GILT-METAL-MOUNTED OVAL SNUFF BOX, CIRCA 1760**

The outside and cover with crisply moulded rococo scrollwork enclosing painted flower sprigs, the inside cover finely painted, probably by Johann Eisenträger, in iron-red *camaieu* with a lady and gentleman playing the lute and flute, respectively, accompanied by another lady, seated at the base of a column in a park setting, *7cm high; 9cm across*

£4,000 - 6,000

€5,100 - 7,600

Similarly moulded Fürstenberg snuff boxes are published by B. Beaucamp-Markowsky, *Porzellandosen* (1985), nos. 245-247.

163

**A GERMAN GILT-METAL-MOUNTED OVAL SNUFF BOX, 19TH CENTURY**

Painted in Meissen style with a continuous scene of European figures in a river landscape, the cover with similar scenes, the base with a river scene in iron-red *camaieu*, the mounts chased with foliate scrollwork, *5.5cm high; 7cm long*, crossed swords mark in underglaze-blue to interior (very minor rubbing)

£2,000 - 3,000

€2,500 - 3,800



161



162



163

Lot 166 **A** MEISSEN SILVER-MOUNTED TANKARD



Lot 174 **A** MEISSEN OCTAGONAL COFFEE POT



Lot 184 **A** MEISSEN BEAKER



Lot 195 **A RARE MEISSEN FIGURE OF A HARLEQUIN**



Lot 176 **A VERY RARE MEISSEN TEAPOT AND COVER**



## **MEISSEN PORCELAIN**

Lots 164 - 194





164

**A MEISSEN TWO-HANDLED BEAKER AND AN ASSOCIATED SAUCER, CIRCA 1720**

The beaker moulded with fruiting vines and applied with ear-shaped handles, the reverse of the saucer with three sprays of roses and leaves, (saucer and one handle restored) (2)

£800 - 1,200  
€1,000 - 1,500

165

**A MEISSEN WHITE SEATED PAGODA, CIRCA 1720**

With his right hand resting on his right knee, 8.5cm high, incised  
Japanese Palace inventory number N=220-/ W to reverse

£3,000 - 5,000

€3,800 - 6,300

The 1770 inventory of the Japanese Palace records: '*Acht und Dreyßig Stück detto [weiße Pagoden], differenter Größe [thirty-eight ditto (white pagodas) different sizes]*'; published by C. Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (1996), p. 53.





166

**A MEISSEN SILVER-MOUNTED TANKARD, CIRCA 1728-30**

Painted by Johann Ehrenfried Stadler with a chinoiserie scene depicting a figure holding a parasol flanked by two others in front of coloured fences flanked flowering chrysanthemums, with a crane, a winged dragon and insects overhead, the rims with borders of foliage and chrysanthemums, the handle with trailing *indianische Blumen*, the silver cover engraved with a marriage arms and the initials 'GVV. EVV' within a laurel wreath, 19.4cm high (rim repaired above chinoiserie scene)

£25,000 - 30,000

€32,000 - 38,000

**Provenance:**

Dr. Marcel Nyffeler Collection, Zürich (by 1955), sold by Christie's London, 9 June 1986, lot 153;

Fleischauer Collection, Cologne, sold by Lempertz, Cologne, 22 June 1990, lot 1824

**Literature:**

Ralph Wark, Meissner Chinoiserien der Heroldzeit, in Mitteilungsblatt der Keramikfreunde der Schweiz 30/31 (1955), p. 29f., pl. III, fig. 9

**Exhibited:**

Zürich, Kunsthhaus, *Schönheit des 18. Jahrhunderts*, May 1955

Two other tankards with similar, finely painted scenes by Stadler are recorded: one was in the collection of Baronne Alix de Rothschild (sold by Christie's London, 28 June 1976, lot 150, col. frontispiece); the second in the collection of Maurice de Rothschild, Geneva (sold by Christie's London, 17 October 1977, lot 13).







167



168



169

167

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

Painted in *famille verte*-style with two birds perched on flowering branches, scattered flowers and leaves to the rim, 20.2cm diam., crossed swords mark in underglaze-blue, Dreher's mark for Johann Christoph Pietzsch (minor wear)

£2,000 - 3,000

€2,500 - 3,800

For a few other examples of this pattern, see Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, vol. 2 (2013), pp. 358-360.

168

**A MEISSEN LEAF-MOULDED DISH, CIRCA 1740**

Painted in Kakiemon style with the '*Schmetterling*' pattern of a butterfly on flowering branches and further scattered flower sprays, the upper section moulded with a pattern of intersecting circles, the rim edged in brown, 36.7cm across, crossed swords mark in underglaze-blue, impressed numeral 44 (minor wear, tiny restored chip to rim)

£800 - 1,200

€1,000 - 1,500

169

**A MEISSEN CIRCULAR DISH, CIRCA 1740**

Painted in Kakiemon style with the '*Schmetterling*' pattern of a butterfly on flowering branches and further scattered flower sprays to the brown-edged rim, 33.7cm diam., crossed swords mark in underglaze-blue, incised III inside the footrim and impressed numeral 67 (minor wear)

£2,000 - 3,000

€2,500 - 3,800





170

**SIX MEISSEN PLATES, CIRCA 1735-40**

Painted in *famille verte*-style, five with a bird perched on a branch, the sixth with two birds, flanked by flowering plants issuing from stylised rockwork, scattered flower sprigs to the rims, 22.1cm diam., crossed swords marks in underglaze-blue (some wear and chips) (6)

£3,000 - 5,000

€3,800 - 6,300

For a short discussion of the patterns and several similar plates in the Schneider Collection, Schloss Lustheim, Munich, see J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), vol. II, pp. 356-364.

171 \*

**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)

£3,000 - 5,000

€3,800 - 6,300

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



171

172



172

**THREE EXTREMELY RARE MEISSEN DISHES, CIRCA 1730-35**

Each painted in a *famille verte* palette with three geese flanked by flowering plants and stylised rockwork, and another in flight overhead, with three floral sprigs to the rims, 34.8cm diam., crossed swords marks in underglaze-blue and Dreher's marks for Johann Christoph Fleischer to two and for Johann Martin Kittel to third (some damage and wear)

£1,500 - 2,000

€1,900 - 2,500

**Provenance:**

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th and 19th century;

By descent to the present owners

See footnote to following lot.

173

**AN EXTREMELY RARE MEISSEN PART TABLE SERVICE OF TWENTY-NINE PLATES AND FOUR SOUP PLATES, CIRCA 1730-35**

Each painted in a *famille verte* palette with three geese flanked by flowering plants and stylised rockwork, and another in flight overhead, with three floral sprigs to the rims, the plates: 22.1cm diam., the soup plates: 24cm diam., crossed swords marks in underglaze-blue, various incised and impressed marks (some damage and wear to enamels) (33)

£3,000 - 5,000

€3,800 - 6,300

**Provenance:**

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th and 19th century;

By descent to the present owners

173 (part illustrated)

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

174 \*

**A MEISSEN GREEN-GROUND OCTAGONAL COFFEE POT, CIRCA 1735**

Each side reserved with a purple-edged, shaped quatrelobe panel painted with an Oriental-style garden vignette with a small pagoda, a smaller panel below the spout painted with an Oriental flower, the gilt-edged spout with smaller flower sprigs, together with a modern replacement cover, 21.5cm high overall, crossed swords mark in underglaze-blue, impressed Dreher's mark of three circles for Gottfried Seydel (2)

£2,500 - 3,500

€3,200 - 4,400

174



**Provenance:**

Gustav and Charlotte von Klemperer Collection, Dresden, to 1938, when confiscated by the German authorities;  
With Mottahedeh, New York;  
Ralph Wark Collection, Florida, acquired from the above;  
Restituted by the Cummer Museum to the heirs of Gustav and Charlotte von Klemperer in September 2012

**Literature:**

L. Schnorr von Carolsfeld, *Porzellansammlung Gustav von Klemperer* (1928), no. 131;  
M. Gristina, *The Wark Collection Early Meissen Porcelain* (1984), no. 286

**Exhibition:**

Jacksonville, Florida, The Cummer Museum of Art & Gardens, 1965-2014

A similarly decorated two-handed octagonal beaker and saucer and a tea canister and cover, which probably belonged to the same service as the present lot, are in the Wark Collection (U. Pietsch, *Early Meissen Porcelain* (2011), nos. 235-237).

175

**A MEISSEN OVAL BUTTER TUB AND COVER, CIRCA 1735**

Of oval fluted form on six paw feet and applied with two scroll handles, painted in underglaze-blue with flowering branches and an insect, the cover with a border of whorls and foliate panels around the rim 16.5cm across handles, crossed swords mark and B in underglaze-blue to inside of tub (2)

175



£1,000 - 1,500

€1,300 - 1,900

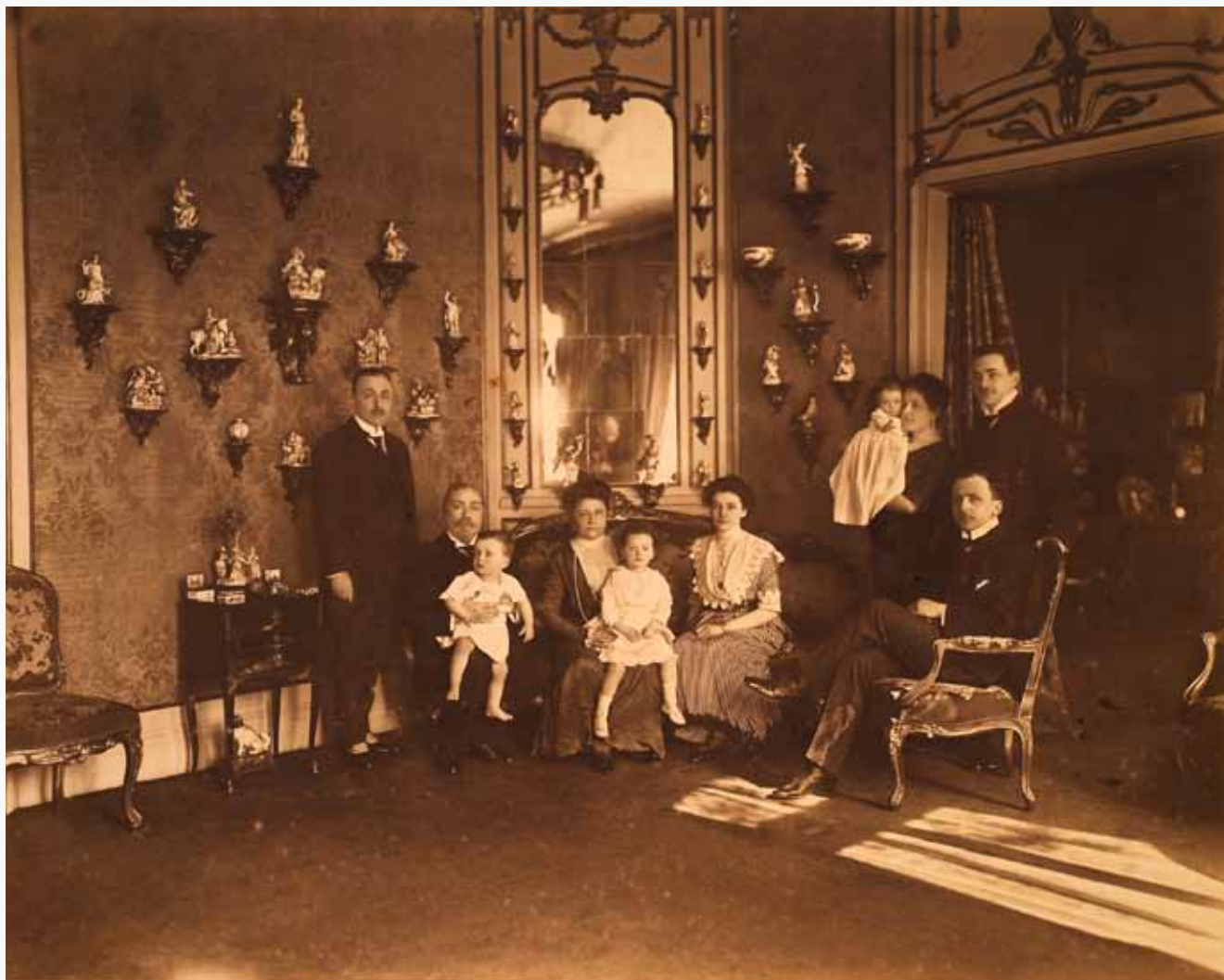


## **A VERY RARE MEISSEN TEAPOT AND COVER**

### **From the von Klemperer Collection**

The collection of Meissen porcelain formed by Gustav and Charlotte von Klemperer in Dresden was one of the finest ever assembled. It was formed between the mid 1890s and Gustav von Klemperer's death on 27 December 1926. A few weeks later, Ludwig Schnorr von Carolsfeld's catalogue of the collection was published in a limited private edition of 150 copies. It is the only complete record of the collection, which was seized by the Nazis at the end of 1938, and is presumed to have been mostly destroyed in the bombing of Dresden in February 1945. Of the pieces and fragments that were recovered from the rubble after WWII, most were generously donated by the von Klemperer family to the Dresden Porcelain Collection as a permanent reminder of two of the city's greatest porcelain collectors. A small group was sold in these Rooms, 8 December 2010, lots 35-70.

*The interior photographs of the von Klemperer Villa in the Tiergartenstrasse are reproduced by kind permission of the von Klemperer family.*





detail cabinet main image, with the teapot circled



“One of the finest collections  
ever assembled”



176 \*

**A VERY RARE MEISSEN TEAPOT AND COVER, CIRCA 1725-30**

Of globular form with a loop handle and curved spout with mask terminal, finely painted in *famille verte*-style in enamels and Böttger lustre with a continuous garden scene depicting, on one side, three figures, of which one holds a child and another a fan, and on the reverse a figure flying a kite by stylised rockwork and plants, below a band of iron-red flowers and green foliage between red lines, gilt bands to the rims, the domed cover similarly decorated with an elaborate gilt foliate and trellis border around the finial, *11.5cm high*, M.P.M. in underglaze-blue (2)

**£30,000 - 50,000**

**€38,000 - 63,000**

**Provenance:**

Gustav and Charlotte von Klemperer Collection, Dresden, to 1938, when confiscated by the German authorities;

With Elfriede Langeloh, Cologne;

Ralph Wark Collection, Florida, acquired from the above;

Restituted by the Cummer Museum to the heirs of Gustav and Charlotte von Klemperer in September 2012

**Literature:**

L. Schnorr von Carolsfeld, *Porzellansammlung Gustav von Klemperer* (1928), no. 107;

M. Gristina, *The Wark Collection Early Meissen Porcelain* (1984), no. 105

**Exhibition:**

Jacksonville, Florida, The Cummer Museum of Art & Gardens, 1965-2014

The only other recorded teapot of this type, of which the cover has slightly different decoration, was in the collections of Erich von Goldschmidt-Rothschild (sold by H. Ball & P. Graupe, Berlin, 23-25 March 1931, lot 483) and Otto and Magdalena Blohm (published by R. Schmidt, *Early European Porcelain as collected by Otto Blohm* (1953), no. 21). Three similarly decorated goblets of very rare form are recorded in the literature: two are in the Rijksmuseum (formerly in the Franz and Margarete Oppenheimer Collection, Berlin, and then the Fritz Mannheimer Collection, Amsterdam; published by A.L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000), no. 19), and another is in the Dresden Porcelain Collection (published by O. Walcha, *Meissner Porzellan* (1973), pl. 46).





177

**A MEISSEN SHAPED OVAL STAND, CIRCA 1735-38**

Painted with a purple circular landscape vignette reserved against the burnished gilt ground within a stylised floral border, a border of applied flowers and leaves applied around the rim, the reverse with four gilt flower sprigs, 17.3cm across, crossed swords mark in underglaze-blue

£2,000 - 3,000

€2,500 - 3,800

**Provenance:**

Georg Spiegelberg Collection, Hannover, sold by Lepke's, Berlin, 4-5 December 1928, lot 366 (part)

This rare and precious type of decoration has been associated with gifts of Meissen porcelain to Queen Sophie Dorothea of Prussia or Princess Wilhelmine of Prussia in 1735, and Maria Josepha, Electress of Saxony and Queen of Poland in 1738. J.J. Kaendler's work reports for November 1735 refer to bouillon cups with covers and stands applied with swags of roses tied with ribbons (quoted by S. Wittwer, *Liaisons Fragile: Exchanges of Gifts between Saxony and Prussia in the Early Eighteenth Century*, in *Fragile Diplomacy* (2007), p.101). The work records in May, June of 1738 and September of 1739 specify that the "flower service for Her Royal Majesty" (Maria Josepha) has applied decoration of other flowers as well as roses. This corresponds more closely with the decoration on the present lot, as well as related pieces recorded in the literature (see below). It is unclear, however, whether all the surviving pieces belong to a single service made for Maria Josepha, or whether further services or pieces in this style were produced.

The posthumous inventory of 1761 of property belonging to Charles-Louis-Auguste Fouquet, comte de Belle-Isle, includes parts of a tea service and an ecuelle, cover and stand, that could correspond to the type of decoration on the present lot (Selma Schwarz, *Gifts of Meissen Porcelain to the French Court, 1728-50*, *Fragile Diplomacy* (2007), p. 145). Although Belle-Isle did receive a gift of porcelain from Augustus III in 1741, it does not appear to have included any pieces of this type.

The Spiegelberg Collection included six such shaped stands, which belonged to small covered cups. A service of this type was sold from a New York private collection by Parke-Bernet Gallery New York, 15 January 1955, lot 465 (comprising: a teapot and cover, a hot water jug and cover, a sugar bowl and cover, eight two-handled cups, covers and saucers and three shaped dishes; parts of which were subsequently in the collection of Siegfried and Lola Kramarsky - see below). A similarly decorated circular écuelle and cover, together with a teapot, a coffee pot, a milk jug, two covered two-handled cups with stands and a circular tureen, cover and stand, are in the collection of the Kunstgewerbemuseum, Berlin (illustrated by M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain* (2008), fig. 256.1; and by U. Pietsch / C. Banz, *Triumph der blauen Schwerter* (2010), no. 168). Other parts of the same or closely similar service were sold by the executors of the late Prince S.A. Radziwill at Christie's London, 4 July 1977, lot 170; and from the Kramarsky Collection, Christie's New York, 30 October 1993, lot 31 (of which a small two-handled bowl and cover is now in the Arnhold Collection, New York (Cassidy-Geiger, *op. cit.*, no. 256). A pair of ecuelles, covers and stands is in the Louvre Museum, Paris (since 1884, inv. nos. TH582 and TH583). A coffee pot and cover, of which the spout, handle and applied flowers are covered in oxidised silver, is in the Grassi Museum, Leipzig (Dieter Gielke, *Meissener Porzellan des 18. und 19. Jahrhunderts* (2003), no. 274. A small two-handled bowl and cover is in the Museo Giuseppe Gianetti, Saronno (L. Brambilla Bruni, *Porcellane di Meissen* (1994), no. 109).



178

**A MEISSEN CIRCULAR DISH FROM THE 'RED DRAGON'  
SERVICE, CIRCA 1740**

Painted in iron-red and gilding with two phoenixes in the centre and dragons and auspicious symbols around the rim, 29.6cm diam., crossed swords mark in underglaze-blue, K.H.C. mark in purple (for Dresden Royal Confectionary) and impressed numeral 22 (tiny surface scratches to glaze overall)

£3,500 - 5,500

€4,400 - 7,000

See footnote to lot 241.



179

**A MEISSEN PLATE FROM THE SERVICE FOR CLEMENS  
AUGUST OF COLOGNE, CIRCA 1741-42**

Finely painted with 'Holzschnittblumen' and scattered insects, the shaped rim with the monogram 'CA' enclosed by the ribbon and cross of the Grand Master of the Deutsche Orden surmounted by the crown of a Prince of the Holy Roman Empire, the gilt-edged, shaped hexagonal rim moulded with gilt shells, 25.8cm diam., crossed swords mark in underglaze-blue, impressed 21 (some rubbing)

£6,000 - 8,000

€7,600 - 10,000

Clemens August of Bavaria (1700-1761), Elector and Archbishop of Cologne, Prince Bishop of Münster, Paderborn, Hildesheim and Osnabrück, and Grand Master of the Deutsche Orden was a collector of both Oriental and Meissen porcelain and placed a number of commissions at the Meissen factory.

This table service was commissioned in 1741. It is notable that it demonstrates the importance Clemens August attached to his role as Grand Master of the Deutsche Orden (see Dieter Hoffmeister, *Meissner Porzellan des 18. Jahrhunderts - Katalog der Sammlung Hoffmeister* (1999), vol. II, p. 586), which was founded by the Staufens Emperor in 1198 in connection with the crusades, and reached the height of its power and wealth in the 14th century. By the 18th century, the order had little political influence, though it owned a large amount of property in the German states, which guaranteed its Grand Master a considerable income.

There are several mentions of the service in both Kaendler's and Eberlein's work records of August to October 1741. Kaendler records in August, 1741: *'Für Ihro Churfürstl. Durchl. von Cöln zu dem bestellten Serice. Die Modelle zu den Schüsseln gefertigt 4 Stück. Als die erste 1 Elle breit über den Diameter und die übrigen nach proportionen kleiner'* [For his Electoral Serene Highness of Cologne for the ordered service].

The models for the dishes completed 4 pieces. The first 1 Elle wide across the diameter and the others proportionately smaller], and in the same month, *'Ein Modell zum Tellern ebenfalls zu diesem Service gehörig, dabei zu gedenken, daß besagte Schüsseln und Tellern sehr ausgeschwift und auf dem Rande herum mit kleinen Muscheln, welche vergoldet werden sollen, verziert sind'* [a model for plates also belonging to the service, it should be noted that the dishes and plates mentioned are very curvaceous and decorated around the rim with small shells that should be gilded] (quoted by Rückert 1966, nos. 460 and 462).

For discussions of Clemens August as porcelain collector, see Erich Köllmann, 'Kurfürst Clemens August von Köln. Ein Porzellansammler des 18. Jahrhunderts', in *Keramos*, 13/1961, pp.19-34. See also Kurfürst Clemens August. Landesherr und Mäzen des 18. Jahrhunderts, exhibition catalogue, Schloß Augustusburg zu Brühl, 1961. For other pieces from the same service, see Köhler 2007, pp. 202-204, who argues that Clemens August probably commissioned the service and specified elements of the decoration, which alluded to the place where it was possibly to be used. A dish from the service from the Hoffmeister Collection was sold in these rooms, 24 November 2010, lot 67.



**A MEISSEN PLATE FROM THE 'ZIETHEN' SERVICE, CIRCA 1761**

Of '*preußisch-musikalischen*' design, moulded with alternating panels of musical, floral and military trophies within gilt-edged rocaille cartouches, reserved with a green scale-ground and gilt dentil border to the rim, a flower spray in the centre, 26.2cm diam. crossed swords mark in underglaze-blue, impressed 22 (minor wear)

£1,000 - 1,500

€1,300 - 1,900

This service is said to have been given by Frederick to one of his most renowned and favourite Prussian generals Hans Joachim von Ziethen (1699-1786). Until recently, only a handful of pieces were recorded in the literature, including eighteen formerly in the collection of Erich von Goldschmidt-Rothschild (sold by Ball & Graupe, Berlin, 25 March 1931, lot 625). In 2006, over 150 pieces from the service were sold with the contents of Shrubland Park, Suffolk, where they had been since at least 1860 (Sotheby's, Shrubland Park, Suffolk, 19-21 September 2006, lot 821), and were acquired for the Prussian Palaces and Gardens Foundation Berlin-Brandenburg (Wittwer 2006). A plate from the same service from the Hoffmeister Collection was sold in these Rooms, 25 November 2009, lot 99.

For another service ordered by Frederick the Great see lots 247-249.



## THE PROPERTY OF A LADY

181

### A VERY RARE MEISSEN HAUSMALER PART SERVICE, CIRCA 1725-30

Decorated in Augsburg in the Aufenwerth workshop by Anna Elisabeth Wald, with chinoiserie scenes in elaborate gilt quatrelobe cartouches edged with red foliate scrolls on the saucers, similar cartouches to the insides of the teabowls, the teabowls, coffee pot, waste bowl and sugar bowl with continuous chinoiserie scenes, each moulded with fluting decorated with solid gilding alternating with gilt foliate scrollwork and iron-red and gilt trailing flowers, comprising:

a coffee pot and cover with silver-gilt mounts marked for Elias Adam, Augsburg;

a two-handled bowl and cover;

a waste bowl;

nine teabowls and saucers, *the coffee pot: 21cm high*, crossed swords marks in underglaze-blue (except to coffee pot, sugar bowl and one teabowl and saucer, incised / inside footrims, lustre mark G to coffee pot and cover (some minor chips) (22)

£20,000 - 30,000

€25,000 - 38,000

#### Provenance:

By descent in the family of The Earls of Clarendon to the present owner

The Augsburg goldsmith, Johann Aufenwerth, began decorating Meissen porcelain in enamel colours in 1718, together with his daughters, Anna Elisabeth and Sabina, who, though married, continued the practice after their father's death in 1728. For a discussion of Anna Elisabeth Wald née Aufenwerth's work, see Siegfried Ducret, *Meißner Porzellan bemalt in Augsburg* (1971), vol. I, pp. 41-45, and ills. 354-365, for similarly decorated examples.





(part lot)

## VARIOUS OWNERS

182

### **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 *Kauffahrtei* 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)

£8,000 - 12,000

€10,000 - 15,000

#### **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.





183

**A RARE MEISSEN SILVER-GILT-MOUNTED HAUSMALER  
COFFEE POT AND COVER, CIRCA 1725**

Decorated in Augsburg in the Seuter workshop in gilding, with an unusual continuous scene depicting a hunt above a band of drapery swags, the handle and spout gilt, the domed cover with a similar continuous scene, the silver-gilt mounts marked for Elias Adam, Augsburg, 20.5cm high

£12,000 - 18,000

€15,000 - 23,000







184

184

**A MEISSEN BEAKER, CIRCA 1725**

Painted with a harbour scene on either side within a quatrelobe gilt scrollwork cartouche filled with Böttger lustre and surrounded by iron-red scrollwork, the inside rim with gilt scrollwork border, 8cm high, crossed swords mark in blue, gilt numeral 41. (minor wear)

£1,000 - 1,500

€1,300 - 1,900



185

185

**A MEISSEN TEA CANISTER AND COVER, CIRCA 1745**

Each side painted with a *Kauffahrtei* scene of merchants and their wares by a quayside, within a brown-edged gilt cartouche below a gilt scrollwork border, the sides and shoulder with scattered flowers, the cover similarly decorated, 13cm high, faint traces of crossed swords mark in blue, gilt numeral 14. to both (chip to rim of cover) (2)

£800 - 1,000

€1,000 - 1,300



186

186

**A RARE MEISSEN CIRCULAR STAND,  
CIRCA 1730**

The centre painted in purple monochrome with a *Kauffahrtei* scene of merchants and their wares by a riverbank, within a gilt and Böttger lustre trellis and floral border reserved with four oval similar vignettes, the rim with four polychrome scenes within gilt, Böttger lustre and iron-red cartouches, the reverse with polychrome sprigs of *indianische Blumen* and scattered insects, 22.2cm diam., crossed swords mark in underglaze-blue, incised // inside footrim (minor wear)

£5,000 - 8,000

€6,300 - 10,000

187

**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)

£1,600 - 1,800

€2,000 - 2,300



187

188

**A MEISSEN SILVER-GILT-MOUNTED COFFEE POT AND COVER,  
CIRCA 1723-25**

The pear-shaped body with an s-scroll handle and pinched spout, each side finely painted with an extensive European landscape scene with figures in the foreground, within a gilt quatrelobe scrollwork cartouche edged with iron-red and purple scrollwork, sprays of *indianische Blumen* below the spout and on and below the handle, a band of gilt strap- and scrollwork to the rim and top of the handle, the domed cover with a continuous landscape scene, the silver-gilt mounts marked for Elias Adam, Augsburg, 20.5cm high, gilt 26. to both (minor retouching to enamels)

**£12,000 - 18,000**

**€15,000 - 23,000**



189



189

**THREE MEISSEN LEAF-SHAPED DISHES, CIRCA 1760**

Each moulded with a flower and overlapping leaves and applied with a branch handle with flower-bud terminal, painted with flower sprays and scattered sprigs and the leaves edged in green with purple veins, gilt-edged rims, 19cm long, crossed swords marks in underglaze-blue, impressed K (3)

£1,000 - 1,500  
€1,300 - 1,900

190

**A MEISSEN HAUSMALER BASIN, MID 18TH CENTURY**

Moulded with a basketwork ground reserved with quatrelobe cartouches flanked by palm fronds, each painted in purple monochrome with scenes depicting couples in landscapes and edged in gilding, the inside rim with four trailing roses, gilt-edged rim, 35.8cm across, crossed swords mark in underglaze-blue, impressed 54 (gilt edge of rim worn)

£1,000 - 1,500  
€1,300 - 1,900

191 \*

**TWO MEISSEN PLATES, CIRCA 1740**

Each painted in purple monochrome heightened in gilding with a *Fabeltier*, or fantasy animal, in the manner of A.F. von Löwenfinck in a landscape vignette flanked by Oriental flowers, the gilt-edged, wavy rim with a border of purple scrolling foliage and three flower sprigs within a gilt line, 24cm diam., crossed swords marks in underglaze-blue, impressed 22 (2)

£1,200 - 1,800  
€1,500 - 2,300

**Provenance:**

Heinrich and Lisa Arnhold Collection, Dresden;  
Thence by descent

190







192

192 \*

**A MEISSEN TUREEN, COVER AND STAND, CIRCA 1740**

Each painted *en suite* with the preceding lot, in purple monochrome heightened in gilding *Fabeltier* in landscape vignettes with scattered insects and flower sprigs, foliate scrollwork borders to the gilt-edged rims, the stand applied with two gilt-edged scroll handles, the tureen with female mask handles embellished in purple and gilding, the domed cover mounted with a finial moulded with foliate borders coloured in purple and gilding, *the stand*: 41.5cm across *the handles*, crossed swords marks in underglaze-blue and blue, impressed 25 to tureen and Dreher's mark for Andreas Schiefer (minor chips) (3)

£5,000 - 7,000  
€6,300 - 8,900

**Provenance:**

Heinrich and Lisa Arnhold Collection, Dresden;  
Thence by descent



191

193

**A PAIR OF MEISSEN CINQUEFOIL LOBED DISHES, CIRCA 1740**

Painted *en suite* with the preceding lots in purple monochrome heightened in gilding with *Fabeltiere*, or mythical animals, in the style of A.F. von Löwenfinck, in landscape vignettes with flowers surrounded by scattered insects, the gilt-edged scalloped rims with scattered floral sprays below scrollwork and gilt borders, 19.5cm across, crossed swords marks in underglaze-blue (small rim chip, minor rubbing) (2)

£1,000 - 1,500  
€1,300 - 1,900



193



194

**A RARE MEISSEN EWER AND OCTAGONAL BASIN, CIRCA 1745**

Each finely painted with a landscape scene of polychrome Watteauesque figures against a grey monochrome park setting, depicting on the basin Harlequin behind a monument, a seated lady and child, a gentleman and two ladies standing and two dogs in the foreground, the ewer with two ladies and a gentleman and a seated lady by a sculpture on a pedestal, the basin with a pedestal with foliate ornament flanked by flower swags at the base, both painted with scattered flowers (*Holzschnittblumen*), fine gilt trellis borders edged with foliate scrollwork to the rims, the reverse of the basin with further flowers and scattered blooms, *the basin: 33cm across*, crossed swords marks in underglaze-blue, impressed 27 to basin, gilt l. to ewer (small chip to corner of handle) (2)

**£8,000 - 12,000**

**€10,000 - 15,000**

The figures of the seated lady and the gentleman on the basin are from a print by Pierre-Alexandre Aveline (1702–1760) after Jean-Antoine Watteau's *L'Enseigne de Gersaint*.





Lot 216 **MEISSEN FIGURE OF A DANCING LADY**



Lot 233 **ONE OF FOUR GERMAN CHESS PIECES**



Lot 202 **ONE OF TWO MEISSEN PUG DOGS**





Lot 213 **A MEISSEN FIGURE OF A SINGER**



Lot 233 **ONE OF FOUR GERMAN CHESS PIECES**



Lot 204 **A MEISSEN MODEL OF A DOG KENNEL**



## MEISSEN FIGURES

Lots 195 - 235



195

**A RARE MEISSEN FIGURE OF HARLEQUIN WITH A MONKEY,  
CIRCA 1740**

Modelled by J.J. Kaendler, holding a flute in his left hand and pulling the tail of a monkey trapped between his legs with the right, wearing a gilt-edged grey hat with a turquoise rosette, a gilt-edged jacket with broad collar patterned with blue, iron-red and yellow chevrons and with puce cuffs, purple-striped trousers and yellow shoes with blue ribbons, the base applied with leaves and flowers, *16.4cm high* (minor repairs and chips)

**£30,000 - 40,000**

**€38,000 - 51,000**

**Provenance:**

Emma Budge Collection, Hamburg, sold by Paul Graupe, Berlin, 27-29 September 1937, lot 813;

Given to the Victoria & Albert Museum in 1984 by Mrs O. J. Finney in memory of Oswald James Finney;

Restituted by the Victoria & Albert Museum to the heirs of Emma Budge in 2014

A similarly decorated example is published by U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan* (1997), no. 46 (the provenance erroneously given as the Emma Budge Collection). Another was sold by Christie's London, 27-28 November 2012, lot 109. A third was in the Gustav von Gerhardt Collection, Budapest, sold by Rudolph Lepke's, Berlin, 7-9 November 1911, lot 47.





196

**A MEISSEN FIGURE OF THE GREETING HARLEQUIN, PROBABLY SECOND HALF 18TH CENTURY**

Modelled by J.J. Kaendler, bowing, holding a grey hat with both hands, wearing a gilt-edged ruff collar, gilt-striped jacket decorated with red, blue and yellow chevrons, trousers with yellow, white and purple chevrons and chrysanthemums and yellow shoes, the base shded in green and yellow and the tree-stump support embellished in brown, 15.8cm high (both ends of slapstick at left hip broken off)

£6,000 - 8,000

€7,600 - 10,000

The model is mentioned in Kaendler's Taxa: *'Arlequin ... ein sehr tieff Compliment machend'*; see R. Jansen (ed.), *Commedia dell'Arte Fest der Komödianten* (2001), no. 16, for the example in the Germanisches Nationalmuseum.

196



197

**A PAIR OF MEISSEN FIGURES OF COLUMBINE AND HARLEQUIN PLAYING INSTRUMENTS, CIRCA 1745**

Modelled perhaps by J.F. Eberlein after the models by J.J. Kaendler, Harlequin playing the bagpipes, wearing a pointed hat, patterned tunic with playing cards and purple scale pattern and white breeches, Columbine playing the hurdy-gurdy, wearing a yellow hat, white bodice and a patterned skirt embellished in yellow and puce, the bases applied with leaves and flowers, 14.3cm and 12.7cm high, crossed swords marks in underglaze-blue to the rear of the bases (some restoration) (2)

£2,500 - 3,500

€3,200 - 4,400

197

198

**A MEISSEN CHINOISERIE GROUP OF LOVERS, CIRCA 1745**

Modelled by J.J. Kaendler, the gentleman seated playing the lute, his companion embracing him and holding a teabowl and saucer in her right hand, a parasol next to her and her foot resting on a gaming board, a coffee pot, sugar bowl and teabowl on a small table in front of them with a bird perched on one leg, the base applied with leaves and flowers, *12cm high (restored)*

£2,000 - 2,500

€2,500 - 3,200



198

199

**A MEISSEN MODEL OF A SWAN, CIRCA 1750**

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

£1,500 - 1,800

€1,900 - 2,300



199

200

**A LARGE MEISSEN WHITE GROUP OF A HUSSAR ON HORSEBACK, MID 18TH CENTURY**

Holding a sabre over his right shoulder, wearing a fur-lined hat and jacket over his shoulders, the base applied with leaves and flowers, *27cm high*, crossed swords mark in underglaze-blue to rear of base (tail restuck, minor chips)

£3,000 - 5,000

€3,800 - 6,300





201

**A MEISSEN FIGURE OF ST. ANDREW, MID 18TH CENTURY**

Modelled by J.J. Kaendler, in the white, on a rectangular plinth, 37.4cm high, crossed swords mark in underglaze blue to rear of base, (some restoration)

£6,000 - 8,000

€7,600 - 10,000

Based on the statue of Saint Andrew in the Basilica of Saint John in lateran in Rome, by the sculptor Camillo Rusconi (1658-1728) and finished in 1709. The model was created by Kaendler in 1740 (it is mentioned in his work records for March) for the altar garniture that was given by Augustus III to his mother-in-law, the Dowager Empress Wilhelmine Amalie, and which was delivered to his grandmother in Vienna by Crown Prince Friedrich Christian on 10 July 1740. See Klaus Peter Arnold, *Ecclesia Triumphans Dresdensis* (1988), no. 54, and U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), no. 387.





202



202

**TWO MEISSEN MODELS OF SEATED PUG DOGS, MID 18TH CENTURY**

Modelled by J.J. Kaendler, both naturalistically modelled and coloured, wearing collars decorated with gilt bells, one seated on a pink cushion with floral gilt details, the other on a red cushion with black foliate motifs, 11.5cm and 11.1cm high, very faint traces of crossed swords marks in blue (some restoration) (2)

£8,000 - 10,000

€10,000 - 13,000



203

**A MEISSEN MINIATURE MODEL OF A STANDING PUG DOG, CIRCA 1770**

Naturalistically modelled and coloured, wearing a lilac collar with gilt foliate decoration and a blue bow, 5.6cm high (some restoration to paws)

£1,500 - 2,000

€1,900 - 2,500

Possibly one of the models referred to in Kaendler's work records from May 1734: '...9 Stück kleine Mops hunde, Ein jeder hatte eine andere Action ...' [9 small pug dogs, each has a different pose ...]; quoted in Pietsch 2002, p. 23.

203



204

**A MEISSEN MODEL OF A DOG KENNEL, CIRCA 1745-50**

With a dog emerging from the kennel chained to the collar and a pug on top of the red-tiled roof, a food bowl on the side of the kennel, 12.3cm high, crossed swords mark in blue, incised 115 (small repair to chain)

£7,000 - 9,000

€8,900 - 11,000





205



206

205

**A MEISSEN MODEL OF A BIRD'S NEST, CIRCA 1760**

Modelled as a bird's nest in a basket base, a canary feeding two chicks, *8.1cm high*, crossed swords mark in underglaze-blue to the rear of base (some restoration)

£1,000 - 1,500

€1,300 - 1,900

206

**A MEISSEN MONKEY BAND FIGURE OF A DRUM CARRIER, THIRD QUARTER OF THE 18TH CENTURY**

Modelled by J.J. Kaendler and P. Reinicke, wearing a green hat, white shirt and yellow breeches and carrying drums on his back, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *12.3cm high*, crossed swords mark in underglaze-blue to the rear of the base (some restoration)

£3,000 - 4,000

€3,800 - 5,100

207

**A MEISSEN MONKEY BAND FIGURE OF A BAGPIPE PLAYER, CIRCA 1760**

Modelled by J.J. Kaendler and P. Reinicke, wearing a yellow hat and pink coat over a green waistcoat and yellow trousers, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *14.3cm high*, faint crossed swords mark in blue (very minor restoration and tiny chips)

£3,000 - 4,000

€3,800 - 5,100



207

# **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)

£5,000 - 7,000

€6,300 - 8,900

## **Provenance:**

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th or 19th century and thence by descent to the present owners

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 Blumen gesezt werden können [...] 1. Gärtner sizend, einen Blumen-Korb vor sich haltend, darein Blumen gesezt werden können, als Compagnon zur Gärtnerin' [1 female figure seated holding a basket on her lap, in which flowers can be put (...) 1. seated gardener, holding a flower basket in front, in which flowers can be put, as companion to the female gardener].







209

209

**A MEISSEN FIGURE OF A CAVALIER DRAWING HIS SWORD, MID 18TH CENTURY**

The gentleman reaching for his sword, wearing a white coat, pink waistcoat and yellow breeches, a tree stump at his back, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *20cm high*, crossed swords mark in underglaze-blue at the rear of the base (haircrack to tree stump, minor restoration)

£2,500 - 3,500

€3,200 - 4,400

**Provenance:**

From a European private collection



210

210

**A MEISSEN FIGURE OF A BUTCHER, MID 18TH CENTURY**

From a series of tradesmen modelled by J.J. Kaendler and Peter Reinicke, holding an axe over his right shoulder, a joint of meat on a tree-stump plinth in front of him, wearing a black tricorne, purple jacket, white apron and green breeches, the base modelled with purple-edged rocailles and applied with leaves and flowers, *18.2cm high*, crossed swords mark in underglaze-blue to rear of base (very minor chips)

£3,000 - 5,000

€3,800 - 6,300

**Provenance:**

Emma Budge Collection, Hamburg, sold by Paul Graupe, Berlin, 27-29 September 1937, lot 827f;

Given to the Victoria & Albert Museum in 1993 by B.W. Potts in memory of his family;

Restituted by the Victoria & Albert Museum to the heirs of Emma Budge in 2014



211

211

**A MEISSEN FIGURE OF BELTRAME FROM THE WEISSENFELS SERIES, CIRCA 1745**

Modelled by Peter Reinicke and possibly J.J. Kaendler, wearing a yellow doublet, blue breeches, white-lined pink cloak and a white pouch around his waist, the base applied with leaves and flowers, 13.1cm high, crossed swords mark in underglaze-blue to the rear of the base (minor chips)

£2,500 - 3,000  
€3,200 - 3,800

After the engraving by Joullain, *Habit de Beltrame de Milan*, published by Riccoboni in 1728, and mentioned in Reinicke's work notes for August 1744: '1 Figur, Beltrama di Milan, 7 1/2 Zoll hoch, in Thon boshirt' [1 figure, Beltrama di Milan, 7 1/2 Zoll high, modelled in clay]; see Chilton *Harlequin Unmasked*, no. 121.



212

212

**A MEISSEN GROUP OF TWO DUTCH DANCERS, CIRCA 1745**

Probably modelled by J.F. Eberlein, the lady wearing a puce bodice, blue skirt and white apron, the man wearing a yellow jacket and green trousers, both dancing with one arm and leg raised, the base applied with leaves and flowers, 14.3cm high (tiny chips)

£2,500 - 3,000  
€3,200 - 3,800

A similar model in the Hans Syz Collection is illustrated by H. Syz *et al.*, *Catalogue of the Hans Syz Collection* (1979), no. 281.



213

213

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

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

£1,200 - 1,800

€1,500 - 2,300

214

**A PAIR OF MEISSEN FIGURES OF CHILDREN PLAYING INSTRUMENTS, MID 18TH CENTURY**

The boy playing the recorder, a dog at his side, wearing a hat, brown coat and pink breeches, the girl playing the triangle, wearing a green hat, lilac bodice, pink overskirt and yellow patterned underskirt, the bases applied with leaves and flowers, *14.3cm and 13.8cm high*, crossed swords marks in underglaze-blue and blue (restoration to extremities) (2)

£1,200 - 1,800

€1,500 - 2,300

Other examples are illustrated in R. Rückert, Meissener Porzellan 1710-1810 (1966), nos. 922 and 923.



214



215

**A MEISSEN FIGURE OF A MAN PLAYING A LUTE, CIRCA 1750**

Modelled by Peter Reinicke, seated and playing the lute, wearing a pink coat, gilt floral waistcoat and yellow breeches, the base applied with leaves and flowers, *13.2cm high* very faint traces of crossed swords marks in blue (minor restoration)

£2,500 - 3,000

€3,200 - 3,800

Another example is illustrated in R. Rückert, Meissener Porzellan 1710-1810 (1966), no. 891.

216

**A MEISSEN FIGURE OF A DANCING LADY, CIRCA 1750**

Wearing a pink and blue bodice, floral skirt, purple-lined yellow overskirt and a green sash with a white pouch, holding a basket of flowers in her right hand and her overskirt with scattered flower sprigs in her left hand, the base moulded with gilt-edged rocaille and applied with leaves, *13.3cm high*, crossed swords mark in underglaze-blue to the rear of the base (minor restoration)

£1,500 - 2,000

€1,900 - 2,500



215



216

217

**A MEISSEN FIGURE OF A DANCING LADY, CIRCA 1750**

Modelled by J.J. Kaendler and P. Reinicke, wearing a hat, pink bodice with blue stomacher, green skirt and floral apron, the base moulded with gilt-edged rocaille and applied with leaves and flowers, 13.9cm high faint traces of crossed swords mark in blue, impressed 10. (minor restoration)

£1,500 - 2,000

€1,900 - 2,500

The larger version of the figure is illustrated in Rückert (1966), no. 1008, where the author notes that the figure is most likely to have been modelled by Kändler after 1748, when the rocaille base surfaces for the first time in Kändler's work-records.

It is possible that the figure relates to the following entry in Kändler's Taxa: '1. dergleichen [Tyroler Mägdgen] tanzende vorgestellt, mit beyden Händen die Schürze haltend' [1. similar (Tyrolean girl) depicted dancing, holding the apron with both hands], even though this figure is set on a rococo base.



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

Wearing a lilac coat over a white waistcoat embellished with *indianische Blumen* and yellow breeches, his black tricorne hat under his arm, on a gilt-edged scrollwork base with applied leaves and flowers, 13.4cm high (minor restoration)

£1,500 - 2,000

€1,900 - 2,500

219

**A RARE PAIR OF MEISSEN FIGURES OF STUDENTS, MID 18TH CENTURY**

The boy wearing a black hat and pink scholarly robes, a ruler under his left arm, the girl wearing a bunched pink skirt over a yellow underskirt and holding a book under her left arm, the bases applied with leaves, 13.2cm and 12.2cm high, crossed swords marks in underglaze-blue to the rear of bases (minor restoration) (2)

£1,500 - 2,500

€1,900 - 3,200

220

**A MEISSEN FIGURE OF A SEATED SHEPHERD PLAYING BAGPIPES, MID 18TH CENTURY**

Wearing a black hat and yellow breeches and playing the bagpipes, a green cloak draped across his lap and a dog lying beside him, 8.8cm high, crossed swords mark in underglaze-blue to the rear of the base (minor restoration)

£800 - 1,200

€1,000 - 1,500



220





221

221

**TWO MEISSEN FIGURAL CANDELEBRA, CIRCA 1750-60**

Modelled with a lady and a gentleman seated between two branches entwined with flowers and terminating in foliate sconces, the bases modelled with gilt-edged scrollwork, the gentleman wearing a white hat, yellow jacket with turquoise ribbons, white breeches and turquoise stockings, the lady wearing a yellow hat, turquoise bodice, white apron and dress decorated with flower sprigs, 20.5cm high, crossed swords marks in underglaze-blue to rear of bases (some damage and old repairs) (2)

£1,400 - 1,600

€1,800 - 2,000

222

**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)

£1,000 - 1,500

€1,300 - 1,900



222





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224

223

**A MEISSEN ALLEGORICAL FIGURE OF CERES AS 'EARTH', CIRCA 1750-55**

Probably modelled by Friedrich Elias Meyer, Ceres wearing a draping white gown and a yellow and pink cloak, holding tools in her right arm and a flaming torch in her left, a cornucopia to her left and a dragon curled around her legs, the base moulded with gilt-edged scrollwork, 15.2cm high, crossed swords mark in underglaze-blue to rear of base (some restoration)

**£1,000 - 1,500**  
**€1,300 - 1,900**

The model may have been based on the bronze sculpture by Michel Anguiers (1613-1686). An etching after Anguiers is in the collection of the 'Dresdener Kupferstichkabinett' and depicts Ceres with a flaming torch and winding dragon. For a full discussion, see Katharina Christiane Herzog, *Mythologische Kleinplastik in Meißener Porzellan 1710-1775* (2012), no. 119.

224

**A MEISSEN FIGURE OF A HECATE WITH SNAKE AND DAGGER, CIRCA 1755**

Wearing white robes and a yellow-lined white cloak embellished with *indianische Blumen*, holding a dagger in her right hand and a snake in her left, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 16.3cm high, crossed swords mark in underglaze-blue to rear of base (some restoration)

**£1,000 - 1,500**  
**€1,300 - 1,900**

225

**A RARE MEISSEN FIGURE OF MERCURY, CIRCA 1750**

Probably modelled by J.J. Kaendler, holding a caduceus in his left hand and a pouch in his raised right hand, seated on clouds wearing a winged helmet and a yellow-lined pink cloak with floral gilt decoration, on a gilt-edged flared plinth base, 16.1cm high, crossed swords mark in underglaze-blue to the rear of the base (minor restoration)

**£2,000 - 3,000**  
**€2,500 - 3,800**

For a discussion of the model see Katharina Christiane Herzog, *Mythologische Kleinplastik in Meißener Porzellan 1710-1775* (2012), no. 110.



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**A MEISSEN FIGURE EMBLEMATIC OF SPRING, CIRCA 1760**

Wearing a a gilt-edged floral cloak and holding a flower vase in one hand and a flower sprig in the other, a cat seated beside her, the base moulded with gilt-edged scrollwork, *14cm high* (very minor restoration)

£800 - 1,200  
€1,000 - 1,500

227



227

**A MEISSEN FIGURE OF CERES EMBLEMATIC OF SUMMER, CIRCA 1760**

Holding a sheaf of wheat in her right arm and wearing a wheat wreath crown, white robes and a purple-lined yellow cloak embellished with purple foliate motifs, a putto clutching her left leg, the base applied with leaves and flowers, *12.5cm high*, crossed swords mark in underglaze-blue to the rear of the base (minor restoration to wheat sheaf)

£600 - 800  
€760 - 1,000

228

**A MEISSEN TWO-ARM FIGURAL CANDELABRUM EMBLEMATIC OF AUTUMN, CIRCA 1750**

Depicting a standing man and seated putto, scantily clad, holding bunches of grapes, the base and pierced shaft modelled with gilt-edged scrollwork and applied with fruiting vines and a branch at the rear, surmounted by a foliate scone applied with purple-edged scrollwork arms applied with flowers and two foliate sconces, *37cm high*, crossed swords mark in underglaze-blue to rear of base (minor damage)

£2,000 - 3,000  
€2,500 - 3,800



228





229

**A PAIR OF MEISSEN FIGURES OF DANCING CHILDREN WITH GOBLET, CIRCA 1760, TOGETHER WITH A MEISSEN BOY, CIRCA 1770**

The dancing children both holding a goblet, she wearing a pink bodice and green skirt, he wearing a hat, open yellow shirt and green breeches and holding a wine bottle in his other hand, the second boy holding grapes and wearing a yellow hat and puce suit, the bases moulded with gilt-edged rocaille and applied with leaves and flowers, *the largest: 13.6cm high*, crossed swords mark in blue to dancing boy, crossed swords and dot mark to boy, various impressed numerals (some restoration) (3)

£1,400 - 2,000

€1,800 - 2,500

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230

**A PAIR OF MEISSEN FIGURES OF CHILDREN AS GARDENERS, CIRCA 1770**

The boy holding a spade, wearing a hat, pink patterned suit and gilt and striped waistcoat, the girl holding her hat filled with flowers, wearing a pink bodice and yellow skirt with floral and gilt borders, the bases moulded with gilt-edged rocaille and applied with leaves, *14cm high*, crossed swords and dot marks in blue, incised crossed swords mark in a triangle to boy (minor restoration and tiny chips) (2)

£800 - 1,200

€1,000 - 1,500



230



231

**A PAIR OF MEISSEN FIGURES OF CHILDREN AS GARDENERS, CIRCA 1770**

The boy holding a spade and a bunch of flowers, wearing a hat, puce suit and patterned waistcoat, the girl holding a basket with flowers in one hand and a flower spray in the other, wearing a pink bodice and floral skirt, the bases moulded with gilt-edged rocaille and applied with leaves and flowers, *13.4cm high* (head restuck on boy) (2)

£800 - 1,200

€1,000 - 1,500

231

**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)

£7,000 - 9,000

€8,900 - 11,000

**Provenance:**

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th or 19th century and thence by descent to the present owners

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







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**THREE MEISSEN CHESS PIECES AND  
A FÜRSTENBERG CHESS PIECE, THIRD  
QUARTER 18TH CENTURY**

Comprising: a Meissen Queen and a Bishop (with AR monogram) and a Rook, after models by J.J. Kaendler, together with a Fürstenberg Pawn (after the Meissen model), 5.1cm to 8cm high, crossed swords marks in blue and underglaze-blue, F in underglaze-blue (tiny chips) (4)

£1,500 - 2,000

€1,900 - 2,500

A complete Meissen chess set with these models, together with the board, in the Bavarian National Museum, is illustrated by R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 798.



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**A GERMAN PORCELAIN GILT-METAL-  
MOUNTED SNUFF BOX, 19TH CENTURY**

The cartouche-shaped box reserved with chinoiserie panels around the side against a ground of purple scrollwork or trellis, the cover with a large chinoiserie scene within a similar border, the base with a green and burgandy maze pattern, the inside cover with an erotic scene depicting a naked lady reclining on a bed, observed from behind a curtain by a gentleman, with Cupid overhead, box interior gilt, 7cm across

£2,000 - 3,000

€2,500 - 3,800

**Literature:**

B. Beaucamp-Markowsky, *Porzellandosen* (1985), no. 5



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**A MEISSEN GILT-METAL-MOUNTED NEEDLE  
CASE AND COVER, CIRCA 1770**

Each end with a puce scale-ground border edged with coloured scrollwork with flowers, painted with sprigs of fruit and flowers, 13cm long (2)

£1,000 - 1,500

€1,300 - 1,900





Lot 237 **A** MEISSEN OCTAGONAL BEAKER



Lot 253 **A** MEISSEN FIGURE GROUP



Lot 243 **A** MEISSEN PLATE MADE FOR EMPRESS ELIZABETH





Lot 239 A MEISSEN BEAKER FROM THE ROTHCHILD COLLECTION



Lot 254 A MEISSEN TEAPOT AND COVER

**MEISSEN PORCELAIN FROM A GERMAN PRIVATE COLLECTION  
THE PROPERTY OF A GENTLEMAN**

Lots 236 - 254



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**A MEISSEN DISH, CIRCA 1740**

Painted with a seated kylin-like animal (*Fabeltier*) and scattered insects in the centre, the rim with alternating butterflies and purple sprigs of *Indianische Blumen*, 25.4cm diam., crossed swords mark in underglaze-blue (very minor wear)

£2,000 - 3,000

€2,500 - 3,800

**Provenance:**

Anon. Sale, Christie's London, 2 October 1979, lot 209;

With H. Reichert, Freiburg;

Acquired from the above in 1979

A plate of similar decoration from the Hoffmeister Collection sold in these rooms, 25 November 2009, lot 36.



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**A MEISSEN OCTAGONAL BEAKER AND SAUCER, CIRCA 1740**

Both painted with the *Bienenmuster* pattern of three insects around a spray of flowers tied with a yellow ribbon above a grassy vignette, brown-edged rims, crossed swords marks in underglaze-blue and blue, impressed numeral 23 to the saucer (very minor wear) (2)

£1,500 - 2,000

€1,900 - 2,500

**Provenance:**

With H. Reichert, Freiburg;

Acquired from the above in 1979





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**A MEISSEN PURPLE-GROUND TEABOWL  
AND SAUCER, CIRCA 1735**

Painted in Kakiemon style, the teabowl reserved with two shaped quatrelobe panels painted with two quail by a flowering prunus branch, and flowering peonies, respectively, the sides with *indianische Blumen* reserved against the purple ground, the saucer similarly decorated, the rims with a band of tight iron-red scrolling foliage divided by four gilt floral motifs, crossed swords mark in underglaze-blue and Dreher's mark for Christian Meynert to saucer and caduceus mark in underglaze-blue and Dreher's mark \* to teabowl (restored rim chip) (2)

£2,000 - 3,000

€2,500 - 3,800

**Provenance:**

Anon. Sale, Christie's London, 9 April 1979, lot 204

239

**A MEISSEN BEAKER, CIRCA 1730**

Painted in Kakiemon style with two quail flanked by flowering prunus and other flowers, brown-edged rim, 6.8cm high, crossed swords mark in underglaze-blue (haircrack to rim)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

Baron Erich von Goldschmidt-Rothschild Collection, Berlin, sold Ball und Graupe Berlin, 16-21 March 1931, lot 476;  
Anon. Sale, Koller Zürich, 8 December 1978, lot 3317;  
Acquired in the above sale



239

# **A MEISSEN ARMORIAL PLATE FROM THE 'SULKOWSKI SERVICE', CIRCA 1735**

Painted with two shaped escutcheons with the arms of Sulkowski and Stain zu Jettingen, flanked by rampant lion supports standing on a stepped plinth above a puce panel with gilt scrolls, the arms of Sulkowski with the sash and badge of the Order of the White Eagle, the well of the plate with scattered *indianische Blumen* within a *Sulkowski Ozier* moulded border, 23.7cm diam., crossed swords mark in underglaze-blue (some wear)

£1,500 - 2,000

€1,900 - 2,500

## **Provenance:**

Baron Erich von Goldschmidt-Rothschild Collection, Sold Ball und Graupe Berlin, 23-25 March 1931, lot 607;

Acquired in 1981

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

Alexander Joseph Graf von Sulkowski (1695-1762) was born into a prominent Polish noble family and entered royal service as a page at the Warsaw court. From 1711, he was raised in the household of the Electoral Prince Friedrich Augustus, the heir of Augustus the Strong, of whom he became a close friend. He became a Gentleman of the Bedchamber in 1726, was raised to a (Polish) count in 1732 and, following the accession of Friedrich Augustus in 1733, was made Privy Councillor, Minister of State, Cabinet Minister and an Imperial Count. Sulkowski also was the recipient of numerous gifts and orders from both Augustus the Strong and his successor, Friedrich Augustus, including Schloß Übigau and the Flemmingsche Palais in Dresden, as well as the Polish Order of the White Eagle and the Order of St. Heinrich.

Sulkowski married (firstly) in 1728 a Lady in Waiting of the Electoral Princess, Maria Anna Franziska Catharina Freifrau von Stein zu Jettingen (1712-41), whose arms appear on the service together with those of her husband. The first explicit mention of the service in Kaendler's work notes (*Arbeitsberichte*) appears to be the large sugar box and cover "belonging to the order of His Excellency the Count Von Sulkofsky (sic)" in September 1735. The manufactory inspector reported in May 1736 that although Kaendler, as well as the best Formers and Cleaners had worked on the service for a year and a half, it was not going to be possible to finish everything as Count Brühl had ordered a new service of "entirely new design" and the store rooms urgently needed tablewares, small animals, figures and birds for sale (quoted by Ingelore Menzhausen, *In Porzellan verzaubert*, p.189 - see facing page for the tureen from the service in the Pauls Collection, Basel).

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

The Sulkowski Service was the subject of one of the very earliest scholarly monographs on Meissen porcelain, when it was published by Julius Lessing in 1888 ("*Das Porzellangeschirr Sulkowski*", in *Kunstgewerbeblatt*, vol.4, pp.43-8). Much of the service was apparently sold shortly afterwards, though a substantial portion was preserved in the family home until it was sold by Sotheby's London ("*The Property of a Lady of Title*") on 23rd May 1967, lots 29-50



**A MEISSEN DISH FROM THE 'RED DRAGON' SERVICE,  
CIRCA 1735-40**

Painted in iron-red and gilding with dragons and auspicious symbols around the rim and two phoenixes in the centre, 30cm diam., crossed swords mark in underglaze-blue, K.H.C. mark in purple (for Dresden Royal Confectionary) and impressed numeral 16

£2,500 - 3,500

€3,200 - 4,400

**Provenance:**

With Harald Saal, Hannover;

Acquired from the above in 1978

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.





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**A MEISSEN CIRCULAR DISH FROM THE SWAN SERVICE,  
CIRCA 1738-40**

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, *37.5cm diam.*, crossed swords mark in underglaze-blue, incised 4 near footrim (restoration to rim)

**£15,000 - 25,000**

**€19,000 - 32,000**

**Provenance:**

Christie's New York, 9 March 1979, lot 271;

Acquired in the above sale

See footnote to lot 158.

Kaendler's overtime records show that he worked on the models for dishes of various sizes for the Swan Service between April and July 1738. Many dishes of this size seem to have been produced in 1739 (see U. Pietsch, *Schwanenservice* (2000), no. 28, where the author also lists other published examples of this size). Kaendler stated in March, 1739: '1 Schüssel Forme No 4 von Hoch Gräfl. Brühlschen sauber nachgeholfen, damit solche wiederum brauchbar worden' (Pietsch (2000), p. 159).







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#### **A MEISSEN PLATE FROM THE 'EMPRESS ELIZABETH OF RUSSIA' SERVICE, CIRCA 1745**

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 rose sprig and several insects, 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, 24.2cm diam., crossed swords mark in underglaze-blue and impressed numeral 20 (small rim chip)

**£8,000 - 12,000**  
**€10,000 - 15,000**

#### **Provenance:**

Given by Augustus III, Elector of Saxony and King of Poland, to Empress Elizabeth Petrovna of Russia;  
With H.H. Mischell, Cologne;  
Acquired from the above in 1980

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 is decorated with *indianische Blumen* and has mainly harbour scenes around the rims; the second group, to which this plate belongs, appears to date from around 1744-45, is painted with more naturalistic botanical flower studies (woodcut flowers) 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).

A plate from the first production group was recently sold in these rooms, 18 June 2014, lot 62, and another in the Hoffmeister Collection, 26 May 2010, lot 71.





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**A MEISSEN ARMORIAL PLATE FROM THE FERRERO SERVICE, CIRCA 1740**

Painted with scattered flowers and insects below the arms on the rim, wavy gilt-edged rim, 23.5cm diam., crossed swords mark in underglaze-blue (minor wear)

£3,000 - 5,000

€3,800 - 6,300

**Provenance:**

Anon. Sale, Christie's London, 5 July 1971;

Anon. Sale, Christie's London, 29 November 1973;

With Hans H. Mischell, Cologne;

Acquired from the above in 1977

The plate is from a service made for the Piedmontese statesman, Carlo Francesco Vincenzo Ferrero, Marchese d'Ormea (1680-1745), who held various ministerial posts under the kings of Sardinia, including minister for foreign affairs and of the interior, as well ambassador in Dresden, culminating in his appointment in 1742 as Grand Chancellor of the Kingdom. He served both Vittorio Amadeo II, whom Augustus the Strong sent lavish gifts of Meissen porcelain in 1725 (M. Cassidy-Geiger et al., *Fragile Diplomacy* (2007), pp. 209-212), as well as his son, Carlo Emmanuele I, in whose favour Vittorio Amadeo abdicated in 1730. The circumstances in which Ferrero acquired this service are not recorded, though it is tempting to speculate that he may have received the service as a gift from Augustus III, perhaps while ambassador in Dresden, or in connection with diplomatic manoeuvrings following the death in 1740 of the Holy Roman Emperor, Charles VI, without a male heir, which led to the War of the Austrian Succession.

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**A MEISSEN DISH FROM THE 'GREEN WATTEAU' SERVICE, CIRCA 1750**

Moulded with the 'Gotzkowsky-Relief' pattern, modelled by J.F. Eberlein, painted in the centre in copper-green, black and flesh tones with a landscape vignette depicting an elegant couple, the gilt-edged rim painted with four flower sprigs, 32.9cm diam., crossed swords mark in underglaze-blue, painted inventory number in red (very minor wear)

£2,500 - 3,500  
€3,200 - 4,400

**Provenance:**

The Hermitage, Leningrad, inv. no. 10/EH;  
Anon. Sale, Christie's Geneva, 28 April 1978, lot 64

**Literature:**

H. Morley-Fletcher, *Porzellan aus Meissen* (1971), p. 77

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

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**A MEISSEN PLATE FROM THE 'GREEN WATTEAU' SERVICE, CIRCA 1750-60**

Moulded with the 'Gotzkowsky-Relief' pattern, modelled by J.F. Eberlein, painted in the centre in copper-green, black and flesh tones with a landscape vignette depicting an elegant couple, the gilt-edged rim painted with four flower sprigs, 24.6cm diam., crossed swords mark in underglaze-blue, impressed 22, painted inventory number in red (two tiny restored rim chips)

£1,000 - 1,500  
€1,300 - 1,900

**Provenance:**

The Hermitage, Leningrad, inv. no. 10/EH;  
Pauls-Eisenbeiss Collection, Riehen;  
Anon. Sale, Christie's Genf, 12 November 1976, lot 6;  
With H. Saal, Hannover;  
Acquired from the above in 1977

See footnote to previous lot.

A soup plate from the service of circa 1750 was in the Hoffmeister Collection, sold in these rooms 25 November 2009, lot 66.



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**A MEISSEN PLATE FROM THE 'MÖLLENDORFF' SERVICE, CIRCA 1761**

Of 'preußisch-musikalischen' design, moulded with alternating panels of musical, floral and military trophies within gilt-edged rocailles, reserved with an iron-red scale-ground and gilt dentil border to the rim, an iron-red Oriental flower spray in the centre, 26.4cm diam., crossed swords mark in underglaze-blue, impressed 36 (minor wear to gilding)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

Mrs Elinor Dorrance Ingersoll Collection, USA;  
Sold, Christie's New York, 11 November 1977, lot 49;  
Acquired at the above sale

On 12th December 1761, Frederick the Great ordered a service with scale-ground borders, similar to one already ordered (see lot 180), but with a red ground, instead of the green of the earlier service: 'und zwar von der Couleur, welche des Königs von Pohlen Majt. vorzüglich lieben, mit Gold untermischt (...of the colour that His Majesty the King of Poland loves above all, mixed with gold).'

The service subsequently became known as the 'Möllendorff service', as it was probably given as a gift by Frederick the Great to General Joachim Wichard Heinrich von Möllendorff (1724-1816). As a youth Möllendorff served as a page at the Prussian court, and he went on to have a distinguished military career, reaching the rank of General in 1762 and appointed Governor of Berlin in 1783. He was promoted to Field Marshall in 1793, and subsequently fought against the French, by whom he was wounded and captured. Napoleon honoured his distinguished captive, awarding him the cross of the Legion of Honour. The date of the gift is not certain, though it may be the service referred to in an entry in the King's account books on 7th November 1783, for hay to pack a porcelain service given by the King to General von Möllendorff. This entry is confirmed by a cabinet order to Möllendorff of 8th November 1783, and it is tempting to speculate whether Möllendorff received the gift to mark his appointment as Governor of Berlin. The entire service was sold by the Möllendorff family around 1925 to the dealer Hermann Ball (Giersberg et al. 1994, p. 42).

Parts of the service are in the Dr. Ernst Schneider Collection, Schloß Lustheim (Schommers / Grigat-Hunger 2004, no. 144; a tureen and cover is in the Grassi Museum, Leipzig (Gielke 2003, no. 287).

248

**A MEISSEN PLATE FROM THE 'MÖLLENDORFF' SERVICE, CIRCA 1761**

Of 'preußisch-musikalischen' design, moulded with alternating panels of musical, floral and military trophies within gilt-edged rocailles, reserved with an iron-red scale-ground and gilt dentil border to the rim, an iron-red Oriental flower spray in the centre, 26.5cm diam., crossed swords mark in underglaze-blue (minor wear to gilding)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

Mrs Elinor Dorrance Ingersoll Collection, USA;  
Sold, Christie's New York, 11 November 1977, lot 49;  
Acquired at the above sale

See footnote to previous lot.

249

**A MEISSEN DESSERT PLATE FROM THE 'MÖLLENDORFF' SERVICE, CIRCA 1761**

Modelled with a pierced rim of flowers painted in iron-red and gilding, alternating with foliate and trellis panels picked out in gilding, the centre painted in iron-red and gilding with an Oriental flower, gilt dentil rim, 25.2cm diam., crossed swords mark in underglaze-blue, impressed 22 and H (tiny chip to pierced panel on rim)

£1,200 - 1,800

€1,500 - 2,300

**Provenance:**

With Antiquitäten Bracksmayer, Bad Nauheim;  
Acquired from the above in 1978

The pierced dessert plates of the Möllendorff service were modelled by Friedrich Elias Meyer together with Peter Reinicke after a design said to have been drawn by Frederick himself. The design is based upon the shapes developed for an earlier service made for the Saxon Prime Minister, Count Brühl, whom Frederick particularly despised. He may have seen Brühl's service (known as Brühlsches Allerlei, for which see Lessmann 2000) when he occupied Brühl's palace in Dresden. Frederick thus appropriated two design elements particularly associated with his enemies, Count Brühl and Augustus III, to which he added his own emblems of war and music; the design became known as *Preussisch-musikalisches Dessin*, and is evidence not only of the taste of the Prussian court, but also of Frederick the Great's personal taste and his interest in porcelain. It is interesting to note that this was the first porcelain table service for the Prussian court, which included both a dinner and dessert service (Wittwer 2009, p. 39; Giersberg et al. 1994, cat.no.2).

Another example was sold in these rooms as part of the Hoffmeister Collection, Part 1, 25 November 2009, lot 101.





247



248



249



250

250

**A MEISSEN PLATE WITH THE 'PARROT AND SPANIEL' PATTERN, CIRCA 1740**

Decorated with a spaniel barking at a chained parrot seated on a bird perch, the parrot surrounded by small insects, all surrounded by a densely decorated scrollwork border in brown and gold alternating with four shell-scrolls, the rim gilt, 23.6cm diam., crossed swords mark in underglaze-blue, impressed 16 (haircrack)

£1,500 - 2,000

€1,900 - 2,500

**Provenance:**

Anon. Sale, Rasmussen Copenhagen, 29 April 1980, lot 211;  
With H.H. Mischell, Cologne;  
Acquired from the above in 1980

The pattern is generally thought to be based on the designs of Petrus Schenk, the first Dutchman sent to Japan to create patterns to be copied and sent back to Amsterdam via the VOC. A Chinese cup and saucer of circa 1750 in the Victoria and Albert Museum is decorated in blue and white with the same pattern. A Meissen charger with the same pattern can be found in the Pauls-Eisenbeiss Collection and is illustrated in the catalogue of the collection (1972, Vol I, p. 498f.), where it is mentioned that the larger part of this service (52 pieces in total) was in the Ole Olsen Collection. Rückert (1966, cat.no.147) notes that Zimmermann (1926, p.247) dated the service to 1760, and that on the basis of the shape of the handle on one of the two jugs in the Dresden porcelain collections the date must be after 1735. Schnorr von Carolsfeld, in his catalogue of the Klemperer Collection (1928, p.101) dated the service earlier, to circa 1735-40. The mark, according to Rückert, points to a date around the middle of the 18th century.

Another plate of this pattern was sold in these rooms, 7 December 2011, lot 80.



251



252

251

**A MEISSEN TEABOWL AND SAUCER, CIRCA 1739-40**

Painted with European scenes of figures in river landscapes, each within a quatrelobe gilt scrollwork cartouche, filled with Böttger lustre and embellished with iron-red and purple scrollwork with yellow and black details, gilt scrollwork borders to the rims, the teabowl with *indianische Blumen* within iron-red concentric circles to the interior, crossed swords marks in underglaze-blue, gilt T. to both, Dreher's mark \* to teabowl and impressed numeral to saucer (2)

£2,000 - 3,000

€2,500 - 3,800

**Provenance:**

With H. Reichert, Freiburg;

Acquired from the above in 1979

252

**A CHINESE SAUCER PAINTED IN THE MEISSEN STYLE, 18TH CENTURY**

Painted with a figural European landscape scene within a gilt quatrelobe scrollwork cartouche filled with lustre, surrounded by iron-red and purple scrollwork, a gilt strap- and scrollwork border to the rim, 15cm diam. (very minor wear to gilding)

£800 - 1,200

€1,000 - 1,500

253

**A MEISSEN GROUP OF A MOTHER AND TWO CHILDREN, CIRCA 1745-50**

Modelled by J.J. Kaendler, the mother wearing a yellow headscarf, pink dress and white apron, holding a cradle with a baby and holding the hand of a small boy, wearing a fur-trimmed gown, the base applied with leaves and flowers, 23.2cm high, faint traces of crossed swords mark in blue (some restoration)

£3,000 - 5,000

€3,800 - 6,300

Kaendler's work record from March 1744 states: 'Eine Bettel Frau nebst 2. Kindern, Wie solche in Franckreich zu gehen pflegen, gehöriger Maßen zerschnitten und Zum abformen Zu bereitet, Welche neben dem dergleichen Bettelmann zu stehen kömmet' [A beggar woman beside 2 children, such as they appear in France, acceptably cut up and prepared for casting, which comes to stand next to the corresponding beggar]. See Ulrich Pietsch, *Die Arbeitsberichte des Meissener Porzellanmodelleurs Johann Joachim Kaendler 1706-1775* (2002) p.101.

The model is based on an engraving by Jacques Dumont and Jean Daullé, after a painting by the former. A further example is in the Porcelain Collection in Dresden and another is illustrated in L. and Y. Adams, *Meissen Portrait Figures* (1987), p.102.

254

**A MEISSEN TEAPOT AND COVER, CIRCA 1760**

Painted with scattered flower sprays below a blue scale-ground border edged with gilt scrollwork, the handle and spout terminals moulded with gilt-edged rocaille, the cover with flowerbud finial and similar decoration, 11.5cm high, crossed swords mark in underglaze-blue (top of spout restored) (2)

£800 - 1,200

€1,000 - 1,500



253



254





Lot 263

Lot 264

Lot 269

Lot 267

**PROPERTY FROM THE COLLECTION OF JULIUS  
(1880-1957) & SELMA KAUMHEIMER (1890-1965)**

Owing to mounting Nazi persecution the Kaumheimer family who were Jewish left their Stuttgart home in 1937, emigrating to Merano in Italy. The passing of anti-Jewish legislation in Italy in the summer of 1938 caused the family to once more emigrate, this time to San Francisco. When leaving Italy in February 1939, Italian customs searched the Kaumheimer's household effects and discovered their porcelain collection which was quickly seized as contraband. Later the entire collection was confiscated as the property of the Italian State. The collection was then transferred to the National Museum in Trento, where it was displayed for many years. Julius Kaumheimer did manage to ship some of the family's possessions to the USA prior to the family leaving Italy, thus saving them from confiscation. In 2003 the Kaumheimer Collection was finally returned to the family by the Italian Government. Bonhams is delighted to bring part of the Kaumheimer Collection to a new generation of collectors.

Lot 263



Lot 264



Lot 267



Lot 269







255 \*

**A NYMPHENBURG WASTE BOWL, CIRCA 1770**

Decorated, possibly by Cajetan Purtscher, with a landscape vignette on either side depicting courting couples, a gilt and puce border to the inside rim, *17cm diam., 8cm high*, impressed shield mark and incised \* and 1 (minor wear, tiny chip to rim)

**£1,000 - 1,500**

**€1,300 - 1,900**

**Provenance:**

Georg Spiegelberg Collection, Hannover, sold by Rudolph Lepke's Kunst-Auktions-Haus, Berlin, 4 December 1928, lot 81;  
Julius and Selma Kaumheimer Collection, Merano and San Francisco;  
Thence by descent



256

256 \*

**A RARE NYMPHENBURG TEACUP AND SAUCER, CIRCA 1770**

Finely painted with polychrome vignettes depicting, on the cup scenes of Diana and Actaeon and landscape scenes on the saucer, alternating with puce camaieu scenes and miniature scenes in shades of green, enclosed by gilt and purple cartouches, some with blue stripes, and floral swags, impressed shields marks, pentagram mark in underglaze-blue to saucer, incised marks (saucer restuck) (2)

£800 - 1,200

€1,000 - 1,500

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano and San Francisco;  
Thence by descent

257 \*

**A NYMPHENBURG SPOON, CIRCA 1763-1765**

Painted with a flower sprig on either side of the oval bowl, moulded with rocaille and shellwork embellished in puce, blue and gilding, 21.4cm long (tiny chips)

£1,500 - 2,500

€1,900 - 3,200

**Provenance:**

Dr. Paul von Ostermann Collection, sold Cassirer and Helbing, Berlin, 30 October-2 November 1928, lot 645;  
Julius and Selma Kaumheimer Collection, Merano;  
Confiscated by the Italian State in 1939

**Literature:**

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.53

**Exhibited:**

Museo Castello del Buonconsiglio, Trento, inv. no. 551

257



Two similar spoons in the Bäuml Collection, Munich, are illustrated by A. Ziffer, *Nymphenburger Porzellan* (1997), nos. 414 and 415.



258

258 \*

**FOUR NYMPHENBURG PLATES, CIRCA 1765-70**

With a spirally-moulded band to the rim, painted with colourful flower sprays, gilt-edged rims, 25cm diam., pentagram marks in underglaze-blue (to three), impressed shield marks and 2PLM (two with a rim chip, minor wear) (4)

£800 - 1,200

€1,000 - 1,500

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano and San Francisco; Thence by descent

Two similar plates are in the Bäuml Collection, Munich (A. Ziffer, *Nymphenburger Porzellan* (1997), nos. 351-352).

259 \*

**A NYMPHENBURG ALLEGORICAL FIGURE OF ASIA, CIRCA 1770-80**

The decoration possibly later, modelled by Dominikus Auliczek, as a mustachied figure clad in striped drapery seated on a brickwork pedestal with a palm tree to one side, the base modelled with scrollwork edged in gilding and blue and with a camel's head at the front, 19cm high, impressed shield mark (right arm restuck, some chips)

£2,500 - 3,500

€3,200 - 4,400

**Provenance:**

Rüttgers Collection, Munich, sold Helbing Munich, 25-26 October 1927, lot 96; Julius and Selma Kaumheimer Collection, Merano; Confiscated from the above by the Italian State in 1939

**Literature:**

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.44

**Exhibited:**

Museo Castello del Buonconsiglio, Trento, inv. no. 526

Another example of this figure is in the Linsky Collection, Metropolitan Museum of Art, New York, inv. no. 1982.60.195.



259



260

260 \*

**A NYMPHENBURG PORCELAIN HUNTING GROUP, CIRCA 1765-70**

Depicting two wolves attacking a deer, on a shaped, stepped base, their coats naturalistically painted in shades of brown and grey, 19cm across (some damage and repairs)

£2,000 - 3,000

€2,500 - 3,800

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano;  
Confiscated by the Italian State in 1939

**Literature:**

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.49

**Exhibited:**

Museo Castello del Buonconsiglio, Trento, inv. no. 532

Similar hunt groups on stepped bases are illustrated by K. Hantschmann/A. Ziffer, *Franz Anton Bustilli* (2004), nos. 229-231. The authors note (p. 365) that the groups on raised, stepped bases were probably made under the supervision of Auliczek.

261 \*

**A NYMPHENBURG TWO-HANDLED ECUELLE, COVER AND STAND, CIRCA 1770**

Each moulded with a basketwork ground and reserved with two gilt-edged kidney-shaped panels painted with vegetables, flowers and nuts, the stand with two further, similarly-decorated quatrelobe panels, the centre with a fruit branch, gilt-edged rims and handles, the cover with a fruit finial, *the stand: 21.2cm diam.*, impressed shield marks and 1 (section of cover restuck) (3)

£1,200 - 1,800

€1,500 - 2,300

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano and San Francisco;  
Thence by descent



261





262

262 \*

**A NYMPHENBURG FIGURE OF A PUTTO AS JUPITER FROM THE SERIES OF OVIDIAN GODS, CIRCA 1775**

Modelled by Franz Anton Bustelli, with a gold crown and puce draperies, holding a lightning bolt in his raised left arm and leaning on an eagle, lying on a cloud base incised with the symbol for Jupiter, *11.7cm high* (raised arm restuck)

£3,000 - 5,000

€3,800 - 6,300

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano;  
Confiscated by the Italian State in 1939

**Literature:**

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.16

**Exhibited:**

Museo Castello del Buonconsiglio, Trento, inv. no. 514

Modelled by Bustelli in 1755/57. For a full list of recorded pieces see Katharina Hantschmann/ Alfred Ziffer, *Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko* (2004), p. 411, no. 32 and 33.

263 \*

**A NYMPHENBURG FIGURE OF A PUTTO AS APOLLO FROM THE SERIES OF OVIDIAN GODS, CIRCA 1770**

Modelled by Franz Anton Bustelli, leaning on a lyre with his right arm raised above his head, clad in draperies embellished with puce and gilt stars, the grassy base moulded with scrolls, *11.5cm high*, impressed shield mark on top of base, incised Z to underside (raised arm restored, minor chips)

£2,000 - 3,000

€2,500 - 3,800

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano;  
Confiscated by the Italian State in 1939

**Literature:**

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.23

**Exhibited:**

Museo Castello del Buonconsiglio, Trento, inv. no. 519

Modelled by Bustelli in 1755/57. Unpainted examples of the models are in the Staatliche Kunstsammlungen, Dresden, the Museum of Applied Arts, Frankfurt, and the Collection Bäuml, Munich; for a full list of recorded pieces see Katharina Hantschmann/ Alfred Ziffer, *Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko* (2004), p. 411, no. 17.



263

264 \*

**A RARE LUDWIGSBURG GROUP, CIRCA 1762**

Modelled by Johann Götz, depicting Venus and Bacchus embracing seated at the base of a tree, attended by a putto seated on rocks holding up grapes, a quiver at his feet, a staff with golden wings on the base behind him, Venus holding a goblet of wine and Bacchus a bottle, the base edged with scrollwork heightened in puce and gilding, enclosing a barrel on the side, 33cm high, crowned CC monogram in underglaze-blue, painter's mark S in puce, incised 'Elbs' (?) (some losses, haircrack to base)

£4,000 - 6,000

€5,100 - 7,600

**Provenance:**

Darmstädter Collection, Berlin, sold Rudolph Lepke Berlin, 21-23 March 1925, lot 315;  
Julius and Selma Kaumheimer Collection, Merano;  
Confiscated from the above by the Italian State in 1939

**Literature:**

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), p. 113F, no.59;  
D. Flach, *Ludwigsburger Porzellan* (1997), p. 364, no. 32

**Exhibited:**

Museo Castello del Buonconsiglio, Trento, inv. no.539





265

265 \*

**A LUDWIGSBURG OVAL TUREEN, COVER AND STAND, CIRCA 1770**

Each moulded with a gilt-edged basketwork border, the tureen moulded with gilt-edged scroll feet and scrollwork connecting to the handles, painted with flower sprays and further scattered blooms, the cover with a vegetable finial, *the stand: 28.2cm across*, crowned CC monograms in underglaze-blue, painters' marks R and K, impressed letters and numerals (some restoration and damage) (3)

£800 - 1,200

€1,000 - 1,500

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano and San Francisco;  
Thence by descent

266 \*

**A FRANKENTHAL GROUP EMBLEMATIC OF WINTER, CIRCA 1756-59**

Modelled by Johann Wilhelm Lanz, with a putto clad in a green robe with its arm over the head of a muzzled bear, its right paw resting on a tree-stump, the grassy base moulded with scrollwork edged in gilding and purple, *16.5cm high*, rampant lion mark in underglaze-blue (corner of robe chipped, minor losses)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano;  
Confiscated from the above by the Italian State in 1939;

**Literature:**

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.55

**Exhibited:**

Museo Castello del Buonconsiglio, Trento, inv. no. 530

267 \*

**AN ANSBACH SOUP PLATE, CIRCA 1765-70**

Painted in the well with purple flower sprigs below a gilt border of foliate motifs and trailing beads, the gilt-edged rim moulded in panels with a basketwork border reserved with four scrollwork cartouches edged in gilding and painted with purple landscape scenes, *23cm diam.*, A in underglaze-blue, twice impressed I (scattered wear)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano and San Francisco;  
Thence by descent

Two plates from the same service in the Residenz and the Kreis- und Stadtmuseum, Ansbach, are illustrated in *Ansbacher und Den Haager Porzellan* (1980), nos. 106 and 107. Another plate from the same service was sold by Christie's South Kensington, 8 December 2005, lot 132.



266



267



268

268 \*

**AN ANSBACH PORCELAIN PLATE, CIRCA 1770**

Moulded, after a Berlin original, with trellis panels and scrollwork spiralling into the well, painted in iron-red with a landscape vignette of a bird perched on a tree and scattered flowers in the well, and three similar small vignettes around the rim, 24.5cm diam., A in underglaze-blue

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano and San Francisco;  
Thence by descent

269 \*

**A HÖCHST FIGURE OF A YOUNG CHINESE DANCER, CIRCA 1765-1767**

Modelled by Johann Peter Melchior, in a dancing pose with his arms raised, wearing a green hat, white robes with blue and gilt stripes and gilt borders and yellow boots, 10.4cm high (arm restuck)

£600 - 800

€760 - 1,000

**Provenance:**

Julius and Selma Kaumheimer Collection, Merano;  
Confiscated by the Italian State in 1939

**Literature:**

A. Ziffer, *Le Porcellane*, Museo Provinciale d'Arte, Trento (1991), no.13

**Exhibited:**

Museo Castello del Buonconsiglio, Trento, inv. no. 546



269



Lot 270 **A VERY RARE DU PAQUIER TANKARD**



Lot 273 **A HÖCHST FIGURE OF LA SCARAMOUCHE**



Lot 287 **A CLOSTER VEILSDORF FIGURE**



Lot 286 AN ANSBACH FIGURE OF A RAT CATCHER



Lot 274 AN IMPORTANT FRANKENTHAL VASE



Lot 281 A VOLKSTEDT FIGURE OF A GENTLEMAN



Various Owners

## OTHER GERMAN PORCELAIN

Lots 270 - 287



270

**AN EXTREMELY RARE DU PAQUIER TANKARD AND COVER,  
CIRCA 1725-30**

The flared body applied with a handle in the form of a naturalistically coloured lizard holding a branch with fruit in its mouth, painted in purple monochrome with a shaped rectangular panel depicting a Chinoiserie scene of two figures on horseback flanked by trees with buildings to one side, enclosed by a band of colourful flowers, foliage, gilt strapwork, trellis panels and birds, the rim edged in blue above a purple and green foliate band, the cover with a gilt lobed rim enclosing a floral band and a recumbent lion finial, the cover and handle pierced for mounting, 20cm high (rim of cover repaired) (2)

**£40,000 - 60,000**

**€51,000 - 76,000**

**Literature:**

M. Chilton (ed.), *Fired by Passion* (2009), no. 163, ill. 8.50, p. 731

The only other recorded example of this rare shape, differently decorated and without a cover, is in the Sullivan Collection (Chilton, *op. cit.*, no. 164). The recumbent lion finial was also used by the Du Paquier factory for the covers of sugar boxes (Chilton, *op. cit.*, nos. 103 and 104).







272

271

**A EUROPEAN PORCELAIN LIBATION CUP ATTRIBUTED TO DU PAQUIER, CIRCA 1730**

After a Chinese *blanc-de-chine* original, moulded with fighting dragons, a deer and a heron among rocks, clouds and pine, 14cm long (minor rim chips)

£700 - 1,000

€890 - 1,300

This distinctive model is larger than most Chinese prototypes. Continental porcelain cups of this type have traditionally been attributed to du Paquier, but the origin remains uncertain. A similar libation cup was in the Herbert Wolf Collection, no. 179, sold by Bonhams 17 June 1998, lot 66, and subsequently in the Roy Burns Collection. Another example was sold by Christie's, 12 June 1995, lot 304.

272

**A LARGE RARE VIENNA ARMORIAL CHARGER, MID 18TH CENTURY**

Decorated in Imari style in underglaze-blue, enamels and gilding, with flowering plants, a fence, and floral medallions and gilt scrolling foliage against a blue-ground panel, the centre with an oval panel enclosing a coat of arms, brown-edged wavy rim, 34cm diam., shield mark in underglaze-blue, impressed ii, painter's numeral 42.

£1,000 - 1,500

€1,300 - 1,900

No other examples from this service appear to be recorded in the literature.



271

**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)

£10,000 - 15,000

€13,000 - 19,000

**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).



**AN IMPORTANT FRANKENTHAL VASE, CIRCA 1758**

The front painted by Andreas Philipp Oettner with a scene after Antoine Watteau depicting nine figures from the *Commedia dell'Arte* in a park setting, within an elaborate gilt scrollwork cartouche reserved on a puce-ground with wavy trellis pattern enclosing florets, the reverse with a smaller panel after Francois Boucher depicting three putti amidst clouds, the sides and the neck reserved with two flower panels, probably painted by Andreas Handschuh, mounted on a later gilt-metal scrollwork base raised on three scroll feet, the neck with a pierced gilt-metal scrollwork mount and internal liner, 40cm high, rampant lion mark in underglaze-blue (rims restored)

£5,000 - 7,000

€6,300 - 8,900

This vase was part of an important garniture of seven vases, probably made for the Elector Karl Theodor of the Palatinate (Elector of Bavaria from the end of 1777), of which five remain in the Bavarian Royal collection in the Residenzmuseum, Munich (illustrated by Carl Ludwig Fuchs, *Die Vasen der Manufaktur Frankenthal* (2005), no. 18). The central vase is said to depict the Elector and his consort, Elisabeth Augusta, in a theatrical scene.

The decoration by Andreas Philipp Oettner and, probably, Andreas Handschuh, cannot be any earlier than 1757 (Oettner was at Nymphenburg until the end of 1756 - though it is not recorded when he arrived at Frankenthal, while Handschuh is first recorded at Frankenthal in 1757).

The five vases, then still in the possession of the Bavarian Crown in Schloss Bamberg, were exhibited in the Bavarian National Museum in 1909 (F.H. Hofmann, *Altes Bayerisches Porzellan* (1909), nos. 858-62, pl. 10 (three illustrated). When F.H. Hofmann published the vases again in 1911 (*Frankenthaler Porzellan*, vol. II, nos. 615-617, pl. 156), they were still in Bamberg, but by 1912 the garniture had apparently been moved to the Royal Residence in Munich, where it formed part of the *Porzellan-Kabinett* (F.H. Hofmann, *Führer durch das Porzellan-Kabinett der K. Residenz in München* (1912), p. 20. The author noted (p. 11) that the masquerade scene on the central vase probably depicted the Elector Karl Theodor and his wife Elisabeth Augusta, and that the garniture was delivered by Paul Hannong to the Elector. The covers of two of the vases were already missing in 1909.

For a discussion of the painter, Andreas Philip Oettner, see Horst Reber, *Der Porzellanmaler Andreas Philip Oettner*, in *Keramos* 63 (January 1974), p. 22, ill. 49 (where one vase from the Residenzmuseum is illustrated). The *Commedia dell'arte* scene is based on an engraving published in 1734 by Charles-Nicolas Cochin after a painting by Antoine Watteau of around 1716, '*L'Amour au théâtre italien*'. The scene of three putti is based upon an engraving, '*L'Eau*' by Jean Daullé after Francois Boucher, from the series '*Les Quatre Eléments*', dedicated to Heinrich Graf von Brühl, the Prime Minister of Saxony from 1746 (illustrated by B. Beaucamp-Markowsky, *Frankenthaler Porzellan*, vol. III (*Das Geschirr*), p. 256, ill. 4). For similar flower painting attributed to Andreas Handschuh, see Beaucamp-Markowsky, *op. cit.* no. 92.



Three of the five vases in the Munich Residence, illustrated by F.H Hofmann, *Frankenthaler Porzellan* (1911), vol. II, pl. 156







275

275

**A WALLENDORF TEA AND COFFEE SERVICE,  
LATE 18TH CENTURY**

Each painted with gilt-edged rectangular panels depicting figures in landscape scenes *en grisaille*, gilt foliate swags, comprising:

a chocolate pot and cover,  
a teapot and cover,  
a coffee pot and cover,  
a hot water jug and cover,  
a milk jug and cover,  
a circular tea canister and cover,  
a waste bowl,  
twelve cups with covers and saucers, *the chocolate pot: 20cm high, W in underglaze-blue (very minor chips, rubbing to gilding) (49)*

**£1,000 - 1,500**

**€1,300 - 1,900**



276

276

**A PAIR OF GERMAN PORCELAIN VASES,  
CIRCA 1770**

Perhaps Thuringian, moulded with formal borders highlighted in manganese and turquoise and painted with coloured flower swags, the scroll handles edged in green and manganese, *20.6cm high, incised 8 (2)*

**£1,000 - 1,500**

**€1,300 - 1,900**



277

277

**A FRANKENTHAL FIGURAL DOUBLE-SALT, CIRCA 1770**

Probably modelled by F.C. Linck, as a boy holding a lantern seated on the rims of two oval baskets painted inside with scattered flowers, the base modelled with gilt-edged scrollwork, 11cm high, crowned CT monogram in underglaze-blue, incised marks (minor chips)

£800 - 1,200

€1,000 - 1,500

278

**A GERMAN PORCELAIN PARTRIDGE BOX AND COVER, PROBABLY FÜRSTENBERG, CIRCA 1760**

Naturalistically modelled and coloured, on an oval base with tree-stump support, applied with cherries and strawberries, 24cm high, incised F and iH (cover restored, haircrack to base, minor losses) (2)

£2,000 - 3,000

€2,500 - 3,800

279

**TWO BERLIN FIGURES OF VENUS AND PARIS ON PEDESTALS, CIRCA 1765-70**

Modelled by Friedrich Elias Meyer, Venus holding the golden apple, with a pair of doves on the base behind her and Cupid asleep with his quiver at the base, Paris leaning on his staff, a recumbent sheep behind him and pipes at his feet, on gilt-edged triangular bases with moulded scrollwork at the corners, 33cm and 34cm high, sceptre marks in underglaze-blue, incised K to Venus (some restoration) (4)

£2,000 - 3,000

€2,500 - 3,800

279



278





280

280

**A RARE THURINGIAN PORCELAIN GROUP OF AN OFFICER ON HORSEBACK, CIRCA 1775**

Possibly Wallendorf, on a rearing horse with his sword drawn and a rifle to his right side, on a grassy base with tree-stump support, 17cm high (some restoration and losses)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

From a European private collection

A comparable group of a hussar on a galloping horse in the Kunstgewerbemuseum Weimar, tentatively attributed to Wallendorf, is published by R. Graul/A. Kurzwelly, *Altthüringer Porzellan* (1909), p. 63, ill. 44.



281

281

**A VOLKSTEDT FIGURE OF A GENTLEMAN PLAYING THE FLUTE, CIRCA 1775**

Wearing a black hat, chamois-coloured jacket and breeches, green- and red-patterned waistcoat and a satchel over his right shoulder, leaning with his left elbow on a tree-stump, 19.5cm high (minor restoration)

£800 - 1,200

€1,000 - 1,500

**Provenance:**

From a European private collection

A similar figure is illustrated by C. Fritzsche, *Die Aelteste Volkstedter Porzellanmanufaktur* (2013), p. 69, ill. 5-066.



282

282  
**A CLOSTER VEILSDORF FIGURE OF VENUS AND AMOR, CIRCA 1770**

Venus scantily clad in puce drapery attended by Cupid, on a rectangular plinth, *21cm high*, incised mark (Cupid's right wing broken off)

£1,200 - 1,800  
 €1,500 - 2,300

See Christoph Fritzsche, *Die Planetengötter der Manufaktur Kloster Veilsdorf*, in *Keramos* 191 (2006), p. 110. The author notes that only four examples of this figure are recorded, including one (ill. 20) in the Thüringer Landesmuseum.



283

283  
**A RARE CLOSTER VEILSDORF FIGURE OF A PUTTO ALLEGORICAL OF "AIR", CIRCA 1765**

Standing on a shaped base clad in yellow-lined puce drapery and holding feathers in his left hand and his right foot resting on a bellows, *20.5cm high*

£2,000 - 3,000  
 €2,500 - 3,800

**Provenance:**  
 From a European private collection

A similar figure is illustrated by C. Fritzsche, *Thüringer Porzellanfiguren des 18. Jahrhunderts. Die Sammlung Yvonne und Ludwig Ehmman*, Basel, in *Mitteilungsblatt der Keramik-Freunde der Schweiz*, 116/117 (2003), p. 170.





284

**284  
A CLOSTER VEILSDORF FIGURE OF JUPITER FROM THE  
SERIES OF THE SEVEN PLANETS, CIRCA 1765-75**

Modelled by Wenzel Neu, probably formed by Schubarth and painted by Gottfried Theodor Döll, Jupiter wearing a crown, his waist clothed with white draperies decorated with gilt flowers, seated on a cloud pediment highlighted in puce, an eagle beside him, *24.2cm high* (minor damage)

**£3,000 - 5,000  
€3,800 - 6,300**

**Provenance:**

From a European private collection

**Literature:**

Christoph Fritzsche, *Die Planetengötter der Manufaktur Kloster Veilsdorf*, in *Keramos* 191 (2006), p. 92, ill. 2

For a comprehensive discussion of the series of large and small gods emblematic of the planets, see Literature, and p. 94 for other published examples of this model of Jupiter.



285

**285  
A CLOSTER VEILSDORF FIGURE GROUP OF VENUS AND  
CUPID, CIRCA 1775**

Venus seated on a tree-stump taking an arrow from a quiver, clad in green drapery, and Cupid to her left side holding a bow, on a rectangular base, *18cm high*

**£2,000 - 3,000  
€2,500 - 3,800**

**Provenance:**

From a European private collection



286

286

**AN ANSBACH FIGURE OF A RAT CATCHER, CIRCA 1770**

After a Nymphenburg model, holding a bellows in his left hand and a trap over his right shoulder, wearing a grey hat, puce and burgundy-coloured coat with green cuffs and pale yellow breeches, the base shaded in green and with a gilt-edged scroll at the front, 18cm high (very minor losses)

£3,000 - 5,000

€3,800 - 6,300

**Provenance:**

From a European private collection



287

287

**A RARE CLOSTER VEILSDORF LARGE FIGURE OF PANTALONE, CIRCA 1765**

Modelled by Wenzel Neu, from the series of "Großen Theater Figuren" [large theatrical figures], wearing a black hat and long jacket and iron-red jacket, breeches and stockings, 14.3cm high (some restoration and losses)

£4,000 - 6,000

€5,100 - 7,600

**Provenance:**

From a European Private Collection

After the engraving "Arlechin, das lebendige Gemählde und lächrl. Cupido", by Johann Balthasar Peobst after a drawing by Johann Jacob Schübler, published in Augsburg in 1729 by Jeremias Wolff's heirs. The series of large Commedia dell'Arte figures by Wenzel Neu, who was subsequently master modeller at the Fulda manufactory, belongs to the earliest figures produced at Kloster Veilsdorf. See Ralf-Jürgen Sattler, "Theater Figuren" von Kloster Veilsdorf, in R. Jansen (ed.), *Commedia dell'Arte Fest der Komödianten* (2001), pp. 86-90, for a discussion of the series, ill. 81, for a similar example in the Thüringer Museum, Eisenach, and ill. 80 in the accompanying volume for the print source.

Lot 291 **A VINCENNES EWER AND BASIN**



Lot 288 **A VINCENNES BLEU LAPIS CUP**



Lot 299 **A SÈVRES TEAPOT FROM A TEA SERVICE**





Lot 293 **A SÈVRES CUP AND SAUCER, ONE OF A PAIR**



Lot 302 **A LARGE DAGOTY CLOCK CASE**



## FRENCH PORCELAIN

Lots 288 - 305





288

288

**A VINCENNES BLEU-LAPIS-GROUND CUP, CIRCA 1750-55**

*Gobelet 'litron' of the second size, painted by Pierre-Louis-Philippe Armand (le jeune), reserved with a panel of two birds in flight surrounded by a cartouche of foliate and floral gilding, the rims with gilt dentil borders, interlaced LL monogram, painter's marks A and four dots in blue (cracked)*

£800 - 1,200

€1,000 - 1,500

289

**A VINCENNES CUP AND MATCHED SAUCER, CIRCA 1754-55**

*Gobelet 'Calabre' et soucoupe of the second size, the cup painted by Philippe Xhrouet père, the saucer painted by Jean-Louis Morin, both with putti in landscapes in puce camaieu, the rims with gilt dentil borders, interlaced LL monogram enclosing date letters A and B and painters' marks M and x in blue, incised 3 to saucer (very minor wear) (2)*

£800 - 1,200

€1,000 - 1,500



289

290

**A VINCENNES BLEU-LAPIS-GROUND LOBED OVAL SUGAR BOWL AND COVER, CIRCA 1754**

*Sucrier ovale à compartiments*, reserved with panels of flower sprays within gilt scrolling foliate and floral cartouches, the cover with entwined loop handle, the rims with gilt dentil borders, 11.6cm high, 14.7cm across, interlaced LL monogram enclosing date letter A and unidentified painter's mark in blue (minor wear to gilding, tiny chip to footrim) (2)

£2,000 - 3,000

€2,500 - 3,800

For a brief discussion of the shape, see Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty The Queen*, vol. II, (2009), no. 137.



**A VINCENNES GREEN-GROUND EWER AND BASIN, CIRCA 1757**

*Pot 'à l'eau la Boissière' and jatte 'ovale à bord de relief', the inside and outside of the basin reserved with four gilt floral and foliate cartouches enclosing large flower sprays, the rim moulded with relief flowers and gilt scrollwork, the ewer reserved with a similar cartouche enclosing flowers and fruit, the green ground with gilt-edged wave-like moulding, the jug: 18.6cm high, the basin: 31.8cm across, interlaced LL monogram in blue enclosing indistinct date letter, probably D (basin restored, restored chip to ewer) (2)*

**£20,000 - 30,000**

**€25,000 - 38,000**

The pieces were ordered by Lazare Duvaux. There is a possibility they were then purchased by Frederick, 3rd Viscount St. John, 2nd Viscount Bolingbroke (1734-1787), Lydiard Park, Wiltshire.

The model of the ewer was actually sometimes called a *broc 'Roussel'*, but a drawing in the Sèvres archives, dated 19 February 1753, designates it as a *pot 'à l'eau la Boissière'* (Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, vol. II (1988), p. 697).

Sixteen basins of the shape *jatte 'ovale à bord de relief'* are listed in the Sèvres sales records between June 1754 and December 1758. Fourteen were matched with a *broc 'Roussel'*, one with a *broc 'feuille d'eau'* and another survives with a *pot 'à l'eau la Boissière'* (Savill, vol. II (1988), p. 700). All, except for the most expensive (given by Louis XV to the Empress Maria-Theresa), were purchased by Lazare Duvaux. The set with the *pot 'à l'eau la Boissière'* is of the right shape, but the decoration described is that of a turquoise-blue-ground painted with children (now in the Château de Thoiry), whereas the set with the *broc 'feuille d'eau'* is of the right decoration (a green ground and flowers), but the ewer is not specifically of the right shape. However, as the decoration does have the motif known as *'feuille d'eau'* within its design, it could possibly have been called that within the sales records. The records also mention another ewer and basin set with a green ground and flowers, consisting of a *pot 'à l'eau'* and an unspecified basin, purchased by Duvaux at the same time. Either may well have been the set in this lot.

Duvaux's records from December 1757 state that *'Un broc dans sa jatte ovale, à fleurs en relief, fond vert peint à fleurs dans les cartouches'* [green ground painted with cartouches of flowers] was purchased by Lord Bolingbroke. Rosalind Savill has connected this entry with the before-mentioned *jatte* and *broc 'feuille d'eau'* with a green ground and flowers (Savill, vol. II (1988), p. 700). Due to the *'feuille d'eau'* decoration on the ewer and the existing combination of shapes used for the pieces in the Château de Thoiry, there is a definite possibility that the set in this lot was formerly in the collection of the 2nd Viscount Bolingbroke.







Lydiard House and Park, Wiltshire, after a drawing by John Nash 1808





**A PAIR OF BLEU CÉLESTE-GROUND SÈVRES FLOWER VASES  
AND STANDS, CIRCA 1760**

One vase with 19th century decoration, Vase '*hollandois*' of the third size, the lower sections reserved with four gilt scrolling cartouches enclosing flower sprays divided by gilt roundels, the flared upper sections decorated with spiralling flowers alternating with gilt-edged blue-ground panels below a blue-ground border with gilt-edged scrollwork and floral sprays, the rims with gilt dentil pattern, interlaced LL monogram in blue with indistinct date letter and painter's mark for Vincent Taillandier to one, incised cn, painted inventory number 1307.R. in red (minor wear) (4)

£6,000 - 8,000

€7,600 - 10,000









293

293

**A PAIR OF SÈVRES CUPS AND SAUCERS, CIRCA 1780**

*Gobelet 'Bouillard'* of the first size, painted with flower garlands hanging from gilt-edged green-ground scrollwork, green bands edged with a gilt dentil pattern to the rims, the saucer with gilt star motif within a green band in the centre, interlaced LL monograms enclosing date letter CC and gilder's mark LG for Étienne-Henry Le Guay (l'ainé) in blue and various incised marks (4)

£2,000 - 3,000

€2,500 - 3,800

294

**A SÈVRES CUP AND TREMBLEUSE SAUCER, CIRCA 1766-67**

*Gobelet et soucoupe 'enfoncé'* of the first size, painted by François-Joseph Aloncle with gilt-edged reserves enclosing birds in landscapes, the blue ground decorated with gilt discs (*mouches d'or*) and the rims with gilt dentil borders, interlaced LL monogram enclosing date letters N on the saucer and O on the cup and painter's mark N in blue, incised marks to cup (2)

£2,500 - 3,000

€3,200 - 3,800

295

**A SÈVRES HARD-PASTE CUP WITH COVER AND TREMBLEUSE SAUCER, CIRCA 1784**

*Gobelet et soucoupe 'enfoncé'* of the second size, decorated with a powdered-blue ground with gilt bands to the rims, the cover with gilt flower finial, the interlaced scroll handle with gilt foliate terminals, crowned interlaced LL monogram in gilding with date letter gg and gilder's mark for Pierre-Jean-Baptiste Vandé (fils), various incised marks (minute chips to flower finial) (3)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

Anon. Sale, Christie's London, 11 December 2000, lot 400



294





295



296

296

**A SÈVRES HARD-PASTE CUP WITH COVER AND TREMBLEUSE SAUCER, CIRCA 1780**

*Gobelet et soucoupe 'enfoncé' of the first size, decorated with a green scale-ground and gilt-edged panels depicting figural landscape scenes, gilt garlands on a white ground between them, the cover with a gilt fruit knob, interlaced LL monogram, IN for Jean Chavaux (le jeune) and painter's mark for André-Vincent Vielliard (père) (cover restuck, chips) (3)*

£1,000 - 1,500

€1,300 - 1,900

297

**A SÈVRES BISCUIT FIGURE OF VOLANGE AS JANOT, CIRCA 1780**

Modelled wearing peasant clothes, holding a lantern in his right hand, the front of the round base inscribed 'VOLANGE (Rôle de Jeannot)', 31.4cm high, incised C.67-5

£1,000 - 1,500

€1,300 - 1,900

Another example of the figure is in the collection of the Victoria and Albert Museum, London.

The model dates to 1779 and has previously been attributed to Josse-François-Joseph Le Riche, 'chef des sculpteurs' [head of the Sculpture Studio] from 1775 to 1801.

Volange was an 18th century actor, who became famous for his role of Janot in the play by Dorvigny, *Janot ou les Battus paient l'amende*.



297



298 \*

**A SÈVRES PLATE FROM THE 'SERVICE MARLY ROUGE', CIRCA 1809**

Decorated with a butterfly placed centrally on a light blue ground surrounded by a gold band with a floral wreath, the rim with a red-ground band and gilt formal foliate border, 23.8cm diam., 'M.lmp.le/de Sevres/ 1809' stencilled in iron-red, traces of gilt 4 j v. and incised L OZ (minor retouching to red band and minor wear)

**£3,000 - 5,000**  
**€3,800 - 6,300**

The service made for Napoléon I was delivered to Fontainebleau Castle in October 1809, shortly before the emperor arrived for a one-month stay. For a full discussion of the service, which included 180 plates, see Perrin Khelissa 2007, cat. no. 64. Other examples are illustrated by Samuel Wittwer, *Refinement and Elegance: Early Nineteenth-Century Royal Porcelain from the Twinight Collection*, New York (2007), pp. 254ff., and Nouvel-Kammerer 2008, p. 262, cat. no. 165.

The present lot includes the French flag hidden in the wings of the butterfly. Two other plates from the service were sold in these Rooms, 3 December 2008, lots 371 and 372, the first of which was acquired by the Chateau de Fontainebleau and also included the French flag hidden in a similar manner in the wings of the butterfly, a feature that occurs more often on Sèvres porcelain produced after the French Revolution (see Wittwer, 2007). Another plate was sold in these rooms 25 May 2011, lot 363, and two more on 12 December 2012, lots 238 and 240.



299

**A SÈVRES ORANGE-GROUND TÊTE-À-TÊTE, CIRCA 1833**

Each piece with borders of gilt palmettes and flowers between orange-ground borders enriched in gilding, comprising:

a teapot and cover

a sugar bowl and cover

a milk jug and stand

two cups and saucers

a lobed tray mounted with a central shaft and metal handle, 32cm high; the stand: 39cm diam., blue-stencilled marks, gilder's marks

A.33.. (damage and repairs) (11)

£1,500 - 2,500

€1,900 - 3,200





300 (part lot)

300

**A SET OF FOURTEEN SÈVRES PINK-GROUND PLATES, CIRCA 1835**

Each painted in the centre with titled culinary and other trophies, the well edged with a gilt border, the pink-ground rim reserved with a gilt-edged border enclosing blue florets around the rim, 22.6cm, stencilled factory marks for 1831 and decoration mark for 1835, various gilders' marks and incised marks (14)

£3,000 - 5,000

€3,800 - 6,300

301

**A PAIR OF SÈVRES BISCUIT BUSTS OF LOUIS XVI AND MARIE-ANTOINETTE, CIRCA 1852**

After the 18th century models, on circular socles, 26cm and 29.5cm high, impressed 'sevres', incised 'Li, A.B. 23 Oct. 52. No.2' and 'No 1. 25 X 52 Mas', respectively (2)

£1,500 - 2,000

€1,900 - 2,500



301



302

**A RARE PARIS, DAGOTY (HONORÉ),  
NEO-GOTHIC CLOCK CASE, CIRCA 1830**

Of neo-Gothic architectural form surmounted by an arched tower mounted with a bell, the moulded details edged in gilding, the front painted with an arched panel depicting a mother and child by a tomb, below the clockface within an arched panel below windows painted in imitation of stained glass, the sides with similar windows above four painted figures of knights in armour on moulded gilt pedestals, 60cm high, factory mark stencilled in puce (minor damage and losses)

£6,000 - 8,000

€7,600 - 10,000





## THE PROPERTY OF A LADY

303

### A PARIS, BOYER, BLUE-GROUND BOTANICAL DESSERT SERVICE, CIRCA 1835-40

Each finely painted with a study of flowers, the rims reserved with three panels of flowers and fruit within a gilt cartouche flanked by trellis panels and foliage, comprising:

twelve plates

four étagères

four shallow comports

four footed plates

four baskets

two ice pails and covers (lacking liners)

two oval sauce tureens and covers on fixed stands, *the étagères*:

43cm high, 'Boyer s[uccesseur] du Feuillet' in gilding, some with specimen titles in gilding (some damage and old repairs) (36)

### Provenance:

Probably acquired by George Villiers, 4th Earl of Clarendon, K.G. (1800-1870), British Foreign Secretary during the Crimean War, and friend of The Empress Eugénie, who attended the Congress of Paris; Thence by family descent

£6,000 - 8,000

€7,600 - 10,000



(part lot)



304

#### VARIOUS OWNERS

304

#### A LOUIS CRETTE, BRUSSELS, ORNITHOLOGICAL PART COFFEE SERVICE, CIRCA 1803

Each painted with a landscape vignette depicting a bird, titled in black between gilt borders on the rims above bands of gilt foliate scrollwork, comprising: six cups and saucers, a sugar bowl and a milk jug, *the milk jug: 17cm high*, five saucers inscribed 'L. Cretté/ à Brux.' in iron-red, some with asterisk and painted numerals, the sugar bowl with (Paris) pseudo crossed swords mark in underglaze-blue (sugar bowl lacking cover, minor repairs and damage) (14)

£2,000 - 3,000

€2,500 - 3,800

The birds are after Buffon's *L'Histoire naturelle des Oiseaux*; other pieces from the service, which Cretté had hoped to sell to Napoleon, are illustrated by J. Lemaire, *Faïence et porcelaine de Bruxelles* (2003), p.124.

305

#### A TOURNAI BOTANICAL PLATE, CIRCA 1775-1800

From the service called 'à l'herbier', finely painted with a botanical specimen, titled in gilding on the reverse 'ABUTILON', the gilt-edged wavy rim with a burgandy line border entwined with a gilt ribbon with bows, *23.5cm diam.* incised o

£1,000 - 1,500

€1,300 - 1,900

The source for this and other plates of the type were the influential botanical prints by Georg Dionysius Ehret (1708-1770), *Plantae Selectae*, published in Nuremberg between 1750-73. A similar example in Musée royal de Mariemont, published in "Von dern Ursprüngen des europäischen Porzellans bis zum Art Déco", exhibition catalogue, W. Siemsn (ed.), 24 April to 2 November 2010, cat. no. 43, is also decorated after Ehret. Other examples are illustrated in *Des porcelaines et des fleurs* (2004), pp. 33-35. A similar plate was sold by Christie's Paris, 8 November 2013, lot 11.



305



Lot 312 **A MEISSEN GROUP OF LOVERS**



Lot 311 **ONE OF TWO PAIRS OF MEISSEN VASES**



Lot 315 **ONE OF A PAIR OF MEISSEN PLATES**







Lot 316 **ONE OF A PAIR OF MALABAR FIGURES**



Lot 308 **A PAIR OF MEISSEN EWERS**



## 19TH AND 20TH CENTURY PORCELAIN

Lots 306 - 321



306

306

**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 and painters' numerals (some restoration) (4)

£2,000 - 2,500

€2,500 - 3,200

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.



307

307

**A MEISSEN GROUP OF THE 'BROKEN EGGS', LATE 19TH CENTURY**

After the model by M.V. Acier of 1777, depicting two ladies, one turning away, the other seated reaching up to the first and pointing to a basket of broken eggs at her feet, a cupid kneeling in front, on an oval base with a gilt classical frieze, 24cm high, crossed swords mark in underglaze-blue, incised model number F.65, impressed 145 and painter's numeral 63 (minor restoration)

£1,000 - 1,500

€1,300 - 1,900

The model was completed in April 1777 by Acier with the help of Schönheit; see T.H. Clarke, Marcolini Meissen Figures, Engraved by Friedrich Elsässer 1785-1792 (1988), no. 68. Another example is illustrated in S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), no. 30.



308

**A PAIR OF MEISSEN EWERS EMBLEMATIC OF WATER AND AIR, 2ND HALF OF THE 19TH CENTURY**

After the models by J.J. Kaendler, Water embossed with a scene of a nautical battle flanked by figures of Neptune, a mermaid and galloping hippocampi, the base with spouting dolphins among bulrushes, Air with a scene of flying birds flanked by Juno on a cloud and Zephyr in flight, flying putti above, the base with colourful feathers and a putto, 64.4cm high, crossed swords marks in underglaze-blue, impressed 35 (some damage and restoration) (2)

£10,000 - 15,000

€13,000 - 19,000





309

309

**A MEISSEN BLUE-GROUND CABINET CUP AND COVER WITH MATCHING STAND AND SPOON, CIRCA 1870-80**

The cup, stand and spoon painted with pastoral scenes in gilt scrollwork cartouches, the spoon reserved with a flower panel on the back of the bowl, the blue-ground further decorated with gilt scrollwork borders, the gadrooned lower section of the cup with gilt scrollwork, the cover with flower-bud finial, *the spoon: 19.8cm long*, crossed swords marks in underglaze-blue, impressed numerals (spoon restored) (4)

£1,200 - 1,500

€1,500 - 1,900



310

310

**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)

£1,000 - 1,500

€1,300 - 1,900

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).





311

311  
**TWO PAIRS OF MEISSEN BALUSTER VASES  
 AND COVERS, LATE 19TH/EARLY 20TH  
 CENTURY**

The taller painted with green Watteau-style vignettes, the covers with gilt line borders, the shorter with Teniers-style peasant scenes and flower sprays in puce camaieu, the covers similarly decorated, *the tallest: 25.5cm high*, crossed swords marks in underglaze-blue, various impressed numerals, incised model numbers H.58 (to the taller pair) and T.128 (to the shorter pair) (chip to one cover) (8)

£2,000 - 3,000  
 €2,500 - 3,800

312  
**A MEISSEN GROUP OF LOVERS, SECOND  
 HALF 19TH CENTURY**

After the model by M.V. Acier, the man in a pink coat and puce breeches holding a ribbon between his raised hands, a bird perched on his right hand, the lady wearing a plumed hat and floral blue polonaise over a striped and floral skirt, holding a flower basket and clutching the man's ribbon with her left hand, a dog lying at the front of the rockwork base, *16.7cm high*, crossed swords mark in underglaze-blue, model number E.65, impressed 41, painter's numeral 9. (minor restoration and tiny chips)

£1,000 - 1,500  
 €1,300 - 1,900

Another example is illustrated in S. & T. Bergmann, *Meissen Figures - Model Numbers A1 - Z99* (2014), no. 94.



312



313



313

**A PAIR OF MEISSEN JARDINIÈRES, CIRCA 1910**

Decorated with continuous figural landscapes, moulded with mask handles and a classical frieze with gilt details to the rim, 11cm high, crossed swords marks in underglaze-blue, impressed numerals and incised model number E 173 (2)

£1,200 - 1,500

€1,500 - 1,900



314



314

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

After the models by M.V. Acier and J.C. Schönheit, the officer in a blue coat with tricorne and sword, standing beside a marble column and looking at a pocket watch, his companion in a floral lace-edged gown and hat playing cards on a side table, both on round bases with a gilt scrollwork frieze, 16.2cm and 15.4cm high, crossed swords mark in underglaze-blue, incised model number F 64 and various impressed numerals, painter's numeral on him (minor restoration and tiny chips) (2)

£1,000 - 1,400

€1,300 - 1,800

The figures were modelled in 1775 and 1776, see T.H. Clarke, *Marcolini Meissen Figures*, Engraved by Friedrich Elsasser 1785-1792 (1988), no. 67. Both models are illustrated in S. & T. Bergmann, *Meissen Figures - Model Numbers A1 - Z99* (2014), nos. 46 and 67.





315

315

**A PAIR OF MEISSEN YELLOW-GROUND  
CABINET PLATES, CIRCA 1880-90**

The yellow ground reserved with a gilt floral and scrollwork cartouche enclosing a painted scene of a couple in a landscape in one and a woman with two children in the other, the borders elaborately moulded and pierced with panels of trellis and forget-me-nots picked out in blue and gold, 25.7cm diam., crossed swords marks in underglaze-blue and various impressed numerals (2)

£1,500 - 2,000

€1,900 - 2,500

**Provenance:**

Anon. Sale in these rooms, 6 July 2010, lot 315

316

**A PAIR OF MEISSEN FIGURES OF 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, 18.4cm high, crossed swords marks in blue, incised model numbers 1569 and 1576, impressed numerals (some restoration) (2)

£1,500 - 2,000

€1,900 - 2,500



316



317



319



318

317

**A BERLIN KPM FRAMED RECTANGULAR PLAQUE, LATE 19TH CENTURY**

Painted by Wagner, after Balthasar Denner, with a portrait of an elderly man wearing a fur hat and coat, signed l.r. 'Wagner', in a gilt frame, *the plaque: 27.5cm by 22cm; the frame: 30cm by 25cm*, impressed sceptre mark, KPM, symbols and numerals

£1,200 - 1,800  
€1,500 - 2,300

318

**A BERLIN KPM FRAMED RECTANGULAR PLAQUE, SECOND HALF 19TH CENTURY**

Finely painted with a scene after Philip Wouwerman depicting travellers on horseback resting in front of dilapidated buildings, in a gilt frame with foliate scrollwork, *the plaque: 28.5cm by 34cm; the frame: 35cm by 50.5cm*, impressed sceptre mark, K.P.M. and II, incised 13 1/4 11 1/4

£1,000 - 1,500  
€1,300 - 1,900

The reverse applied with inventory label numbered 1759 and retailer's label for Ernst Arnold, K. Hof-Kunsthandlung, Dresden.

319

**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

£1,000 - 1,500  
€1,300 - 1,900





320 (part lot)

320

**A SET OF EIGHT ROYAL COPENHAGEN FLORA DANICA PLATES AND A LARGE DISH, 20TH CENTURY**

Each with a named botanical specimen, titled in black on the reverse, the rims moulded with a gilt beaded border and zig-zag edge, 23cm and 33cm diam., wave marks in underglaze-blue, factory marks stencilled in green, painters' marks and numerals in green, impressed numerals (one plate with two small chips to rim) (9)

£2,500 - 3,500

€3,200 - 4,400

321

**A GARDNER COLOURED BISCUIT PORCELAIN GROUP OF THREE FIGURES MERRYMAKING, CIRCA 1880-90**

The central figure holding an accordion, the figure on the left a flask upraised, and the figure on the right pulling on his coat, on an oval grassy base, 25.5cm high, stencilled and impressed factory marks

£3,000 - 4,000

€3,800 - 5,100



321

Lot 323 A BACCARAT MUSHROOM PAPERWEIGHT



Lot 330 A BACCARAT BUTTERFLY PAPERWEIGHT



Lot 347 **A BACCARAT MILLEFIORI PAPERWEIGHT**



Lot 333 **A VERY RARE CLICHY PAPERWEIGHT**



Lot 343 **A SIGNED ST. LOUIS PAPERWEIGHT**



## PAPERWEIGHTS

Lots 322 - 382





322

322

**A SIGNED CLICHY CONCENTRIC MILLEFIORI PIEDOUCHE PAPERWEIGHT, CIRCA 1850**

The paperweight formed with a short thick column made of alternate deep blue and white staves, set on a clear glass circular disk forming an integral base, the top with a close-packed concentric arrangement of five rows of canes in green, red, blue and white, one cane containing the letter C as a signature, *6.7cm diam of top, 6.9cm diam of foot, 6.1cm high* (annealing fractures in the stem)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

From a European Private Collection

323

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

The tuft formed by numerous brightly coloured canes including two distinctive shamrock canes, within a blue and white spiralling latticinio torsade, star-cut base, *7.2cm diam, 4.9cm high* (some light abrasion)

£1,000 - 1,500

€1,300 - 1,900

324

**A RARE BACCARAT UPRIGHT BOUQUET PAPERWEIGHT, CIRCA 1850**

The bouquet with four flowers, one white and one purple with stardust cane stamens, and one red and one blue with a central yellow bud protruding, resting on a tuft of leaves, all within a blue and white spiralling latticinio torsade, star-cut base, *7.3cm diam, 5.5cm high*

£3,000 - 4,000

€3,800 - 5,100

A comparable paperweight was sold in these rooms, 19 May 2010, The Baroness de Bellet Collection, lot 15. See also the paperweight sold in these rooms, 12 November 2003, lot 310.

325

**A CLICHY FACETED PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850**

The central rose cane surrounded by a lightly-packed arrangement of brightly-coloured canes, surrounded by six coloured cane c-scrolls each around a further single cane, cut with a top window and five side printies, star-cut base, *7.5cm diam, 4.9cm high*

£1,000 - 1,200

€1,300 - 1,500

326

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

The tuft of tightly-packed composite canes set within a blue and white spiral torsade, star-cut base, *7.7cm diam, 5.3cm high*

£800 - 1,200

€1,000 - 1,500

**Provenance:**

From a European Private Collection

327

**A BACCARAT FACETED CONCENTRIC MILLEFIORI MUSHROOM PAPERWEIGHT, CIRCA 1850**

The neat tuft with a central arrowhead cane within three rows of composite and stardust canes, with a blue and white spiral torsade, cut with a top and five side printies, star-cut base, *7.7cm diam, 4.8cm high*

£1,200 - 1,500

€1,500 - 1,900

**Provenance:**

From a European Private Collection

328

**A ST. LOUIS FACETED CONCENTRIC MUSHROOM PAPERWEIGHT, CIRCA 1850**

The small tuft comprising four rows of canes around a central blue and white cane, within an outer row of staves formed from pink-striped canes with green centres, all surrounded by a spiralling blue and white latticinio torsade, cut with a top window and six circular side printies, star-cut base, *8.2cm diam, 5.6cm high* (chips to the base)

£1,000 - 1,400

€1,300 - 1,800





325



324



323



326



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331



332

329

**A BACCARAT GARLANDED TURQUOISE BUTTERCUP PAPERWEIGHT, CIRCA 1850**

The flower with turquoise and white petals and a yellow cane stamen, with five leaves and a red bud, all within an outer garland of alternate red-and-white and blue-and-white canes, star-cut base, 6.2cm diam, 4.2cm high

£1,200 - 1,500

€1,500 - 1,900

A very similar paperweight was in the Baroness de Bellet Collection, sold in these rooms, 19 May 2010, lot 55.

330

**A BACCARAT GARLANDED BUTTERFLY PAPERWEIGHT, CIRCA 1850**

The curiously-distinctive butterfly with multi-coloured wings predominantly in orange, flanking a purple thorax and with black head and antennae, set on clear glass within a garland of alternate green pastry-mould and white cogged canes, star-cut base, 6.3cm diam, 4.3cm high

£1,300 - 1,700

€1,600 - 2,100

**Provenance:**

From a European Private Collection

331

**A BACCARAT GARLANDED PINK CAMOMILE PAPERWEIGHT, CIRCA 1850**

The irregular multi-petalled flower on a stem with four leaves and a small closed bud, within a garland formed of alternate green composite canes and red cogged canes, star-cut base, 7cm diam, 4.9cm high (small base chip)

£800 - 1,200

€1,000 - 1,500

**Provenance:**

From a European Private Collection

332

**AN UNUSUAL BACCARAT GARLANDED YELLOW-GREEN DOUBLE-CLEMATIS PAPERWEIGHT, CIRCA 1850**

The flower with a cane stamen and two rows of bright yellow petals, on a double stem with six leaves, within an outer garland of alternating red and white composite canes, 7.1cm diam, 4.9cm high

£1,500 - 2,500

€1,900 - 3,200

**Provenance:**

From a European Private Collection



333

**A VERY RARE CLICHY BOUQUET PAPERWEIGHT, CIRCA 1850**

Set with a pink clematis with a yellow stamen centre and a separate bud, a white clematis-type flower also with a bud, and a curious blue flower with multiple petals and a yellow cane centre, each flower on a long leafy stem, the stems all tied together at the base with a pink ribbon, 7.8cm diam, 5.7cm high (some bruises and abrasion)

£2,000 - 4,000

€2,500 - 5,100

A similar Clichy paperweight was sold in these rooms, 17 December 2008, lot 486.

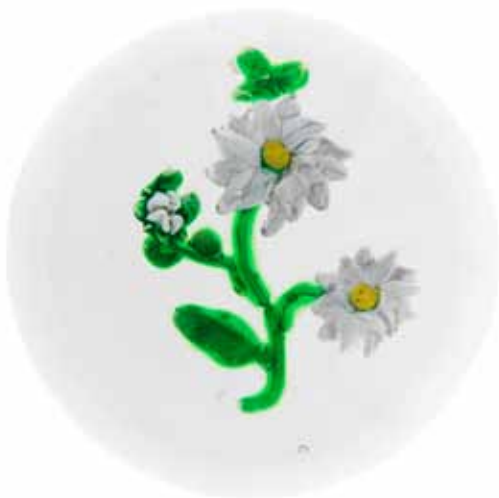




334



335



336



337

334

**A RARE BACCARAT SHAMROCK PAPERWEIGHT, CIRCA 1850**

A single large four-leaved shamrock or clover in bright green lampwork set in clear glass, 6.3cm diam, 4.5cm high

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

From a European Private Collection

335

**A CLICHY FLAT BOUQUET PAPERWEIGHT, CIRCA 1850**

Set with a posy of three flowers comprising a rare large entirely-pink rose cane with two smaller blue and pink floret canes, on a stem with five leaves, 6.3cm diam, 4.8cm high

£1,200 - 1,500

€1,500 - 1,900

336

**A RARE FLOWER PAPERWEIGHT, SECOND HALF 19TH CENTURY**

Possibly Pantin, set with two white-petalled flowers with yellow stamens, possibly edelweiss, growing on a leafy green stem together with a partly-open bud, star-cut base, 8.6cm diam, 5.8cm high

£1,200 - 1,800

€1,500 - 2,300

337

**A BACCARAT CLEMATIS BUD PAPERWEIGHT, CIRCA 1850**

Of the type previously known as a tulip bud paperweight, the entwined stems set with a symmetrical arrangement of two white and two pale blue buds among pointed leaves, star-cut base, 7.2cm diam, 5.5cm high (minute chipping to base)

£1,200 - 1,600

€1,500 - 2,000

**Provenance:**

From a European Private Collection





338



339



340



341

338

**A ST. LOUIS PINK DAHLIA PAPERWEIGHT, CIRCA 1850**

The single large flower with many rows of striped pink petals around an orange cane centre, on a bed of five evenly-spaced serrated leaves, star-cut base, 5.6cm diam, 4cm high

£1,200 - 1,800

€1,500 - 2,300

**Provenance:**

From a European Private Collection

339

**A VERY RARE CLICHY FLORAL PAPERWEIGHT, CIRCA 1850**

Set with three floret canes comprising a pink and green rose cane, a yellow and blue cogged cane and a purple pastry-mould cane, on a bed of highly stylised yellow leaves, 6cm diam, 4.5cm high

£1,200 - 1,800

€1,500 - 2,300

340

**A RARE CLICHY PINK MARGUERITE PAPERWEIGHT, CIRCA 1850**

The stylised six-petaled pink daisy-like flower with cane stamen, on a stem with two long striped leaves, 7.4cm diam, 5.2cm high (some very light abrasion)

£1,500 - 2,000

€1,900 - 2,500

341

**A CLICHY PANSY PAPERWEIGHT, CIRCA 1850**

The flower with two purple and three yellow petals with purple tips, on a stem with seven leaves at the base, with a separate stem supporting a purple bud, 7.3cm diam, 4.9cm high

£1,200 - 1,500

€1,500 - 1,900



342

342

**A ST. LOUIS SULPHIDE PAPERWEIGHT AND A PAIR OF BOHEMIAN ENAMELLED PAPERWEIGHTS, 19TH CENTURY**

The faceted sulphide containing a profile portrait in white of Napoleon III, titled on the truncation *L' n Bonaparte*, within a red and white spiral torsade, cut with three rows of small printies, 7.1cm diam, 4.8cm high, together with a pair of curious paperweights with circular opaque white panels enameled with female portraits, set on clear glass with applied red and green jewellery respectively, 8.4cm diam (3)

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

From a European Private Collection

343

**A SIGNED ST. LOUIS CONCENTRIC MILLEFIORI PAPERWEIGHT, CIRCA 1850**

With a central silhouette cane of a clown-like figure within five rows of canes in blue, white, green and pink, contained within an outer ring of blue and white striped tubes, the paperweight signed with a single SL initial cane, 7.2cm diam, 5.1cm high

£1,500 - 2,000

€1,900 - 2,500

**Provenance:**

From a European Private Collection

344

**A ST. LOUIS CONCENTRIC MILLEFIORI PAPERWEIGHT, CIRCA 1850**

The red and white central cane set-up surrounded by five rows of canes in shades of red, green, white and blue, all within a basket of pale lime green stave canes with white centres, 7.6cm diam, 5.4cm high

£1,500 - 2,000

€1,900 - 2,500

345

**A CLICHY FACETED PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850**

The central pink and green 'Clichy Rose' cane within a cinquefoil garland of *bleu celeste* pastry-mould canes, with five further red cogwheel canes, all on an upset muslin ground, cut with a top window and five circular side printies between cut vertical flutes, 7.9cm diam, 5.2cm high

£1,500 - 2,000

€1,900 - 2,500

346

**A GOOD CLICHY PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850**

The central purple pastry-mould cane surrounded by two rows of green and pink pastry-mould canes, all within a pair of interlaced quatrefoil garlands in turquoise and red, on an upset muslin ground formed from rows of latticinio cable, 7.9cm diam, 5.9cm high (very minor abrasion)

£2,000 - 3,000

€2,500 - 3,800

347

**A BACCARAT SPACED MILLEFIORI PAPERWEIGHT, CIRCA 1850**

Set with nineteen various, evenly-spaced canes on an upset muslin ground, the colourful canes including Gridel silhouettes of a cockerel, a duck and a red jester, 8cm diam, 5.6cm high

£800 - 1,200

€1,000 - 1,500

**Provenance:**

From a European Private Collection

348

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

The assorted brightly coloured canes including Gridel silhouettes of a cockerel, a dog, a horse, a monkey, a deer and a goat, with a central silhouette of a flower and the date cane B1848, 8cm diam, 5.3cm high

£1,500 - 2,000

€1,900 - 2,500





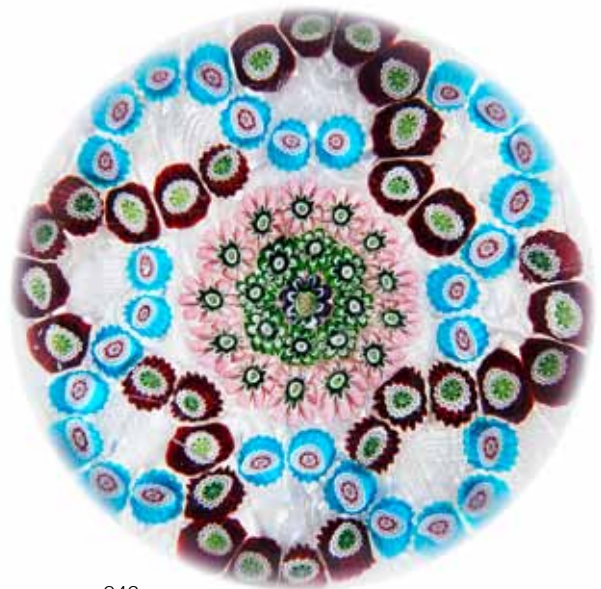
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**A ST. LOUIS BLUE-GROUND PAPERWEIGHT, CIRCA 1850**

Set with six composite cane clusters each comprising an outer row of amber and blue canes and an inner row of white star canes surrounding a central green and white cane, all on a bright blue ground with a white underside, 7.7cm diam, 4.9cm high

£1,500 - 2,000

€1,900 - 2,500

350

**A RARE BACCARAT FACETED SPACED MILLEFIORI PAPERWEIGHT, CIRCA 1850**

The assorted brightly coloured canes including a central pink and green rose cane flanked by Gridel silhouettes of a goat and a cockerel, on an upset muslin ground, cut with a top window and two rows of five printies, 6.4cm diam, 3.9cm high

£1,200 - 1,500

€1,500 - 1,900

351

**TWO CLICHY COLOUR-GROUND SPACED MILLEFIORI PAPERWEIGHTS, CIRCA 1850**

One with a bright lime-green ground over opaque white, set with three evenly-spaced rows of composite and pastry-mould canes around a central purple composite cane, 7.9cm diam, 5.2cm high (minor abrasion and internal striations), the other with nineteen large and varied colourful canes set on an opaque pink ground, 6.7cm diam, 4.9cm high (fine annealing crack at the junction of the colour-ground) (2)

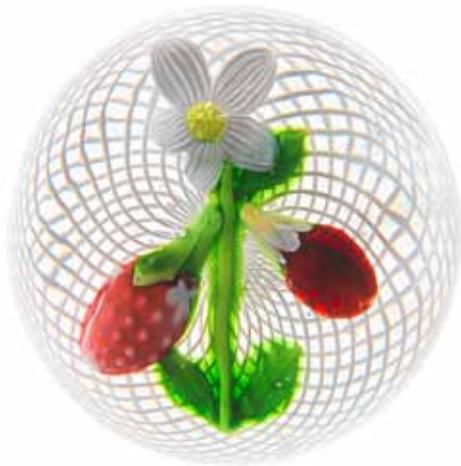
£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

From a European Private Collection





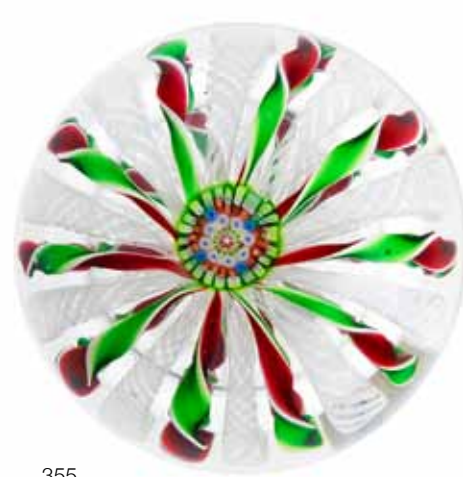
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352

**A ST. LOUIS STRAWBERRY PAPERWEIGHT ON LATTICINO SWIRL, CIRCA 1850**

Formed with two wild strawberries, one over-ripe and transparent, the other pale pink with a white core, suspended from a straight stem with three serrated leaves and a flower with white striped petals at the top, set on a bed of spiralling laticinio threads, 6.1cm diam, 4.9cm high

£1,200 - 1,800

€1,500 - 2,300

**Provenance:**

From a European Private Collection

353

**A ST. LOUIS WHITE CAMOMILE PAPERWEIGHT, CIRCA 1850**

The white flower with numerous feathery petals about a yellow stamen, on a stem with four leaves and a closed bud, set on a bed of spiralling white laticinio threads on a translucent ruby ground, 6.7cm diam, 5cm high

£1,200 - 1,500

€1,500 - 1,900

354

**A CLICHY GREEN AND WHITE BARBER'S POLE PAPERWEIGHT, CIRCA 1850**

The seventeen assorted brightly coloured canes including a central pink and green rose cane and an outer white and pink rose cane, divided by short lengths of green and white twisted ribbon and white laticinio threads, on a bed of laticinio gauze strips, 6.6cm diam, 4.9cm high

£1,600 - 1,800

€2,000 - 2,300

355

**A ST. LOUIS CROWN PAPERWEIGHT, CIRCA 1850**

The red, white and green twisted ribbons alternating with white laticinio gauze radiating from a central green, red, blue and white floret, 6.3cm diam, 4.7cm high

£1,200 - 1,500

€1,500 - 1,900



356



358



357

356

**TWO BACCARAT FLOWER PAPERWEIGHTS AND A ST. LOUIS FLOWER PAPERWEIGHT, CIRCA 1850**

Comprising a Baccarat white double-clematis paperweight, the flower with striped petals and a stardust centre, on a stem with eleven leaves, star-cut base, 6.6cm diam, 4.4cm high, a Baccarat anemone paperweight with finely-moulded cupped petals edged in red, the stem also with eleven leaves, star-cut base, 6.7cm diam, 5cm high, and a St. Louis blue double-clematis paperweight with three leaves and a deformed bud, on a ground of white spiral latticinio, 6.3cm diam, 4.8cm high (3)

£1,300 - 1,600  
€1,600 - 2,000

357

**TWO PANSY PAPERWEIGHTS AND ANOTHER FLOWER PAPERWEIGHT, FRENCH OR AMERICAN, 19TH CENTURY**

Each set with a single curiously-formed flower, the pansies with petals in purple and orange, the other flower with bright yellow petals striped in brown and a composite cane as the centre, on stems with serrated leaves, the pansy paperweights both with star-cut bases, 6.9cm, 6.4cm and 6cm diam, 4.9cm, 4.5cm and 4.5cm high respectively (3)

£1,000 - 1,500  
€1,300 - 1,900

**Provenance:**

From a European Private Collection

358

**FOUR BACCARAT MINIATURE FLOWER PAPERWEIGHTS, CIRCA 1850**

Each set with a similar arrangement of a single flower on a stem with five leaves, all with star-cut bases, comprising a rare blue and white camomile with mottled petals, 4.4cm diam, 3.2cm high (base chip), a blue and white buttercup with yellow stardust centre, 4.6cm diam, 3.3cm high, a dogrose with bright blue petals edged in white, 4.4cm diam, 3.4cm high, and a double-clematis with red striped petals around a yellow composite centre, 4.4cm diam, 3.2cm high (4)

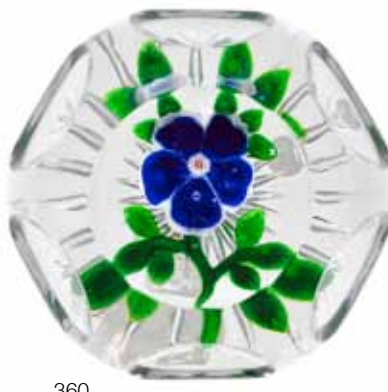
£1,800 - 2,400  
€2,300 - 3,000

**Provenance:**

From a European Private Collection



359



360



361



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**A ST. LOUIS PELARGONIUM PAPERWEIGHT AND A BACCARAT CLEMATIS AND BUD PAPERWEIGHT, CIRCA 1850**

The St. Louis paperweight with a distinctive flower with five red petals and a yellow composite centre, on a stem with two long striped leaves, set in clear glass, *7cm diam, 4.6cm high*, the Baccarat paperweight with a white double-clematis flower with striped petals and stardust centre, on a long stem with two partly open buds and leaves of varying size, star-cut base, *6.7cm diam, 4.8cm high* (minor bruise and abrasion) (2)

£1,300 - 1,600

€1,600 - 2,000

**Provenance:**

From a European Private Collection

360

**TWO BACCARAT FLOWER PAPERWEIGHTS, CIRCA 1850**

Comprising an anemone paperweight, the six white, cupped and pointed petals edged in dark blue and with a stardust centre, set on a long stem with a total of eleven bright green leaves, star-cut base, *7.5cm diam, 5.2cm high* (some abrasion and small internal bruise), and a faceted dogrose paperweight, the dark blue petals edged in white and with a white stardust centre, the stem flanked by sprigs of three leaves, cut with a top and six side printies, star-cut base, *7.5cm diam, 4.3cm high* (minor nick to base) (2)

£1,200 - 1,600

€1,500 - 2,000

**Provenance:**

From a European Private Collection

361

**A FRENCH STRAWBERRY PAPERWEIGHT AND A CURIOUS BLUE ROSE PAPERWEIGHT, POSSIBLY PANTIN, 19TH CENTURY**

The small fruit paperweight with a single dark red strawberry enclosed by 'frost' or dew, on a stem with shaped leaves also speckled with droplets of dew, *5.8cm diam, 4.5cm high*, together with an unusual flower paperweight, a poorly-defined multi-petaled blue flower, possibly a rose, on a stem with a symmetrical arrangement of striped green leaves and a single partly open bud at the top, *7.6cm diam, 5.6cm high* (2)

£1,200 - 1,500

€1,500 - 1,900

**Provenance:**

From a European Private Collection





362



362

**TWO CLICHY SPACED MILLEFIORI PAPERWEIGHTS, CIRCA 1850**

One of large size set with an evenly-spaced arrangement of thirty-seven colourful canes including a single pink rose, *8.2cm diam, 6.2cm high*, the other with a similar arrangement of thirty-seven canes unusually positioned as a hexagonal star pattern within clear glass, a pink rose in the centre, *7.7cm diam, 5.6cm high* (2)

**£1,200 - 1,500**

**€1,500 - 1,900**

**Provenance:**

From a European Private Collection

363

**A RARE CLICHY FLORAL PLAQUE PAPERWEIGHT, CIRCA 1850**

The rectangular form applied with a central oval encasing a stylised flower spray composed of overlapping white petals flanked by several leaves and a small bud, the edges bevelled and serrated, *9.7cm x 6.7cm, 3.1cm high overall* (chip and tiny nicks to edge)

**£1,000 - 1,200**

**€1,300 - 1,500**



363

An almost identical paperweight was sold at Sotheby's London, 15 December 2003, lot 213. Another from the Robert Imbert collection was sold at Sotheby's New York, 29 May 1992, lot 147. A comparable Clichy plaque paperweight, but in opaline glass and with a pink flower, is illustrated by Geraldine Casper, *Glass Paperweights of the Bergstrom-Mahler Museum* (1989), p. 63, cat. 183. Compare also to the paperweight sold in these rooms, 15 November 2006, lot 192.



364

**TWO BACCARAT GARLANDED FLOWER PAPERWEIGHTS, CIRCA 1850**

Comprising a white camomile paperweight, the multi-petalled flower on a leafy stem with two closed buds, within a garland of white, blue and red composite star and arrowhead canes, star-cut base, 6.3cm diam, 4.4cm high (base unevenly polished), together with a good double-clematis paperweight, the flower with striped purple petals, on a leafy stem with two red striped buds, set on a muslin ground within a garland of red cogged and white and blue arrowhead canes, 6.4cm diam, 4.6cm high (2)



364

£1,400 - 1,800

€1,800 - 2,300

**Provenance:**

From a European Private Collection

365

**TWO ST. LOUIS GARLANDED FLAT BOUQUET PAPERWEIGHTS, CIRCA 1850**

Comprising a faceted paperweight with a bouquet of four florets in a posy with green leaves, within a garland of blue composite and white stardust canes, cut with two rows of small printies and a top window, 7.1cm diam, 4.4cm high, and a paperweight with a nosegay of five florets within a garland of purple cogged canes alternating with white composite canes, 6.4cm diam, 4.2cm high (2)



365

£900 - 1,200

€1,100 - 1,500

**Provenance:**

From a European Private Collection

366

**TWO ST. LOUIS FRUIT AND VEGETABLE PAPERWEIGHTS, CIRCA 1850**

The vegetable paperweight set with six evenly-spaced radish-like root vegetables, each with a tuft of leaves, on a white latticinio bed, 7.1cm diam, 5.5cm high, together with a fruit paperweight set with three pears and four cherries among serrated leaves, also on a white latticinio ground, 7.6cm diam, 5.5cm high (2)



366

£1,200 - 1,600

€1,500 - 2,000

**Provenance:**

From a European Private Collection



367

**A VERY FINE BACCARAT BUTTERFLY AND WHEATFLOWER  
PAPERWEIGHT, CIRCA 1850**

The butterfly with brightly coloured wings, deep purple thorax, antennae and turquoise eyes, hovering over a white wheatflower with white striped petals with turquoise spots, around a stardust stamen, on a stem with thirteen leaves, *7.7cm diam, 5.1cm high*

**£4,000 - 5,000**

**€5,100 - 6,300**

A comparable butterfly and wheatflower paperweight was in the Baroness de Bellet Collection, sold in these rooms 19 May 2010, lot 110.



368

**A VERY RARE AND LARGE CLICHY MAGNUM PATTERNED  
PAPERWEIGHT, CIRCA 1850**

Set with a concentric arrangement of rows of cogged and pastry-mould canes, the canes in the outer rows placed to create a radiating pattern, star-cut base, *9.9cm diam, 6.6cm high*

£4,000 - 6,000

€5,100 - 7,600



369



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**THREE CLICHY SWIRL PAPERWEIGHTS, CIRCA 1850**

Comprising a paperweight with fine pink and white spirals and a central white floret cane, 6.9cm diam, 4.7cm high, a paperweight with turquoise and white spiral staves and a pink pastry-mould centre, 6.7cm diam, 4.3cm high (fine crack at one side), and a miniature paperweight with blue and white spiral staves around a green composite cane, 4.6cm diam, 3.8cm high (3)

£1,100 - 1,300

€1,400 - 1,600

**Provenance:**

From a European Private Collection

370

**A CLICHY SWIRL PAPERWEIGHT, CIRCA 1850**

Set with alternate deep purple and white spiral ribbons radiating from a turquoise pastry-mould cane, 7.8cm diam, 4.9cm high

£1,000 - 1,500

€1,300 - 1,900

**Provenance:**

From a European Private Collection

371

**A CLICHY SPOKE PAPERWEIGHT AND A SMALL CLICHY SWIRL PAPERWEIGHT, CIRCA 1850**

The spoke paperweight with alternating pink and white threads radiating from a central green, pink and white composite cane, 6.8cm diam, 4.9cm high, the swirl paperweight with alternating turquoise and white spiralling threads radiating from a large central pink and white composite cane, 5.5cm diam, 4.2cm high (2)

£1,300 - 1,600

€1,600 - 2,000





372



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**A CLICHY CHEQUER PAPERWEIGHT AND A BACCARAT SPACED MILLEFIORI PAPERWEIGHT, CIRCA 1850**

The large Clichy paperweight inset with eighteen brightly coloured spaced canes including a pink and green rose cane, separated by short lengths of latticinio tubing, on a bed of latticinio strips, 8.2cm diam, 6.1cm high (chip to base), the Baccarat paperweight inset with nineteen individual canes including Gridel silhouettes of a deer, a goat, a cockerel, a dog and a goose, also with a rare cane of two lovebirds, on a bed of upset muslin, 8cm diam, 5.3cm high (some abrasion) (2)

£1,000 - 1,500  
€1,300 - 1,900

373

**A BACCARAT SPACED MILLEFIORI PAPERWEIGHT DATED 1848, AND A CLICHY CHEQUER PAPERWEIGHT, CIRCA 1850**

the Baccarat paperweight inset with thirteen individual canes including Gridel silhouettes of a horse, a cockerel, a dog, a deer, a goat and a monkey, also with a cane containing a butterfly, signed B1848, on an upset muslin ground, 6.5cm diam, 4.5cm high (light abrasion), the Clichy paperweight inset with seventeen brightly coloured spaced canes including a central pink and green rose cane, separated by lengths of latticinio tubing, 7.9cm diam, 6.1cm high (2)

£1,200 - 1,400  
€1,500 - 1,800

374

**TWO BACCARAT CLOSE-PACKED MILLEFIORI PAPERWEIGHTS, ONE DATED 1848**

Both inset with assorted brightly coloured canes, one paperweight including Gridel silhouettes of a cockerel, a horse, a bird, a deer and a monkey, signed with the date cane B1848, 7.1cm diam, 4.9cm high (some abrasion), the other paperweight including a single silhouette of a horse, 7.4cm diam, 5.4cm high (2)

£1,300 - 1,600  
€1,600 - 2,000



375

375

**A FINE AND RARE ST. LOUIS PANELLED CLOSE-PACKED MILLEFIORI CRUCIFORM PAPERWEIGHT, CIRCA 1850**

The large composite central red, white, green and blue cogwheel cane with four radiating spokes of white stardust canes flanked by red, green and white twisted ribbons, the four individual panels each set with an assortment of brightly coloured canes arranged in ordered rows, 7.7cm diam, 5.1cm high

£2,000 - 3,000

€2,500 - 3,800

Cruciform paperweights by St. Louis such as this are very rare. A very similar paperweight was sold at Sotheby's New York, 20 April 2009, lot 217. Other similar paperweights are illustrated by Paul Hollister and Dwight Lanmon, *Paperweights* (1978), p. 35, cat. 166, and by Patricia McCawley, *Antique Glass Paperweights from France* (1968), p. 65, pl. 25, fig. 76(d).

376

**A MINIATURE CLICHY CONCENTRIC MILLEFIORI PAPERWEIGHT, CIRCA 1850**

The central white and green rose cane surrounded by four concentric rows of canes including one row with alternating pink and green rose canes, set within an outer basket of pink and white staves, 4.3cm diam, 3.2cm high

£1,000 - 1,500

€1,300 - 1,900



376



377

**A RARE SILESIAN SPACED MILLEFIORI PAPERWEIGHT, DATED 1848**

The assorted brightly coloured canes including silhouettes of a rabbit, a butterfly, a horse and a monkey, signed with the date cane *j1848*, with split canes around the perimeter, on an upset muslin ground, 8.2cm diam, 5.5cm high

**£2,500 - 4,000**

**€3,200 - 5,100**

It is generally accepted that paperweights with the *j1848* date cane were produced by the Josephinenhütte near Schreiberhau in Silesia, directed by Franz Pfuhl (1813-1884). The factory was so-called after the wife of Count Leopold Schaffgotsch, Josephine, Countess von Tietzen. In 1848 the Josephinenhütte displayed a number of millefiori paperweights at an exhibition in Breslau dedicated to 'Products Embodying the Artistic Progress of the Fatherland'. It is unclear as to what the letter 'j' in the date cane stands for, but it has been suggested that it may refer to the name of the factory, or stand for either *jahr* (year) or *june*, which was the month in which the 1841 exhibition in Breslau was held. For a detailed discussion of paperweight production at Josephinenhütte and the canes employed, see Peter von Brackel, *Classic Paperweights from Silesia/Bohemia* (2010), pp. 64-136. Comparable spaced millefiori paperweights with split canes around the perimeter are illustrated on pp. 104-110, cats. 150-172.





378



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**A RARE ST. LOUIS MOULD-BLOWN LIZARD PAPERWEIGHT, CIRCA 1850**

The distinctive coiled lizard moulded on top of a pink opaline sphere with a milky-white core, the lizard gilded, the sphere with added gold foliate scrollwork, 8.8cm diam, 6.2cm high (base with internal fracture, some re-gilding)

£1,500 - 3,000

€1,900 - 3,800

**Provenance:**

From a European Private Collection

A St. Louis lizard paperweight from this same mould was given to the *Musée du Conservatoire des Arts et Métiers* in Paris in January 1851.

379

**A VERY RARE CLICHY FACETED DOUBLE-OVERLAY DOOR HANDLE, CIRCA 1850**

The mushroom-shaped knob or handle overlaid in opaque white and green, set with a central blue cane surrounded by three rows of assorted brightly coloured canes predominantly in pink, purple, white and red, the sides cut with printies, the stem cut with facets and a band around the base, 6.4cm diam, 5.2cm high (chip to base and probably reduced at the shaft, scratches and wear to the underside)

£1,500 - 2,000

€1,900 - 2,500

380

**A ST. LOUIS WAFER DISH OR RING-HOLDER, CIRCA 1850**

On a scrambled paperweight base containing various incomplete canes and lengths of coloured and white latticino, the small bowl or dish cut with facets and with a red and white spiral torsade at the rim, the paperweight base 6.7cm diam, the dish 8.5cm diam, overall height 7.7cm

£1,200 - 1,800

€1,500 - 2,300

**Provenance:**

From a European Private Collection



380





381

381  
**A ST. LOUIS JEWEL STAND OR TABLE CENTREPEICE, CIRCA 1850**

Formed of two graduated dishes and a thistle-shaped posy holder at the top, all with latticino spiral decoration and edged with red and white plaid torsades, the faceted stem sections containing further red and white colour twists, the matching foot supporting a latticino baluster section, 25.5cm high

£1,000  
 €1,300



382

382  
**A ST. LOUIS VERRES D'EAU OR WATER SET WITH UPRIGHT BOUQUET STOPPERS, CIRCA 1850**

Comprising a water decanter and stopper, a small cordial bottle and stopper, a sugar bowl and cover and a water goblet, each in clear glass cut all over with hexagonal faceting, the stoppers and the finial of the bowl set with characteristic upright bouquets, each posy with a variety of colourful flowers enclosed by bright green leaves, the water decanter 24cm high, the water goblet 10.5cm high (7)

£2,000 - 3,000  
 €2,500 - 3,800

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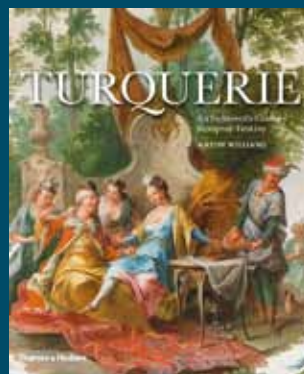
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THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

**Bidding in person**

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

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

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

**Bidding by post or fax**

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

**Bidding via the internet**

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

**Bidding through an agent**

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

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

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

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

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

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

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

25% up to £50,000 of the *Hammer Price*  
20% from £50,001 to £1,000,000 of the *Hammer Price*  
12% from £1,000,001 of the *Hammer Price*

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

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

**8. VAT**

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

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

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

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

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

**9. PAYMENT**

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

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

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

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Sterling travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

**Debit cards:** there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

**Union Pay cards:** these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

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

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

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

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

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

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

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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



## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

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

### Estimated Weights

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

### Signatures

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

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

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

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

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

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

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

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

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

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

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- 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](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

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

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

### 1 THE CONTRACT

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

### 2 SELLER'S UNDERTAKINGS

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

### 3 DESCRIPTIONS OF THE LOT

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

### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

### 5 RISK, PROPERTY AND TITLE

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

### 6 PAYMENT

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

### 7 COLLECTION OF THE LOT

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

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			<b>11</b>	<b>GOVERNING LAW</b>
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

### 3 PAYMENT

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

### 4 COLLECTION OF THE LOT

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

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

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

### 5 STORING THE LOT

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

### 6 RESPONSIBILITY FOR THE LOT

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



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

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:  the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and  you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and  within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  but not if:  the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .  The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>  All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>  Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <a href="http://www.bonhams.com">Website</a> <a href="http://www.bonhams.com">www.bonhams.com</a> or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from <a href="mailto:info@bonhams.com">info@bonhams.com</a> .
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		<b>APPENDIX 3</b>  <b>DEFINITIONS AND GLOSSARY</b>  Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		<b>LIST OF DEFINITIONS</b>  "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

# Bonhams Specialist Departments

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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

## Data protection – use of your information

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

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## 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 and Glass	Sale date: 26 November 2014
Sale no. 21958	Sale venue: New Bond Street, London

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

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

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

Please note that all telephone calls are recorded.

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

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

Your signature:	Date:
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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](mailto:bids@bonhams.com)

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UK/06/14

# Bonhams



Omar Khayyam, 13th century Persian poet

Potters and pots alike are made of clay”  
“Be pitiful, O potter, nor forget  
Bidding his careless wheel a moment stay  
Thus spake I to a potter on a day,





**Bonhams**

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