

FINE EUROPEAN CERAMICS

Wednesday 17 June 2015

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FINE EUROPEAN CERAMICS

Wednesday 17 June 2015 at 10.30

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
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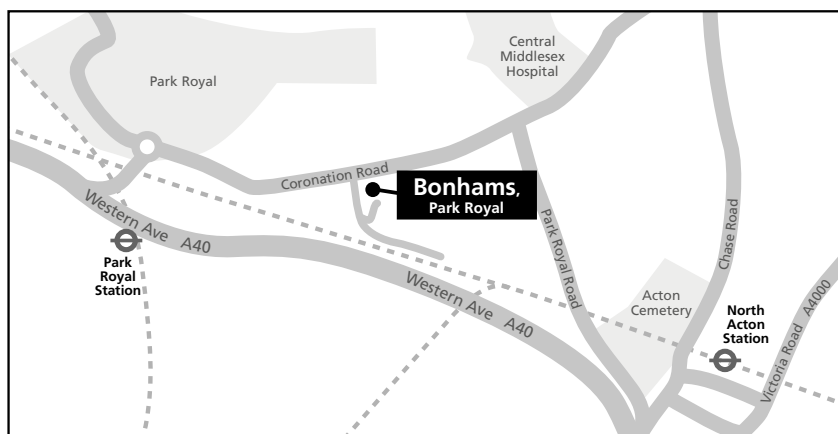
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1
FOUR ITALIAN MAIOLICA FLOOR TILES, LATE 15TH CENTURY

Probably Viterbo, each six-sided tile decorated with a large stylised floral blossom surrounded by two shaded leaves, 18cm wide, 2.5cm high (minimal typical glaze abrasions) (4)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

A comparable set of tiles or *mattonelle* is published by Francesco Quinterio, *Maiolica nell'architettura del rinascimento Italiano 1440-1520*, 1990, plate 22. These can be found in the floor tiling of the Capella Mazzatosta in the church of Santa Maria della Verità in Viterbo. The freschi on the walls surrounding the magnificent carpet of tiles were painted by Lorenzo da Viterbo between 1469-71 and the tiles may date from the same period. Generally, the four tiles were placed around a central square tile to create a large octagonal pattern which could be repeated endlessly.

2
A FAENZA TONDINO WITH THE ARMS OF THE MILZETTI FAMILY, CIRCA 1525-35

Glazed in lavender-blue and painted in orange, yellow, white, blue and green, the intricate design including 'endless knot' and heart-shaped motifs, the central shield painted with the arms of the Milzetti family, a wreath of stylised fruit and leaves painted around the border, the underside painted with formal motifs in dark blue, the centre with the mark of a crossed ball, 17.3cm diam, 3cm high

£1,000 - 2,000
€1,400 - 2,800
US\$1,500 - 3,100

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

3
A FAENZA OR SIENA MAIOLICA DISH WITH THE ARMS OF POPE LEO X, CIRCA 1513-21

With a plain flanged rim, the well moulded with thirteen deep flutes each painted with a plant motif in dark blue on pale blue backgrounds, reserved against a rich yellow ground, the central panel with a yellow ground, painted with the Papal Arms of the Medici beneath the crossed keys and Papal crown, the outer border with a repeated design of intersecting ovals and lozenges on a dark orange ground, the underside with radiating sunburst in blue and orange, 28cm diam. (broken and restored)

£1,000 - 2,000
€1,400 - 2,800
US\$1,500 - 3,100

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

4
A FAENZA DISH DECORATED WITH A MAIOLICA JUG, CIRCA 1525-35

Decorated in *berretino* and with polychrome colours, the cavetto with trophies including a maiolica jug against a blue ground, the rim with a band of stiff leaves and cross-hatched bands over an elaborate decoration scheme of intertwining knots and scrollwork elements, 24.4 diam., (small restored chip to edge of rim)

£4,000 - 6,000
€5,600 - 8,400
US\$6,100 - 9,200

For pieces with similar decoration see Jeanne Giacomotti, 'Catalogue des majoliques des Musées Nationaux' (1974), cat.no. 308-317. A similar piece in the Hamburg Museum for Applied Arts is illustrated by Jörg Rasmussen, 'Italienische Maiolika' (1984), cat.no. 60. Another is illustrated by Timothy Wilson,

'Italian Maiolica of the Renaissance' (1996), no. 53. The same author also illustrates a similar piece in 'Le maioliche rinascimentali nelle collezioni della Fondazione Cassa di Risparmio di Perugia' (2006), cat.no. 23. Here the author notes that Ravaneli Guidotti and before her Ballardini note that this kind of 'berretino' or blue-on-blue decoration is already mentioned in a document in 1528 as 'gentilezze'.

5
A VENETIAN MAIOLICA DISH, CIRCA 1530

Painted with fruit and vegetables in shades of green, ochre and blue amidst green leaves against a pale blue-ground, the underside rim painted with blue lines in the shape of overlapping petals against the pale blue-ground, 24.5cm diam. (restored)

£3,000 - 5,000
€4,200 - 7,000
US\$4,600 - 7,600

In his book 'Li tre libri dell'arte del vasaio' from 1557, Cipriano Piccolpasso already mentions this kind of decoration, and says 'Veramente queste sono pitture veneziane cose molto vaghe e si pagano 5 lire il cento'. This comment by Piccolpasso is also mentioned by Timothy Wilson (2006), cat. no. 72, where the author also mentions that this type of fruit and vegetable decoration in polychrome colours is more often found on albarellos, including those used for storing preserved fruits.

6
A SMALL CASTEL DURANTE MAIOLICA TONDINO, CIRCA 1540

Painted in the centre with a yellow-ground shield enclosing the figure of a walking man with the inscription *V. Sapies (sic.) Fortis*, surrounded by a blue-ground border with trophies in shades of grey, the rim edged in ochre, 17.3cm diam. (typical glaze losses, small area of retouching to rim)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

Provenance

Anon. sale, F Galerie Georges Petit, 10 May 1927, lot 7;
With L. Allain;
Anon. sale, Piasa Paris, 3 December 2004, lot 21



3



2



4



5



6



7

7

A PAIR OF DOCUMENTARY CASTEL DURANTE MAIOLICA ALBARELLI AND COVERS, CIRCA 1576

Both painted with trophies in shades of grey on a blue ground, above a yellow band on one, each with a scrolling foliate border to the shoulder and a cross-hatch border to the foot, the covers similarly decorated and one dated 1576, yellow rims and finials, 25cm high, (typical small chips to one of the covers) (2)

£5,000 - 6,000
€7,000 - 8,400
US\$7,600 - 9,200

For pieces with a similar decoration see: Tjerk Hausmann, 'Majolika Kataloge des Kunstgewerbemuseums Berlin' (1972) Vol. VI p.251 cat.no. 183 and in B. Rackham/J.V.G. Mallet, 'Catalogue of Italian Maiolica' (1977), Vol II, cat.no., 715.

8

A LARGE DERUTA OR PESARO MAIOLICA CHARGER, EARLY 17TH CENTURY

Depicting Saint George and the dragon on the cavetto, surrounded by an elaborate renaissance border of grotesques and griffins and large flower tubs, the yellow rim with orange dashes, 41.8cm diam. (typical minor glaze losses to rim)

£3,000 - 5,000
€4,200 - 7,000
US\$4,600 - 7,600

9

A DERUTA MAIOLICA 'BELLA DONNA' CHARGER, CIRCA 1550

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

£4,000 - 6,000
€5,600 - 8,400
US\$6,100 - 9,200

Provenance

Mrs Winifred Spero (widow of Alfred Spero);
Acquired from the above

Exhibited

Norwich Castle Museum, until circa 2000

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

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



8



9



10

AN UMBRIAN MAIOLICA ISTORIATO CHARGER, LATE 16TH CENTURY

Depicting a scene from mythology, a group of ladies standing behind a table, another pulling a cloth from a chest, a man pointing to a man and a mule, two women in the foreground holding a sword, 25.7cm, later inscribed mark to the reverse (rim restored, some overpainting)

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 15,000



11

A LARGE ISTORIATO CHARGER, CIRCA 1540

Attributed to Faenza, depicting David and Goliath, David shown in the foreground with a sword in his hand, the head of Goliath in his other, the body of the giant laying at his feet, campaign tents and an army of soldiers on horseback in the background, a city on a river in the far-distance, 39.7cm diam. (broken in several pieces and restored)

£5,000 - 8,000

€7,000 - 11,000

US\$7,600 - 12,000

Another charger of a similar size depicting an episode from the Sack of Rome is in the collection of the Metropolitan Museum of Art, gift of Robert Lehman, inv.no. 1975.1.1120



12

A LARGE AND IMPRESSIVE FAENZA VASE AND COVER, CIRCA 1720

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

£1,000 - 2,000

€1,400 - 2,800

US\$1,500 - 3,100

13

AN URBINO MAIOLICA HEXAGONAL TABLE CENTREPIECE, PATANAZZI WORKSHOP, CIRCA 1580

Each panel painted with a classical medallion flanked by grotesques, the corners modelled with female caryatids, formal borders to the rims, the interior divided in quarters, 32cm across; 8.5cm high (one panel repainted, some scattered flaking)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600



14

A LARGE DERUTA MAIOLICA DISH, CIRCA 1620-40

Painted with a medallion in the centre depicting a putto riding a sea horse with a ship in the distance, enclosed by lobed panels of grotesques, 37.7cm diam. (rim chips)

£1,500 - 2,500

€2,100 - 3,500

US\$2,300 - 3,800



15

A LARGE CASTELLI PLAQUE DEPICTING THE HOLY FAMILY, FIRST HALF 18TH CENTURY

Christ seated on the lap of his mother, seated behind drapery and a cornice window, his right foot being kissed by John the Baptist holding a staff with banner reading *Ecce Agnus*, Joseph observing the scene holding a wooden staff, the window behind him opening up to trees against a cloudy sky, within a gilt wood frame, 28x21cm outside of its frame

£1,500 - 2,500

€2,100 - 3,500

US\$2,300 - 3,800



16

16

A MARSEILLES, ST. JEAN-DU-DÉSERT, FAIENCE DISH, CIRCA 1700

Painted in blue edged in manganese with a scene depicting (probably) Saint Valentine on the left and Saint Peter of Verona on the right, the Martyrdom of each Saint shown in the distance, within a band of scrollwork with blue flowers reserved on a manganese ground, the shaped rim painted with blue false gadroons, the reverse with blue alternating stars and concentric circles divided by lines, 28.6cm across

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

After an engraving by Mathieu Mouain. see Tardy, *Poteries Faiences Françaises*, vol. I, p. 175.



17

17

A SOUTHERN FRENCH SILVER-SHAPED DISH, CIRCA 1775

Painted with a landscape scene depicting two ladies by a waterfall, the rim with four scrollwork flourishes in ochre and green, 35.5cm across (minor glaze losses)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

A similar view was painted by Charles-François Grenier de la Croix, called Lacroix de Marseille, *Nature Morte aux Cascades*, signed and dated 1778. See J. Mompeut, *Les Faiences de Moustiers* (1980), p. 163, for a similar border.



18

18

A SILVER-SHAPED FAIENCE DISH, POSSIBLY MOUSTIERS, CIRCA 1770

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

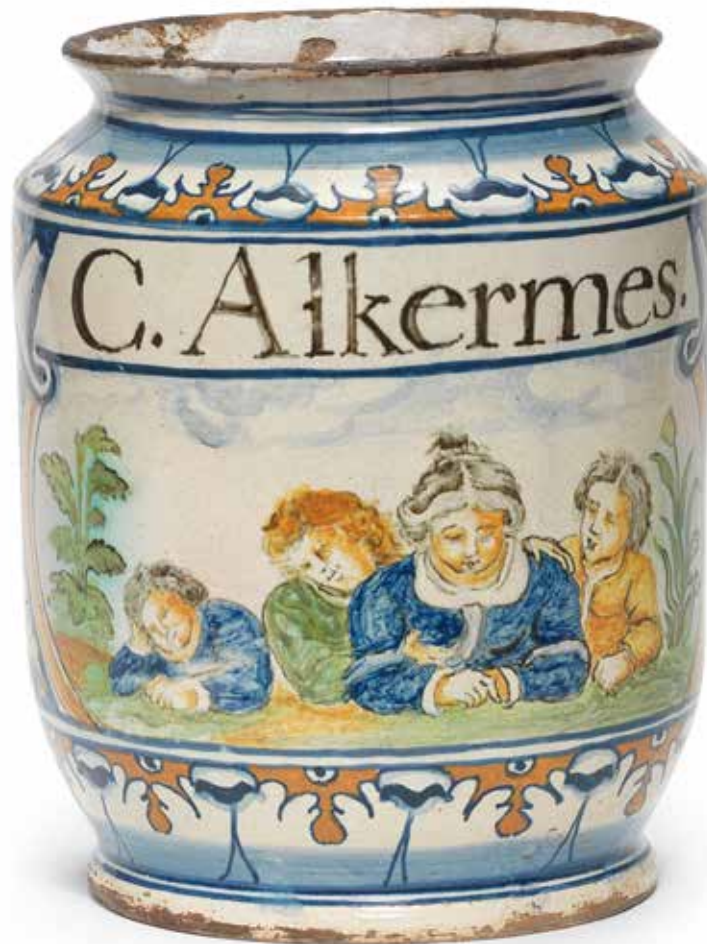
£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

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



19

A MONTPELLIER FAIENCE ALBARELLO, CIRCA 1580

Painted with a scene depicting a lady flanked by two men, with a third man to one side, below a label inscribed 'C. Alkermes.', flanked by yellow and ochre foliage on a blue ground, the reverse with a large landscape panel depicting Cupid reclining and gesturing towards a distant boat at sea, the rims with bands of blue-edged acanthus leaves on an ochre ground, 25cm high (some losses to glaze)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

The label refers to 'Confectio Alkermes', a scarlet-coloured electuary named after one of the ingredients, the kermes "berry" (actually a small parasitic insect). It was thought to have aphrodisiac qualities and was prescribed as a treatment for infertility.

20

A FAIENCE RABBIT TUREEN AND COVER, PROBABLY KELLINGHUSEN, LATE 18TH CENTURY

Naturalistically modelled and painted in shades of manganese over a green wash, on a flat base edged with painted green and ochre sprigs of leaves, *26cm long*, 2 in manganese to both (cover restuck) (2)

£1,200 - 1,800
€1,700 - 2,500
US\$1,800 - 2,800

Provenance

Anon. sale in these Rooms, 7 December 2011, lot 11

21

A LARGE TALAVERA FAIENCE JAR, CIRCA 1700-25

The ovoid body painted in blue with a continuous landscape scene depicting horses and buildings flanked by trees between formal scrollwork borders, *45cm high* (some losses to glaze on rims)

£2,500 - 3,500
€3,500 - 4,900
US\$3,800 - 5,300

A similarly-shaped Talavera jar in the Victoria and Albert Museum is illustrated by Anthony Ray, *Spanish Pottery 1248-1898* (2000), no. 346.

22

A DOCUMENTARY LYON OR NEVERS BERRETTINO-GROUND FAIENCE FOOTED CIRCULAR DISH, DATED 1629

By Giulio Gambino(?), the centre reserved with a circular scene in blue, ochre and green depicting St. Roch in a landscape with distant buildings and ruins, within a broad band of white foliate scrollwork reserved on a dark-blue ground, the yellow-edged rim with blue dashes, the reverse with a band of dark-blue scrolling foliage, *cross in blue, inscribed 'G.G.' and '1629' in white* (rim restored, chips to footrim and rim)

£1,500 - 2,500
€2,100 - 3,500
US\$2,300 - 3,800

Camille Le Prince, 'Feu et Talent' (2009) comprehensively discusses the trail of Italian potters moving north, first of all to Lyon and then Nevers, in the late 16th century. It is likely that this piece can be associated with the last group. The initials G.G remain a mystery in combination with the date 1629, as Giulio Gambino dies in 1615. He was first mentioned in association with another Italian potter, Augustin Conradeas as a '*maître potier en vesselle de couleurs*' (*op.cit.*, p.61). Gambin first worked in Lyon and subsequently set up a workshop in Nevers. The decoration of the plate seems to closely resemble that of other pieces attributed to Nevers after the Faenza *berettino* decorated originals, as published by Marjatta Taburet, 'La Faience de Nevers et le miracle lyonnais au XVIe siècle' (1981).

23

A DUTCH DELFT POLYCHROME PLAQUE, EARLY 18TH CENTURY

Of lobed quatrefoil shape depicting a purple tiger scaring off two birds in flight, three other colourful birds perched on flowering bamboo, prunus and peony branches sprouting from colourful rockwork under banded hedges, the shaped border with a blue and white pattern of scrollwork leaves alternated by trellis and single flowers, *32.5cm diam*, (minimal typical glaze chips)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

24

A DURLACH FAIENCE INKWELL, CIRCA 1770-75

In the form of a bow-fronted commode on four ball feet, painted probably by Wilhelm Clemens Heim in green, black, ochre and yellow, with chinoiserie scenes on the sides and three drawers on the front and back, the top painted with flowers, with two small apertures and inset with a caster and ink pot, *15cm wide; 8.8cm high*, H in black, painted collector's numeral 14 (minor losses) (3)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

Provenance

Carl A. Janicke Collection, Oslo

Exhibited

Oslo, Kunstindustrimuseet, *Gamle Tyske Fajanser*, April 1932, no. 209

Two similar inkwells lacking their casters and pots are in the Badisches Landesmuseum, Karlsruhe (see Durlacher Fayencen 1723-1847, exhibition catalogue, Badisches Landesmuseum Karlsruhe (1975), nos. 89 and 119; see also p. 437 for a note on the painter Heim, who was apprenticed at Durlach in 1755.

25

A PAIR OF GERMAN FAIENCE MODELS OF LIONS SUPPORTING SHIELDS, DATED 1764

The shields painted in blue with a mirror cypher EFvW and the date 'Anno/ 1764', with a flower at the top and a scroll at the base, the lions on shaped flat bases, heightened in blue, and manganese around the mouth, *18cm high* (minor restoration) (2)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Anon. sale. Sotheby's London, 14 June 1971, lot 140



20



23



21



24



22



25



26

26

A MILAN, CLERICI FACTORY, FAIENCE GLASS COOLER, MID 18TH CENTURY

Decorated in an *Imari* palette of underglaze-blue and iron-red in various shadings with pagodas and figures in Asian fantasy landscapes, the shaped border edged in red, the intertwining branch-handles with applied leaves, 30cm diam.

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

For another example of this rare pattern see: *Maioliche di Lodi, Milano e Pavia* exhibition catalogue of the Museo Poldi Pezzoli, Milan, 1964, cat.no. 40.

27

A LE NOVE MAIOLICA FIGURAL GROUP REPRESENTING THE VIRTUES, LATE 18TH-EARLY 19TH CENTURY

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

£1,000 - 2,000

€1,400 - 2,800

US\$1,500 - 3,100

This pottery group, after a model by Bosello, is similar to a Le Nove porcelain model sold in these Rooms, 9 December 2009, lot 37.



27

28
**TWO NAPLES FIGURAL SALTS, ONE PERHAPS ARIANO
 IRPINO, SECOND HALF 18TH CENTURY**

One modelled as a seated lady holding a large salt in front of her with the initial 'S' for *sale* or *salt*, the other with a paler decoration, possibly Ariano Irpino, standing behind her salt, 18 and 17cm high each, the first one broken through the middle and restuck, typical chips and wear (2)

£1,000 - 1,500
 €1,400 - 2,100
 US\$1,500 - 2,300



28



29

29
**TWO FAIENCE CHINOISERIE FIGURES, PROBABLY MILAN,
 CLERICI'S FACTORY, THIRD QUARTER 18TH CENTURY**

Each wearing long robes, seated with his hands crossed and head turned to the left, 26.3cm high (minor losses) (2)

£1,200 - 1,800
 €1,700 - 2,500
 US\$1,800 - 2,800

Several white faience chinoiserie figure attributed to Felice Clerici's factory in Milan (1745-88) are illustrated by S. Levy, *Maioliche Settecentesche (Lombarde e Venete)* (1962), pls. 71-77. Two similar figures in the Pflueger Collection have also been attributed to Göggingen (H. Morley-Fletcher, *The Pflueger Collection* (1993), vol. II, p. 166.



30

A NOVE, ANTONIBON, YELLOW-GROUND FAIENCE ECUELLE, COVER AND STAND, CIRCA 1765

Moulded with green-edged, recessed and lobed panels painted in puce *camaieu* with ruins and buildings in landscapes, the yellow ground moulded with puce-edged scrollwork and applied with ochre flowers, the finial as a cormorant pecking on a pomegranate, *the stand: 22.5cm across*, star mark in ochre to ecuelle (minor chips) (3)

£3,000 - 5,000

€4,200 - 7,000

US\$4,600 - 7,600

Provenance

Anon. sale, Christie's London, 10 April 1972, lot 58

A similarly-shaped Nove porcelain ecuelle, cover and stand, sold in these Rooms, 15 November 2006, lot 161, is now in the Metropolitan Museum of Art, New York (2007.254.1a & b).

ITALIAN PORCELAIN





34

31

THREE DOCCIA DISHES, CIRCA 1750

Of moulded rococo leaf shape, a small scroll handle on the side, 14.5cm diam. (3)

£1,500 - 2,000
 €2,100 - 2,800
 US\$2,300 - 3,100

32

A DOCCIA PLATE, CIRCA 1750

Painted with flowering branches in polychrome enamels issuing inwards from the shaped rim, details embellished in gilding, 26.5cm diam. (old rivet repair to rim)

£1,000 - 1,500
 €1,400 - 2,100
 US\$1,500 - 2,300

33

A PAIR OF COZZI FIGURES OF DWARVES, CIRCA 1775

Modelled as a man and woman seated on rockwork with a tree behind them, the man holding a basket of fruit or vegetables, the lady with a seated dog, 14.2cm and 13.9cm high (some damage) (2)

£1,000 - 1,500
 €1,400 - 2,100
 US\$1,500 - 2,300

34

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)

£3,000 - 5,000
 €4,200 - 7,000
 US\$4,600 - 7,600

Provenance

Pisani Collection, Naples (cup and saucer on the right)

Literature

Angela Caròla Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no.53 (cup and saucer on the right)

The decoration on these cups and saucers is taken from 'Le Antichità di Ercolano Esposte' (Antiquities of Herculaneum Exposed) published from 1757. The scenes represent Leda and the Swan from the Villa Arianna in Stabbia and Portici on the saucers and (part of) the depiction of Selene and Endymion on one of the cups.

These cups and saucers are most likely painted by Giacomo Milani or Antonio Cioffi, due their 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 Sörgenthal. 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 Sörgenthal see Luisa Ambrosio, *Museo Capodimonte* (2006), p.167-197.

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

35

A NAPLES, REAL FABBRICA FERDINANDEA, CIRCULAR SUGAR BOX AND COVER, CIRCA 1790-95

Raised on three gilt-edged paw feet and painted with three black and gilt-edged panels depicting 'Danzatrici ercolanesi' between yellow-ground panels with gilt scrolling foliage, the cover with a similar band enclosing a gilt foliate border around the eagle finial, 13.5cm high, crowned N mark in underglaze-blue (finial re-stuck) (2)

£1,000 - 1,500
 €1,400 - 2,100
 US\$1,500 - 2,300

The decoration is based on the celebrated figures in the Villa di Cicerone in Pompei. A similarly-shaped sugar box and cover is illustrated by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 386.

36

A WHITE PORCELAIN FIGURE OF A GENTLEMAN, PROBABLY CAPODIMONTE, CIRCA 1750

Modelled as a man walking, wearing a coat with a strap running over each shoulder, breeches and high boots, his right hand raised to his shoulder strap, two tree supports beside him, 26.8cm high (one finger lacking)

£2,000 - 3,000
 €2,800 - 4,200
 US\$3,100 - 4,600



31



32



33



35



36



37

**A VERY RARE NAPLES, REAL FABBRICA FERDINANDEA
PLATE FROM THE 'SERVIZIO ERCOLANENSE', CIRCA 1780-
1782**

Painted by Antonio Cioffi or Giacomo Milano, with a young woman, dancing in the nude, seen from the back with her left arm raised and her index finger and thumb touching, balancing on the tips of her toes, one leg in contrapposto as if swaying to music, the border moulded with a band of scrolling foliage and flower heads divided by four panels enclosing finely gilt two-toned scenes of a personification of Zeus as an eagle with thunderbolt, a swan and serpent, a griffin and small dragon and an anthropomorphic griffin wearing a helmet and holding a branch with fruits, the reverse inscribed in capitals in black enamel,

26.3cm diam., titled: 'MVS.ERCOL. SERIE DI PITTURE MERITRICE NUDA CHE BALLA IN TEATRO NELLE FESTE FLORALI RITROVATA NEGLI SCAVI DI CIVITA' (some wear)

£12,000 - 15,000

€17,000 - 21,000

US\$18,000 - 23,000

Provenance

Charles III, King of Spain (1716-1788)

The Servizio Ercolaneo is one of the most famous services produced by the Real Fabbrica Ferdinanda, right at the beginning of its existence. The plate was listed in September 1782 by Domenico Venuti, director of the factory, in his description of the service given by the King of Naples and the Two Sicilies, Ferdinand IV to his father Carlo III of Spain: *Piatto n. 17 Fig. rap. una Meritrice nuda, che balla in teatro nelle Feste Flora.*

Both principal painters of the service, Giacomo Milani and Antonio Cioffi, accompanied the service to Madrid in 1782, where it was

presented to the Spanish court of Carlo III. The decoration of the service was based on the newly discovered Triclinium of the Villa Cicerone in Herculaneum (see Turin, 2007, p.63). Most of these 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 by the *Stamperia Reale* or Royal Printing Press.

Caròla-Perrotti argues (1986, p.327), that the service was intended by Venuti to show the continuation between the ancien regime of Carlo III, and that of his son, Ferdinando IV. For Venuti, there was a personal interest; from 1740 onwards his father, Marcello Venuti, had been director of the Archaeological projects responsible for the excavations and indeed publication of the many volumes of 'Le Antichità di Ercolano Esposte'. Domenico Venuti himself, besides being director of the *Real Fabbrica*, was appointed Director General of the Excavations of the Kingdom. The service would have been completed with a series of twelve busts modelled by Filippo Tagliolini, all in biscuit, again taken from famous sculptures from the collection of Antiquities, now kept in the Museo Archeologico in Naples.

Pieces from this service come to the market only very rarely and few are kept in private collections. For an ice pail from the same service see Caròla-Perrotti, *Fascination of Fragility*, (2010), p. 323. A soup-tureen from this service was sold at Christie's London, 7 July 1997, lot 286 and the companion soup-tureen on 13 March 1989, lot 44. A plate from the service was sold by Christie's London on 27 April 1995, lot 144, two ice pails were sold at Sotheby's New York, 23 October 2004, lot 6, and a biscuit bust from the service was sold at Sotheby's Milan, 19 December 2006, lot 341. Most recently three pieces, including a plate, from this service were sold at Sotheby's, The collection of Giovanni & Gabriella Barilla, 14 March 2012, lots 228, 233 and 234. Another rare stand from the service was sold in these rooms, 8 December 2010, lot 146.





38

38

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

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

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



39

39

A RARE NAPLES, REAL FABBRICA FERDINANDEA, TOPOGRAPHICAL SAUCER, CIRCA 1783-88

Finely painted with a circular view within a gilt foliate border, titled in iron-red '*Veduta del Lago d'Averno, di un residuo del Tempio d'Apollo é della grotta della Sibilla à Cuma*', the rim with a gilt fruiting foliate band, 12.4cm diam., crowned RFR mark in red, impressed mark

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600

Provenance

Henry G. Bone Collection, North End House, Twickenham, sold by Christie's London, 29 March 1878, lot 674 (as Capodimonte)

A cup and saucer from the same service was sold in these Rooms from the Procida Mirabelli di Lauro Collection, Naples, 6 July 2010, lot 65. The decoration on these pieces is comparable to that on Viennese porcelain, the taste for which came to Naples with Maria Carolina of Austria, the wife of the King of Naples, Ferdinand IV. The Naples factory found it difficult to copy the pure white porcelain of Vienna so a tin-glaze, or *smalto allo stagno*, was introduced between 1783 and 1788 to conceal impurities.



40

40

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 Pompei*', 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

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

See footnote to previous lot.



41



42



41

SIX NEAPOLITAN CREAMWARE CUPS AND SAUCERS WITH VIEWS OF NAPLES, EARLY 19TH CENTURY

All with named topographical sites in red to the reverse including on the neoclassical cups: *Veduta di S. Gennaro de Poveri*, *Strada che conduce a S. Maria de Monti*, *Porta Nolana*, *Piazza del Spirito Santo*, *Veduta della Darsena di Napoli*, *Grotta del Cane ad Agnano*, and on the saucers: *Palazzo del Principe d'Angri a Toledo*, *Veduta del Quartiere del Ponte della Maddalena*, *Chiesa del Gesù Nuovo*, *Veduta del Nazzaletto*, *R.le Casino di Castellammare*, *Veduta della Taverna de'Bagnoli*, all set within a double gilt rim, the cartouches additionally outlined in black, (one saucer restored) (12)

£5,000 - 7,000
€7,000 - 9,800
US\$7,600 - 11,000

Although unmarked, these cups show a high resemblance to pieces made at the Giustiniani factory in the first quarter of the 19th century. The decoration in turn is inspired by the products of the Real Fabbrica Ferdinanda. One of the most famous court services produced by the Real Fabbrica was the *Servizio delle Vedute Napoletane*, better known as the *Servizio dell'Oca* made for the Court of Ferdinand IV at the end of the 18th century. This type of 'veduta' or topographical decoration became one of the most prolifically reproduced decoration types in Naples. Its popularity was hugely boosted by the large amount of travellers on their *Grand Tour*.

42

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)

£3,000 - 5,000
€4,200 - 7,000
US\$4,600 - 7,600

The scenes depicted are as follows:

Saucers:

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

Cups:

- a) Villa Reale
- b) Castello di Bigliena

This lot will feature in a lecture by Angela Caròla-Perrotti at the French Porcelain Society symposium, 'Céramique sans Frontières', The Wallace Collection, LONDON, 19-20 June 2015.

MEISSEN AND DU PAQUIER
PORCELAIN





43

A VERY RARE MEISSEN DISH, CIRCA 1727-30

Painted in the manner of Johann Ehrenfried Stadler, of fluted moulded shape decorated with banded hedges, sprouting bamboo, peony and a lion surrounded by birds in underglaze-blue and overglaze colours, 26cm diam, incised N=6/ W (small rim chip)

£20,000 - 30,000

€28,000 - 42,000

US\$31,000 - 46,000

Provenance

The Royal collections of Saxony, Japanese Palace, Dresden

This plate is listed in the 1770 inventory of the Japanese Palace among four moulded dishes, of which only one is decorated with this pattern:

'Vier gemuschelte Schüßeln, davon 3 St. mit Vögeln und Blumen, 1. St. aber mit bunten Korn, Blumen und Löwen gemahle, 1 1/2 Zoll tief, 11. Zoll in Diam: No 6.' [Four moulded dishes, three of which are decorated with birds and flowers, one however is decorated with sheafs, flowers and a lion, 1 1/2 Zoll deep, 11 Zoll in diameter: No.6].

The shape and decoration of this plate are taken after a Japanese example which in itself is very rare. Only a handful of similar examples are recorded (see A. Den Blaauwen, *Meissen Porcelain* in the Rijksmuseum (2000), no. 168). The combination of underglaze-blue and polychrome colours is even rarer. Somewhat later examples with the same pattern using over- rather than underglaze-blue in the Rijksmuseum (op.cit.) are marked with an overglaze-blue mark, suggesting that they belong to the copies of Asian porcelain ordered by Rudolph Lemaire of 1729-31.

This earlier dish resembles the decoration on a very rare ten-sided bowl sold in these rooms (18 June 2014, lot 44), which was unmarked and entered the collection of Augustus the Strong in 1723, only to be gifted in 1725 to Vittorio Amadeo, the King of Sardinia. Several related pieces were offered in the sale of his porcelain from the estate of Umberto II, the last king of Italy (Christie's Geneva, 7 June 1968). One saucer dish in particular, lot 57, has comparable decoration. Although the decoration is only loosely described in the catalogue, it appears to have both underglaze and overglaze colours. The size is somewhat smaller and it is not of fluted shape. Another smaller related example with different decoration from the collection of the King of Sardinia (lot 53 in that sale) is now in the Arnhold Collection, New York (see M.Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain* (2008), cat.no. 237). Neither of these pieces have an incised Japanese Palace inventory number.



44

A DU PAQUIER PLATE, CIRCA 1730-40

Painted in imari style in underglaze-blue, enamels and silvering, with flowering branches issuing from stylised rockwork, within a blue-ground border reserved with lambrequin panels of flowering branches alternating with silver insects and iron-red and silvered flowers, the underside with three flowering branches in underglaze-blue and iron-red, 22.8cm diam.

£1,200 - 1,500

€1,700 - 2,100

US\$1,800 - 2,300

A plate with similar decoration from the same service is in the collection of the Prince of Liechtenstein, illustrated in M. Chilton (ed.), *Fired by Passion* (2009), no. 260, ill. 10.18, p. 869. This has previously been considered as possibly the only survivor from an Imari-style service, mentioned in a list from the Confectioner's Pantry in Schloss Feldsberg, a Liechtenstein castle in Moravia.

45

A RARE MEISSEN ECUELLE AND COVER, CIRCA 1735

Painted in *Famille verte* style with two birds perched on leafy branches with chrysanthemums and one large sprig of leaves in iron-red, the reverse of the ecuelle with large lotus leaves and various flowers, the cover with a similar scene of birds on a branches and a small gold sun with radiating iron-red outline, the scroll handles picked out in gold and flanked by puce baroque scrollwork, the small finial with a single blossom on top of the knob, 11cm high; 24cm diam., crossed swords mark in underglaze-blue (2)

£6,000 - 8,000

€8,400 - 11,000

US\$9,200 - 12,000

A small dish of this rare pattern from the Hoffmeister Collection was sold in these Rooms, 25 November 2009, lot 43.

The decoration on this ecuelle has most recently been discussed by Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Stiftung Ernst Schneider in Schloss Lustheim, 2013, Vol II, p. 356ff., where the author mentions two other closely related patterns in the *Famille verte* style. These pieces were conceived after the Chinese examples kept in the Japanese palace and listed in the first inventory made of the Japanese Palace which was started in 1721 as '13. St. runde in der Zeichnung meistens differente Schaaen doch sind mehrentheils Vögel darein gemahlet' [13 plates, painted in the round with different decorations, but mainly with birds].



46

A MEISSEN HAUSMALER TEA CANISTER AND A COVER, CIRCA 1730

Decorated in Augsburg, with panels depicting figural landscapes in shades of grey and flesh tones over gilt strapwork, alternating with panels of similar gilt strapwork, the cover with a lady's portrait, 10.3cm high (some restoration to cover, some wear to gilding) (2)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100



46

47

A MEISSEN TEA CANISTER AND A COVER, CIRCA 1725

Decorated with alternating panels of harbour scenes in puce camaïeu and *Schwarzlot*, the moulded ribs gilt, the associated cover decorated with polychrome landscape scenes, 11.5cm high, gilt 22. to canister, gilt D. to cover (some wear to gilding) (2)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

Provenance

Anon. sale, in these Rooms, 14 May 2008, lot 63



47



48

48

A MEISSEN COFFEE POT AND A COVER, CIRCA 1725

Each side painted with a Chinoiserie scene of figures engaged in various pursuits, within a gilt quatrelobe scrollwork cartouche embellished with Böttger lustre and iron-red scrollwork, the spout and handle with *indianische Blumen*, a band of gilt scrollwork below the rim, the later cover with a continuous scene, 22.6cm high, gilt numeral 89. (minimal wear, the cover a later replacement) (2)

£4,000 - 6,000
€5,600 - 8,400
US\$6,100 - 9,200



49

49 *

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

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

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

Provenance

Pauls-Eisenbeiss Collection, Basel;
Private Collection, Switzerland

Literature

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

Exhibited

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

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

49A

A PAIR OF MEISSEN TUREEN STANDS, CIRCA 1765

Of shaped oval form painted in underglaze-blue with the 'Onion' pattern, with shell- and scroll-moulded handles, 38.5cm across, crossed swords, dot and painter's mark Mö (for Möbius) in underglaze-blue, impressed numerals (2)

£500 - 700

€700 - 980

US\$760 - 1,100

50 *

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

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

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Pauls-Eisenbeiss Collection, Basel;
Private Collection, Switzerland

Literature

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



49A



50

51

A MEISSEN OVAL TUREEN AND COVER, CIRCA 1740

Painted in underglaze-blue with the 'Onion' pattern, the tureen with two foliate handles with mask terminals, the domed cover with a scroll-moulded border and leaf-moulded finial, 35.2cm across handles, crossed swords mark and dot in underglaze-blue to inside of tureen, impressed 28 (finial restuck) (2)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300



51

52

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)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

With H. Reichert, Freiburg;
Private Collection, Germany (acquired from the above in 1979)

53 *

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

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

£1,200 - 1,800
€1,700 - 2,500
US\$1,800 - 2,800

Provenance

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

Literature

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

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



52



53



54

54

A MEISSEN CHINOISERIE TEABOWL AND SAUCER, CIRCA 1735-40

The teabowl painted with a continuous chinoiserie scene depicting figures engaged in various pursuits, a flower sprig to the inside, the saucer with a similar scene within iron-red circles surrounded by three flowers sprays, the rims gilt, crossed swords marks in underglaze-blue, gilt numeral 56. (faint traces to teabowl), impressed Dreher's marks for Gottfried Seydel (teabowl) and * (saucer) (tiny chip to saucer) (2)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100



55

55

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)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

Provenance

With H. Reichert, Freiburg;

Private Collection, Germany (acquired from the above in 1979)



56

56

A MEISSEN TEABOWL AND SAUCER, CIRCA 1740

The cup painted with a continuous European landscape scene, the saucer and the inside of the cup with similar scenes within concentric iron-red circles, gilt scrollwork borders to the rims, crossed swords marks in underglaze-blue, gilt 52.L. to both and impressed numerals (2)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

57

A RARE MEISSEN LARGE CIRCULAR TUREEN AND COVER, CIRCA 1735

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

£3,000 - 5,000

€4,200 - 7,000

US\$4,600 - 7,600

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



57



58

58

A MEISSEN GOLD-GROUND ECUELLE AND COVER, CIRCA 1735-40

Decorated with large baroque cartouches with Böttger lustre and black-edged gilt strapwork enclosing finely painted pastoral scenes of lovers in various pursuits, the cover with three cartouches of the same type, with French 18th century silver-gilt handles set over the footrim in an elaborate mount, various hallmarks visible, 15cm high crossed swords mark in underglaze-blue (handles 18th century replacements, restored rimchip to cover)

£4,000 - 6,000
€5,600 - 8,400
US\$6,100 - 9,200



59

59

A PAIR OF MEISSEN TEABOWLS AND SAUCERS, CIRCA 1735

Painted with *Kauffahrtei* and estuary scenes, each within a quatrelobe gilt scrollwork cartouche, embellished with iron-red and purple scrollwork, gilt scrollwork borders to the rims, the teabowls with floral sprays to the interior, crossed swords marks in underglaze-blue, gilt A. and Dreher's mark * to all (minor wear to gilding) (4)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

Provenance

A.W. Foster, Apley Park, Shropshire;
Thence by descent to Major General E. H. Goulburn;
Sold Christie's London, 1 December 1980, lot 291



59

AN IMPORTANT SET OF THREE GOLD-MOUNTED DU PAQUIER PORCELAIN FLASKS AND AN AGATE CUP IN A JAPANESE LACQUER BOX, CIRCA 1725-30

Comprising three hexagonal Du Paquier flasks with fluted corners and double-walled bases with pierced oval panels and tear-shaped apertures, painted in iron-red, blue, green and purple with leaves and flowers, the bases pierced with a foliate design, the shoulders with pierced gold mounts of floral trellis panels enclosed by foliate scrollwork, the fluted corners applied with bands of filigree gold strap and scrollwork, the screw-mounted covers with red hardstone tops; together with an agate bowl with faceted rim, on a gold mount with domed footrim chased with trellis and foliate scrollwork panels, each side with a pierced floral trellis panel and edged with foliate scrollwork, the handles with pierced foliate panels, the underside inscribed 'De la cassette de thé/ de l'Imperatrice/ Marie Therese'; all in a Japanese lacquer box with European brass mounts, fitted with a green velvet lining trimmed with gold braid, with a key, *the flasks: 15.9cm high; the cup: 7cm across, 11cm across handles; the case: 19cm by 33.5cm by 20cm (some losses) (6)*

£120,000 - 180,000

€170,000 - 250,000

US\$180,000 - 280,000

Provenance

Empress Maria Theresia (1717-80), according to an inscription on the gold mount of the agate cup, thence by descent;

Brandýs Castle, Brandýs nad Labem (Brandeis an der Elbe), near Prague, by ca. 1918;

Dr. Quido Szopkó, Southern Slovakia, acquired ca. 1920, thence by descent;

Sold by the descendants of the above after 1993

Literature

M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion Vienna Baroque Porcelain of Claudius Innocentius Du Paquier* (2009), vol. 2, cat. no. 8:32, pp. 710-713.

The only other such Du Paquier flasks recorded in the literature is a pair, painted with birds in flight above flowering bushes and with later silver mounts on the shoulders, sold by Christies's London from the Dr. Roy Byrnes Collection, 12 May 2010, lot 160.





“ALL THINGS INDIAN”

Dr. Claudia Lehner-Jobst

This highly important set consisting of three gold mounted Du Paquier porcelain bottles and a gold mounted agate bowl within their fitted, velvet lined and gilt bronze mounted Japanese lacquer box represents an artistic assemblage of different precious and exotic materials to create a new object in the taste of the first decades of the eighteenth century.

The lacquer casket and its resplendant contents seem to have been given to a loyal courtier of Maria Theresia, or possibly a family member, according to the inscription on the underside of the mounted agate bowl: „De la cassette de thé/ de l’Impératrice/Marie-Thérèse“ (From the tea casket of the Empress Maria Theresa). The engraved dedication is a later addition, possibly by the heirs of the set, in order to keep a memory or family tradition alive.

The three tea bottles with their concave corners were designed to be mounted, and to hold either a liquid or tea. Water was carried along to prepare tea when traveling. The unusual double-walled and ornamentally perforated bases of the bottles are not only a technically challenging detail, but might have served a heating (or cooling) purpose, as is also suggested by their underside with a pierced rosette.

The first Viennese newspaper, the *Wiener Diarium*, frequently reported from the imperial shooting competitions where costly prizes could be won. On July 11, 1719, a sealed lacquer box was given to a competitor, with surprise contents (*Wiener Diarium*, July 15, 1719, No. 1665). On October 11, 1725, the first prize was a white Japanese porcelain covered bowl, preciousy mounted with pure gold, on an „Indian“ black lacquer tazza. Another prize is described as a large „Indian“ lacquer tazza with a complete tea service of white Japanese porcelain, all pieces mounted with pure gold ornaments, artistically perforated and *di rilievo* created by German gold smiths in Vienna, complete with six golden spoons (*Wiener Diarium*, October 20, 1725, No. 84, supplement). On August 19, 1719, an etui with a pair of silver tea bottles, completely gilded inside, and a tea scoop, were on offer (*Wiener Diarium*, August 30, 1719, No. 1678). Another tea bottle with a screw-cap which served to measure the tea is mentioned from the workshop of a Viennese goldsmith (*Wiener Diarium*, 17. März 1745, No. 22).



Empress Maria Theresa in 1759 painted by Martin van Meytens

As is obvious from the accounts of shooting prizes reported between 1716 and 1728, white porcelain from Japan was the fashion of the day. Therefore the first porcelain manufactory in Vienna, founded by Claudius Innocentius du Paquier, attempted to meet this preference by leaving large parts of the bottles undecorated. Only their bases are painted with sketchy leaves and blossoms in iron-red, green and blue, in imitation of Japanese floral décors, and occasional scrolls add an allusion to *Laub- und Bandelwerk* (leaf and scrollwork). A complete version of this typical Viennese baroque ornament can be found on the gold mounts, with acanthus leaves, trellis work and intertwining bands. The contemporary mounts of the bottles and the agate bowl were most probably made in Vienna, following stylistic ideals of the imperial city with playful simplicity and restrained distinction with their pierced, incised and chased elements enhancing each other.

The gold lids of the bottles are decorated with a red hardstone, to repeat the much admired coral or lacquer red, and to correspond to the iron-red painting as well as the agate bowl. Cutting vessels out of semi-precious stones was already practised from the Middle ages, but was revived in the late 17th century. An impressive Augsburg vermeil-mounted agate tea service from circa 1700 in the Hessisches Landesmuseum, Kassel, again illustrates the taste for combining precious materials (R. Baumstark, H. Seling (eds.), *Silber und Gold. Augsburger Goldschmiedekunst für die Höfe Europas*. München 1994, p. 441-43, cat. 118).

In 1756, Maria Theresa, the reigning Archduchess of Austria, Queen of Bohemia and Hungary (1717-1780), revealed, „Ich mache mir aus nichts auf der Welt etwas, nur was aus Indien kommt, besonders Lackarbeiten und Tapeten machen mir Freude.“ (I do not care about anything worldly, but all things Indian, especially lacquer works and wall hangings, bring joy to me. Quoted from: Claudia Lehner-Jobst, „Nur was aus Indien kommt... Lack und Wiener Porzellan“, in: Monika Kopplin, *Schwartz Porcelain*. Münster 2003, S. 220-230).

The Archduchess' love for „all things Indian“, a term used for Eastern Asian provenance in general, resulted in a remarkable collection of lacquer objects. As early as 1713, the court architect Johann Bernhard Fischer von Erlach had installed an „Indian cabinet“ at the Imperial Hofburg, with lacquered panelling and furniture, as well as porcelain vases. At the age of eighteen, Maria Theresia had been applauded on stage as „Lisinga“ at the première of Antonio Caldara's carnival opera, „Le Cinesi“ (The Chinese Girls), with a libretto by the court poet Pietro Metastasio in 1735 as an opening piece to the „*Ballo Cinese* (Chinese Ball)“ by Georg Reutter at Schloss Favorita in Vienna.

Maria Theresa's two Chinese cabinets at her summer residence Schloss Schönbrunn are the fashionable echo of this baroque interest in the far-flung realm of mystery, China. The splendid cabinets were used for conferences and play respectively, with white boiseries, inlaid with black lacquer panels and complimented by blue and white porcelain, whereas the *Vieux-lacque Zimmer* at Schönbrunn has been fitted with precious Chinese lacquer panels.

Japanese lacquer caskets fitted with utensils for sophisticated tea picnics were fashionable during the Edo period and also found their way to Europe later in the 17th century, where they were greatly desired by noble collectors. The lacquer casket from Maria Theresa's possession clearly adapts this tradition. According to Christiaan Jörg, rectangular boxes are rare (Oliver Impey, Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam, Hotei Publishing, 2005, pp. 108-110, ill. 184, 186). This example dates of the first quarter of the eighteenth century and its exuberant pictorial decoration is of outstanding quality, with fine peonies, butterflies and two fierce guardian lions, *shishi*, who protect the treasures inside the box. Since Japanese export lacquer caskets usually only had a lock shield, the mounts on this piece are European, in the Japanese style, as stated by Christiaan Jörg. The flat handles on the agate bowl correspond with this formal approach, but the ornamental décor has been created en suite with the bottle mounts.

Tea machines made of silver or lacquered metal were the European answer to the tea traditions in Asia, such as the silver tea set with Japanese Imari porcelain from the estate of Duke Carl Alexander of Lorraine (1712-1780) who had left his collection of Eastern Asian objects to Maria Theresa late in her life. The former imperial silver vaults still keep a variety of tea utensils and parts of Maria Theresa's collection of East Asian porcelain, often mounted to form surtouts and other useful implements. Due to stylistic details, the porcelain of the present tea set can be dated between 1725 and 1730, the mounts, if compared to the gold mounted covered Du Paquier beaker at the Hermitage treasury at St. Petersburg and other



Vieux-lacque room, Schönbrunn Palace, Vienna





Brandýs (Brandeis) Castle
Photo: Jan Gloc
Bildarchiv Foto Marburg

mounted items of the 1730s with a stylistically slightly more advanced airiness, seem to have been created towards 1730 (Meredith Chilton, Claudia Lehner-Jobst (eds.), *Fired by Passion*, Stuttgart 2009, vol. 3, cat. 88). Given the youth of the Archduchess around this time, it is most likely that she herself had been given the set, which originally might have been a larger service, later divided to be given on to members of the Imperial household.

The enthusiasm of Maria Theresa for lacquer was transmitted in equal measure to her daughter, Queen Marie Antoinette of France, who received a lacquer cabinet from her mother on the occasion of the birth of her first child, and later inherited parts of her mother's lacquer collection, which laid the foundation for the Queen's new love for all things East-Asian. In February 1781, „six ballots qui contiennent le légat en laque et les souvenirs..." reached Versailles from Vienna, containing, amongst other items, them fifty lacquer boxes of various sizes and a lacquer bed (Monika Kopplin (ed.) *Japanische Lacke. Die Sammlung der Königin Marie-Antoinette*. Münster 2002, p. 30-31). Marie Antoinette took immense care to have her collection of East Asian objects, and foremost her exquisite lacquer collection, saved when dark clouds dawned on the French monarchy.



JAPANESE EXPORT LACQUER

Professor Christiaan Jörg

Rectangular boxes of Japanese export lacquer are rare, and in particular the red interior of this piece is very unusual. Only a few rectangular boxes are illustrated in the survey of Japanese export lacquer by Impey & Jörg¹ and they probably served special purposes, for instance to store bottles or tea caddies. In this case, it seems that an existing box was used and adapted for the three porcelain jars and the cup, for which a fitting interior was made. Additional European mounts in Japanese style were added to the box. A Japanese lacquer box of this size normally just has a lock plate, not such extravagant metal fittings. Interestingly, the handles of the agate cup reflect the shape of the mounts on the exterior.

Japanese export lacquer was big business for the Dutch East India Company (VOC) in the seventeenth century. Large cabinets, coffers, chests and other pieces of furniture were ordered yearly in the period between ca. 1630-1680, as is proven by the documentation in the shipping lists and other documents in the archives of the Company. Orders for lacquerware were handled by the '*opperhoofden*' (senior merchants) of the VOC who were stationed on Deshima, the artificial island in the Bay of Nagasaki, Kyushu. These officials fulfilled the demands of their superiors in Batavia and Holland, but had some freedom to interpret these orders in their own way. When a ship from Batavia arrived in Nagasaki, the Dutch merchants asked the representatives of the lacquer workshops, primarily those in Kyoto, to meet and discuss the new orders. It usually took some time before agreement was reached on the quality and the price, but when that was settled delivery was punctual. If possible, some of the high-ranking Dutch merchants visited the lacquer workshops some time before the order was finished, for instance when they went on their visit to pay their respect to the Shogun in Edo. They then passed Kyoto and could see how the work was progressing.

After the 1680s, the interest of the Dutch East India Company in ordering lacquer dwindled because the price to have it made became prohibitive, but private initiative took over. Employees of the Company who were stationed in Deshima now ordered and bought lacquer themselves, either as merchandise on which good profits could be made in the Dutch Indies or in the Netherlands, or as souvenirs or gifts for friends and relatives. Ordering large pieces of furniture was replaced by buying smaller, exquisite objects, such as boxes, shaving bowls, tea wares, plates and dishes.

Since the 1640s, Japanese export lacquer had mainly been decorated in what is called the 'pictorial style', done in gold lacquer on a black lacquered ground. Such lacquer features landscapes, birds, figural scenes, mythic animals etc. in a naturalistic manner, shown in an idealised context. Often, some of the decorative elements are raised and finely detailed. This way of representation harks back to older Japanese traditions which the Dutch favoured and promoted as the decorative style on the export lacquer they ordered. Probably the fine art production in the Netherlands during the Golden Age encouraged such a fashion because Dutch paintings from this period often are realistic and naturalistic as well; or it might be that the exoticism of the Japanese figurations appealed to the buyers in Holland. In any case, Japanese lacquer was highly appreciated and much valued throughout the seventeenth and eighteenth centuries. This box, which dates to the first quarter of the eighteenth century, shows this later pictorial style in a beautiful and exuberant way. The two fierce shishi and the surrounding foliage are of the best quality lacquer and workmanship that was available at the time and it is no surprise that at a later stage this box was selected to contain the Du Paquier porcelain set for its royal owner. One could even fantasize that the two shishi were seen as reflecting the power of the Habsburg Empire...



Dutch ships at anchor in the dock of the Dutch East India Company in Amsterdam

¹ Oliver Impey & Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam, Hotei Publishing, 2005, pp. 108-110, ill. 184, 186



61

**61
A MEISSEN SAUCER FROM THE SWAN SERVICE, CIRCA 1739**

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, 13.8cm diam., crossed swords mark in underglaze-blue, faint impressed Dreher's mark (very minor wear to gilding)

**£10,000 - 15,000
€14,000 - 21,000
US\$15,000 - 23,000**

The Swan Service was ordered in 1736 for the director of the Meissen manufactory, Heinrich Graf von Brühl (1700-1763). A manufactory report of May 1736 states that: 'Ein neues Taffel Servis vor des H. Geh. Cabinet Minister von Brühl Excellenz von ganz neuer Façon 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.

Kaendler first started modelling saucers for the service in January 1738. His records state: '1 Paar Thee Schälgen auch in Gestalt einer Muschel, als ob solche natürlich gewachsen wären, in Thon poussiret' [1 Pair of tea saucers also in the form of a shell, as if it has grown naturally, repaired in clay]. Later Kaendler mentions: '1 Paar Thee Schälgen für Ihro Exc. den Herrn Grafen von Brühl gefertigt, es ist das Schälgen und das Coppgen in Muschelgestalt, worauf flach erhabene Schwäne, Fischreiher und dergleiche Dinge befindlich sind' [1 Pair of tea saucers made for his Excellency the Count von Brühl, it is the saucer and tea bowl in shell form, upon which swans, cranes and similar things are moulded]; quoted by Ulrich Pietsch, *Schwanenservice* (2000), cat. no. 48.

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.



62

**62
A VERY RARE MEISSEN GILT-METAL-MOUNTED MUSTARD POT COVER FROM THE SWAN SERVICE, CIRCA 1739**

Modelled by J.J. Kaendler, shell-moulded with the face of a bearded sea creature flanked by applied flowers with gilding, surmounted by gilt reeds, 8.5cm high, (gilt reeds restored)

**£3,000 - 5,000
€4,200 - 7,000
US\$4,600 - 7,600**

Kaendler lists a model of a mustard pot and cover for the Swan Service table centrepiece in July 1739, the pot in the form of a swan carrying a shell-moulded jug on its back (a historic photograph of the jug and cover is published by U. Pietsch, *Schwanenservice*. *Meissener Porzellan für Heinrich Graf von Brühl* (2000), p. 32, ill. 16). The mustard pot is also visible in a photograph showing a display of Swan Service pieces at the Deutsche Kunstausstellung in Dresden in 1899 (*ibid.*, ill. 68).



63

63 *

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

€7,000 - 9,800

US\$7,600 - 11,000

Provenance

Heinrich and Lisa Arnhold Collection, Dresden;
Thence by descent

64 *

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

€1,700 - 2,500

US\$1,800 - 2,800

Provenance

Heinrich and Lisa Arnhold Collection, Dresden;
Thence by descent



64



65

65

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

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Mrs Elinor Dorrance Ingersoll Collection, USA;

Sold, Christie's New York, 11 November 1977, lot 49;

Private Collection, Germany (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 untermischet (...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).



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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).

66

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

€1,700 - 2,500

US\$1,800 - 2,800

Provenance

With Antiquitäten Bracksmayer, Bad Nauheim;

Private Collection, Germany (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.



67

67

A MEISSEN ARMORIAL CIRCULAR PEDESTAL FROM THE SULKOWSKI SERVICE, CIRCA 1738

Moulded with basketwork and raised on four gilt-edged scroll- and shell feet, applied with two crowned armorial shields painted with the arms of Sulkowski and Jettingen, the top painted in Kakiemon style with wheat sheaves and scattered flowers, 22cm across; 9.5cm high, crossed swords mark in underglaze-blue and dash (some wear and chips)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

The Sulkowski Service was the first large, privately commissioned armorial service to have been designed to order at the Meissen factory. It preceded 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.



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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 Solkofsky (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). 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.

68

A MEISSEN HEN TUREEN AND COVER, CIRCA 1745

Naturalistically modelled and boldly painted, 20cm high (the cover restored) (2)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100



In his foreword to the 1937 sale catalogue of the Emma Budge Collection, Professor Robert Schmidt, the Director of the Schlossmuseum in Berlin and one of the greatest scholars of 18th-century porcelain, stated that it was “one of the last surviving collections of decorative arts in Germany of truly outstanding quality.”

69

A MEISSEN CRINOLINE GROUP OF A SEATED LADY WITH SERVANT, CIRCA 1737-40

Modelled by J.J. Kaendler, the lady seated on a gilt-edged chair with pierced, basketwork back, holding a teabowl and saucer in her left hand and with a pug on her lap, wearing a richly decorated dress and puce-lined long yellow coat with black lapels, to her right a Moorish servant wearing a turban and yellow costume with iron-red skirt and boots and holding a tazza, the base applied with leaves and flowers, a heart-shaped box and a fan on the oval table to her left, *15.6cm high* (the oval table a later replacement, some repairs and losses)

£30,000 - 50,000

€42,000 - 70,000

US\$46,000 - 76,000

Provenance

Emma Budge Collection, Hamburg, sold by Paul Graupe, Berlin, 27-29 September 1937, lot 783;

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

The model was begun by Kaendler in April 1737 and completed by the Summer, with a kneeling cavalier to the woman's left side kissing her outstretched hand. This variation of the group with a table to the side was also conceived by Kaendler in 1737 (see U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), no. 338, nos. 336 and 337 for examples with the kneeling cavalier, and no. 339 for an example with a birdcage on the table. Another example with a table is in the Pauls Collection (E. Pauls-Eisenbeiss, *German Porcelain of the Eighteenth Century*, vol. I (1972), p. 194).





70

70
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)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600

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.



71

71
A MEISSEN FIGURE OF BAGPIPE PLAYER, CIRCA 1740

Modelled by J.J. Kaendler seated on a rockwork base, wearing a black tricorn, red coat and black breeches, the goat bagpipes under the left arm and the bellows strapped to his right arm, *14.9cm high* (some restoration)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

With Newman & Newman Antiques, London (label to underside)

72
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)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

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



72



74

73

A PAIR OF MEISSEN ORNITHOLOGICAL PLATES, CIRCA 1770

Each painted with a vignette of birds in a landscape, surrounded by scattered insects, the wavy rims with gilt foliate borders, 22.6cm diam., crossed swords and dot marks in underglaze-blue, impressed 8 to both, I in underglaze-blue to footrims (tiny losses to the enamels on one) (2)

£1,000 - 1,200

€1,400 - 1,700

US\$1,500 - 1,800



74

A MEISSEN BASKET, CIRCA 1755

Of rectangular octagonal shape moulded with a trellis pattern on the exterior, pierced on the smaller sides, the interior painted with scattered *deutsche Blumen*, the scrolling handles with a gilt pattern, the rim gilt, 28.7cm long, crossed swords mark in underglaze-blue

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100



73



75

75

A MEISSEN TEAPOT AND COVER, CIRCA 1750

Each side painted in the manner of B.G. Häuer with a landscape vignette depicting Saxon miners, and scattered flowers, the handle and spout edged in gilding, flower finial, 10.5cm high, crossed swords mark in underglaze-blue (some damage) (2)

£1,500 - 2,500

€2,100 - 3,500

US\$2,300 - 3,800

76

A DOCUMENTARY MEISSEN TEACUP AND SAUCER, CIRCA 1750

Painted by Bonaventura Häuer with landscape vignettes depicting mining subjects and scattered flowers, gilt-edged rims, the saucer signed in the rockwork at the base of the vignette 'Häuer fec:', crossed swords mark in underglaze-blue, impressed 52 and 1(?), gilt N to both (2)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

Two coffee cups and saucers from the same service with gilt mark N, both signed by B. Häuer, are illustrated by R. Slotta/G. Lehmann/U. Pietsch, Ein fein bergmannig Porcelan (1999), nos. 199 and 200.



76

77

A MEISSEN HAUSMALER WASTE BOWL, MID-18TH CENTURY

Decorated in the workshop of F.J. Ferner, the exterior painted with a seated gentleman holding the portrait of a lady and Cupid firing an arrow, flowering branches in underglaze-blue embellished with gilding, the interior with elegantly-dressed couples and sheep within a landscape, the inside border covered with lacework gilding, 16.9cm diam. crossed swords mark and II. in underglaze-blue (minor wear)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800



77



76 (signature)



78

78

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 (*Holzschneitblumen*), 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)

£6,000 - 8,000

€8,400 - 11,000

US\$9,200 - 12,000

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*'.

79

A MEISSEN POTPOURRI VASE AND COVER, CIRCA 1755

Of octagonal campana shape, the front and back painted with a panel of swimming ducks and swans, flanked by puce-ground panels, above a moulded stiff leaf border decorated in puce, the moulded scrolling foliate handles embellished in green, the cover pierced and moulded with gilt-edged rocailles, surmounted by the seated figures of a boy and a girl holding a dove and surrounded by applied leaves and flowers, 31cm high, crossed swords mark in underglaze-blue (one arm restuck) (2)

£2,500 - 3,000

€3,500 - 4,200

US\$3,800 - 4,600



79



80

80
A MEISSEN SILVER-MOUNTED SNUFF BOX DECORATED WITH PUG DOGS, SECOND HALF 19TH CENTURY
 Of moulded triangular shape, painted with scenes of pug dogs within landscapes, on the sides, base and cover as well as the inside of the cover, the porcelain possibly 18th century, the silver mounts marked in two places, 6.1cm wide, 4.2cm high

£2,000 - 3,000
 €2,800 - 4,200
 US\$3,100 - 4,600



81

81
FIVE VERY FINE BISCUIT PORCELAIN PORTRAITS EN PROFIL, CIRCA 1780
 Depicting several members of a family including father, mother, son and two daughters, all dressed in day attire with finely detailed lace and pearls, 8cm high, (son broken through the neck, daughter broken through the face and neck)

£1,000 - 1,400
 €1,400 - 2,000
 US\$1,500 - 2,100



84

82
A MEISSEN GILT-METAL-MOUNTED OVAL SNUFF BOX, CIRCA 1760
 Decorated with Watteauesque scenes of elegant couples in park settings, a flower spray on each end, the inside cover painted with a seated couple and a dog in a landscape, 8cm wide, 5cm high

£4,000 - 6,000
 €5,600 - 8,400
 US\$6,100 - 9,200

Unknown paper collector's label 321. to the inside of the box.

83
A FINE CONTINENTAL ENAMEL SNUFF BOX, CIRCA 1770
 Probably German and of circular form, the cover finely stipple-painted with three putti carrying and perusing a number of large books, three vignettes to the side, the underside with the naked Venus reclining before a tree, the interior of the cover in sepia monochrome with a farmyard and a watermill, three figures delicately picked out in colours, 7.5cm diam (a few fine cracks)

£1,000 - 1,200
 €1,400 - 1,700
 US\$1,500 - 1,800



82

84
A MEISSEN GOLD-MOUNTED RECTANGULAR SNUFF BOX, CIRCA 1750
 Mounted *en cage*, each side painted with scattered sprays of *deutsche Blumen*, the inside cover with a flower vase and a single white flower on a ledge, the interior gilt, 8cm wide, 3.8cm high (cover restored)

£1,500 - 2,500
 €2,100 - 3,500
 US\$2,300 - 3,800



85

85
A GERMAN PORCELAIN CANE HANDLE, CIRCA 1760-70
 Modelled as the upper torso of a monk, naturalistically coloured and wearing a brown hood around his shoulders, the lower part moulded with gilt-edged scrolling acanthus against a puce ground, 8.5cm high (minor wear)

£1,000 - 1,500
 €1,400 - 2,100
 US\$1,500 - 2,300

Provenance
 Anon. Sale, in these Rooms, 18 May 2005, lot 60

A PAIR MEISSEN ORMOLU-MOUNTED PUG DOGS, MID 18TH CENTURY

Modelled by J.J. Kaendler, naturalistically modelled and painted, the female with a pup, mounted on later ormolu bases, 24cm excluding the mounts, traces of crossed swords in underglaze-blue to the side of the foot of the male pug (ears of female pug with minimal restoration) (2)

£25,000 - 30,000

€35,000 - 42,000

US\$38,000 - 46,000

For the female model of the same size see Rainer Rückert, *Meissener Porzellan 1710-1810*, Munich, 1966, pp. 194 & 269, cat.no. 1094. A similar pair of ormolu-mounted models of pugs sold in these rooms, 17 May 2006, lot 58, and a restored pair was sold in these rooms, Hasse Collection, lot 87. Another smaller pair seated on flat porcelain bases was sold in these rooms on 7 December 2011, lot 96.

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





87



88



91



92



89

87

A MEISSEN FIGURE OF A BLACKAMOOR ARCHER, CIRCA 1745

Wearing yellow robes and a turban, a dagger in his right hand and a bow and quiver on his back, the base applied with leaves, 13.2cm high, crossed swords mark in underglaze-blue to the rear of the base (some restoration to extremities)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

88

A MEISSEN FIGURE OF A JAPANESE MAN, MID 18TH CENTURY

Modelled by P. Reinicke and J.J. Kaendler, wearing robes decorated with *indianische Blumen* and holding a purple conical hat in his right hand, a wooden staff held behind his back, the base moulded with gilt-edged rocailles and applied with leaves and flowers, 15.2cm high (minor chips)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

The model is illustrated in Y. Adams, *Meissen Portrait Figures* (1987), p. 179, and in Karl Berling, *Meissen China* (1910), fig. 121.

89

A MEISSEN FIGURE OF A CHINESE BOY WITH A BASKET OF FISH, MID-18TH CENTURY

Seated on the ground with a basket of fish on his lap, wearing gilt-edged pink robes with a puce foliate design and yellow shoes, the base applied with leaves and flowers, 8.8cm high, crossed swords mark in blue, impressed 25 (left arm restored)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

The model is after an engraving by Gabriel Huquier '*Chinois assis et Chinoise portant un poisson*' from the series '*Scènes de la vie chinoise*' after François Boucher.



90

90

A PAIR OF MEISSEN BLACKAMOORS WITH BOXES AND ONE COVER, CIRCA 1745

The man wearing a colourful feathered headdress and skirt, beside an ozier-moulded bowl decorated with flower sprays, the lady wearing a headband and yellow skirt with *indianische Blumen*, beside a bowl and cover with a basketwork-moulded ground, reserved with gilt-edged quatrelle panels with European landscapes, the cover with a branch handle, 18.5cm and 17cm high, crossed swords mark in blue to lady and faint traces to man (some restoration, one cover lacking) (3)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

Provenance

With Newman & Newman Antiques, London (labels to underside)

91

A MEISSEN NODDING FIGURE OF A CHINESE BOY, CIRCA 1755

Probably modelled by J.J. Kaendler, marching, his left leg raised, wearing a green leaf hat, a white cloak with gilt and purple flowers and white robes embellished with similar flowers along the hem, the base applied with leaves and flowers, 22cm high, crossed swords mark in underglaze-blue to the rear of the base (some restoration) (2)

£1,500 - 2,500
€2,100 - 3,500
US\$2,300 - 3,800

Another example of the model is illustrated in Ulrich Pietsch, *Passion for Meissen* (2010), no. 148, which was sold in these Rooms as part of the Marouf Collection, Part II, 2 May 2013, lot 83.

92

A MEISSEN FIGURE OF CYRUS EMBLEMATIC OF PERSIA, CIRCA 1750-60

Modelled by J.J. Kaendler, wearing a turban, puce-lined green cloak, yellow coat with blue sash and grey tunic, holding a baton in his right hand and with a bear at his feet, the base modelled with gilt-edged scrollwork and applied with leaves and flowers, 21cm high, crossed swords mark in underglaze-blue to edge of base (restored)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Kaendler modelled the set of four figures representing the Four Monarchies of the ancient world, Assyria, Persia, Greece and Rome, around 1750. Two other figures from the series depicting Alexander the Great and Julius Caesar, were sold in these Rooms, 18 June 2014, lots 121 and 122.



93

93
A MEISSEN FIGURE OF HARLEQUIN WITH A BIRD AND A CAT, CIRCA 1743
 Modelled by J.F. Eberlein, Harlequin wearing a green tunic decorated with playing cards and holding a bird above his head, seated on a rock with a birdcage beside him, a cat crouched on the ground, the base applied with leaves and flowers, 13cm high (head and section of base restored, hand and bird replaced)

£2,000 - 3,000
 €2,800 - 4,200
 US\$3,100 - 4,600

In August 1743 Eberlein stated in his work records '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, and a slightly different version of the model by Meredith Chilton, *Harlequin Unmasked* (2001), p.137, no.224. A similar one sold in these rooms, 26 November 2014, lot 141.



95

94
A MEISSEN FIGURE OF PANTALONE FROM THE WEISSENFELS SERIES, CIRCA 1745
 Modelled by Peter Reinicke and J.J. Kaendler, wearing a black skull-cap, long white cloak with lace collar, puce jacket with gilt buttons, puce breeches and yellow shoes, the base applied with leaves and flowers, 13.1cm high (tiny chips)

£3,000 - 5,000
 €4,200 - 7,000
 US\$4,600 - 7,600

Based upon the engraving by Joullain after Jacques Callot, see Meredith Chilton, *Harlequin Unmasked* (2001), no. 105, fig. 316.

Reinicke's work records state in March 1744: '1 Pandelon in Thon reparirt' [1 Pantalone modelled in clay], and in April 1744: '1 Pandelon, 7 1/2 Zoll hoch, zu bohsiren angefangen' [1 Pantalone, 7 1/2 Zoll high, started to model]; see R. Jansen (ed.), *Commedia dell'Arte Fest der Komödianten* (2001), p.27. Kaendler reworked a number of the models from the series and mentions correcting the figure of Pantalone in his work records in May 1744, see Jansen (ed.)(2001), p. 28.



94

95
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)

£1,000 - 1,500
 €1,400 - 2,100
 US\$1,500 - 2,300



96

96
**A MEISSEN 'CRIS DE ST. PETERSBURG'
FIGURE OF A RUSSIAN PEASANT,
CIRCA 1750**

The bearded figure holding a jug and a staff, wearing a yellow hat, green jacket with iron-red sash, puce breeches and white stockings, a satchel over his shoulder, the base applied with leaves and flowers, *13.5cm high*, crossed swords mark in underglaze-blue to rear edge of base, impressed 150 (minor restoration)

£4,000 - 6,000
€5,600 - 8,400
US\$6,100 - 9,200

The figure modelled after an engraving by Jean-Baptiste Le Prince. Another example was sold in these Rooms, 12 December 2012, lot 143.



98

97
**A MEISSEN FIGURE OF A MAN PLAYING
BAGPIPES, MID-18TH CENTURY**

Modelled perhaps by J.F. Eberlein after the models by J.J. Kaendler, wearing a puce plumed hat, a yellow doublet with foliate decoration and puce breeches, seated on rockwork and play the bagpipes, the base applied with leaves and flowers, *13.9cm high*, crossed swords mark in underglaze-blue to the rear of the base (minor restoration)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100



97

98
**A MEISSEN GROUP OF DANCING
CHILDREN, CIRCA 1770**

Modelled as two boys and two girls holding hands and dancing around a blooming lemon tree, the rockwork base applied with leaves, the tree screwed to the base, *33cm high*, crossed swords and dot mark in underglaze-blue (some restoration)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600



99



101



100



102

99

TWO MEISSEN FIGURES OF SAXON MUSKETEERS FROM THE LINE INFANTRY, CIRCA 1750

Modelled standing with their rifles by their sides, each wearing a white military coat with red facing, white parade gaiters, red waistcoats, a red neckstock and white-edged black tricorn hats, white crossbelt with black cartridge pouch with crowned initials AR under a crown, and a bayonet scabbard by their sides, *12cm each* (restored) (2)

£1,500 - 2,500
€2,100 - 3,500
US\$2,300 - 3,800

100

TWO MEISSEN FIGURES OF GRENADIERS, CIRCA 1750-55

Modelled standing with their rifles by their sides, each wearing a white military coat with red facing, wearing white parade gaiters, one with a red waistcoat, a red neckstock and gold-fronted mitre with the initials AR under a radiating crowned cross, white waist belt with black carriage pouch, a black pouch with gold crowned AR initials, a bayonet scabbard by his side, the other with a fur mitre with red facing and two gold buttons, white waistcoat with white waistband and a white crossbelt with black cartridge pouch and brown bayonet scabbard, *12.5cm and 10cm respectively*, crossed swords mark in underglaze-blue to the back

£1,500 - 2,500
€2,100 - 3,500
US\$2,300 - 3,800



103



104



105

101

A MEISSEN FIGURE OF A SAXON MUSKETEER MOST LIKELY PART OF THE INFANTRY, CIRCA 1755-60

Modelled standing with his rifle by his sides, wearing a blue military coat with white facing, white parade gaiters, red white puce-lined waistcoat, a white neckstock white-edged black tricorn hat, white crossbelt with black cartridge pouch and a bayonet scabbard by his side, 12.5cm (top of rifle restored)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

With R. & J. Jones, Grosvenor House, 28 June 1986

102

A MEISSEN MINIATURE FIGURE OF A POLISH HUSSAR ON HORSEBACK, CIRCA 1750

Modelled by J.J. Kaendler and P. Reinicke, wearing a yellow fur-lined jacket over a blue uniform and a rifle over the right shoulder, the galloping horse with a turquoise saddle-cloth, the base applied with leaves and flowers, 8.5cm high, crossed swords mark in underglaze-blue to rear edge of base (restored)

£1,200 - 1,800
€1,700 - 2,500
US\$1,800 - 2,800

Provenance

Sotheby's London, 2 March 1994, lot 75

103

A MEISSEN FIGURE OF A PANDUR, CIRCA 1745-50

Modelled by Johann Friedrich Eberlein, wearing a fur-lined yellow hat, red-lined white jacket and buff breeches, holding a scimitar in his right hand and wearing three pistols, another sword and a pouch on his belt and a rifle across his back, the base applied with leaves and flowers, 22.5cm high (some restoration)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

Provenance

With Adams, London;
Acquired from the above in 1987

Literature

Len and Yvonne Adams, Meissen Portrait Figures (1987), col. pl. XLIX

104

A MEISSEN FIGURE OF A SAXON DRAGOON, CIRCA 1755

Modelled by J.J. Kaendler, standing holding a rifle, wearing a black tricorn, white uniform with iron-red facing and a sword to his left, the base modelled with purple-edged scrollwork, 22.5cm high (restored)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

With Adams, 1994

105

A MEISSEN FIGURE OF A MUSKETEER, CIRCA 1750-55

Modelled with his rifle in front of him, wearing a white military coat with yellow facing, wearing white parade gaiters, yellow waistcoat, a black neckstock and a white waistband and a white crossbelt with black cartridge pouch with crowned initials (initials rubbed off) and brown bayonet scabbard, standing on a roccaille base picked out in purple, the base scattered with a cuirasse, military plans and a ruler, 22cm high, crossed swords mark in underglaze-blue (some restoration)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Bonhams, 2 November 1994, lot 28;
With Adams, 1994



106

106

A PAIR OF MEISSEN ORMOLU-MOUNTED FIGURES OF A SHEPHERD AND SHEPHERDESS, CIRCA 1755

He playing bagpipes wearing a turquoise jacket and floral waistcoat, a dog and sheep by his feet, she wearing a puce coat and green skirt with gilt foliate decoration, a recumbent sheep at her feet, the moulded scrollwork bases applied with leaves and flowers and mounted on ormlu scrollwork bases, 31cm and 29.2cm high, crossed swords marks in underglaze-blue to the rear of the bases (some restoration) (2)

£2,500 - 3,500
€3,500 - 4,900
US\$3,800 - 5,300

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

107

A MEISSEN GROUP OF 'EUROPA AND THE BULL', CIRCA 1770

Modelled by J.J. Kaendler, the nude Europa draped in a yellow cloak embellished with *indianische Blumen* and a blue lining, seated on a white bull with a flower garland draped on its head, two maidens seated on the ground beside them, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 22.2cm high, crossed swords and dot mark in underglaze-blue (two haircracks to base, some losses)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

Another example is illustrated in L. and Y. Adams, Meissen Portrait Figures (1987), p.86.



107



108

108

A LARGE MEISSEN GROUP OF TWO CHILDREN EMBLEMATIC OF SUMMER AND WINTER, MID-18TH CENTURY

Summer as a nude girl seated on top, holding flowers, a flower basket next to her, Winter as a boy lying across the rocks beneath and warming his hands over a fire, dressed in purple fur-lined robes and a turquoise hat, the rockwork base applied with leaves and moulded with gilt-edged rocailles, 25.8cm high, crossed swords mark in underglaze-blue to the rear of the base (haircrack to base)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

Another example is illustrated in S. Guarino and A. d'Agliano, Pinacoteca Capitolina, Porcellane europees e orientali (2007), no. 85.



109

109

A PAIR OF MEISSEN FIGURES OF PUTTI RIDING DOLPHINS, LATE 18TH CENTURY

Both seated on dolphins, one wearing and holding blue and puce draperies, the other blowing a horn wearing green and puce draperies, 12.5cm and 12cm high, impressed numeral to one (minor restoration, small restuck section of draperies) (2)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

110

A MEISSEN GROUP OF MERCURY, CIRCA 1762

Probably modelled by J.J. Kaendler, in two separate parts, the top half with Mercury seated on clouds wearing a cloak decorated with *indianische Blumen*, the caduceus in his left hand and his right arm raised, the bottom half a cloud base with a nude nymph peering out from behind, 16.5cm and 16.7cm high, crossed swords marks in underglaze-blue and blue, (little finger restored, minor chips) (2)

£1,600 - 2,200
€2,200 - 3,100
US\$2,400 - 3,400

This two-part group seems to have been part of a larger centrepiece group, based on the painting "Mercury confiding the Infant Bacchus to the Nymphs" by François Boucher of circa 1732-34, which is in the Wallace Collection, London. It has been attributed to Kaendler, because of its similarity to other known Kaendler models, such as the centrepiece for the dessert service ordered by Frederick the Great of Prussia at the end of 1761, depicting Apollo on Parnassus; see Katharina Christiane Herzog, *Mythologische Kleinplastik in Meißen Porzellan 1710-1775* (2012), cat. no. 155.

Unfortunately, it is not known what or who the model was originally meant for, but it seems likely that Frederick the Great ordered it, as the factory was under Prussian control at this time. See K. Herzog (2012), no.13, cat. no. 153, for a full discussion and a drawing of the model from the factory archives.

Another section of the group, depicting a nymph holding the baby Bacchus, is in the collection of the National Museum in Stockholm.

111

A MEISSEN FIGURE OF MINERVA, MID-18TH CENTURY

Modelled wearing silvered armour with a cloak decorated with *indianische Blumen*, a spear in her right hand and the Medusa shield in her left, an owl seated beside her on a circular pedestal, 31.2cm high (right arm and shield restuck)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600



110



111



112

112

A LARGE MEISSEN FIGURE OF A BOATMAN, CIRCA 1755

Modelled by Peter Reinicke, wearing a blue striped cap, purple jacket, gilt-edged floral waistcoat and purple striped trousers, holding a paddle over his right shoulder, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 18cm high, crossed swords mark in underglaze-blue to the rear of the base (paddle chipped off, small losses)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

113

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)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

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



113



114





115

114

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

Modelled by J.J. Kaendler, naturalistically coloured in shades of brown, mounted on ormolu candelabra with porcelain flowers, 14cm and 15.3cm high (small chips) (2)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

A larger version of one partridge is illustrated in R. Rückert, Meissener Porzellan 1710-1810 (1966), no. 1141.

115

A LARGE MEISSEN MODEL OF A SWAN, CIRCA 1750

Modelled by J.J. Kaendler, naturalistically modelled with its head turned to the right, on a mossy base modelled with reeds, 26.5cm high, crossed swords mark in underglaze-blue to the rear of the base (very fine haircrack to underside of base)

£8,000 - 12,000
€11,000 - 17,000
US\$12,000 - 18,000

The earliest mention of models of the mute swan (*Cygnus olor*) in the Meissen records is in November 1747, suggesting that the models by Kaendler and Reinicke were not completed until the following year. The Swans were made in various sizes of which this is the largest. An unpainted example of this model was sold in these Rooms, 12 December 2012, lot 173.



116



116

A PAIR OF MEISSEN FIGURES OF A LADY AND GENTLEMAN, CIRCA 1755

She wearing a yellow bodice and skirt embellished with *indianische Blumen*, holding a basket with flowers, he wearing a white coat over a puce waistcoat, holding a tricorne with vine leaves in one hand and a vine with grapes in the other, each with a brickwork pedestal beside them, the bases moulded with gilt-edged rocailles and applied leaves and flowers, 20.3cm high, crossed swords marks in underglaze-blue (one to the rear of the base) (minor restoration and minor chips) (2)

£3,000 - 4,000

€4,200 - 5,600

US\$4,600 - 6,100



117



117

A PAIR OF MEISSEN CANDELABRA GROUPS, CIRCA 1760

Each modelled in the round with four putti in disguise standing on a moulded rococo base picked out in gilding, one on each side of the candelabra, between them two large sprouting branches with cylinder sconces with sprigs of flowers, the branches intertwining in the middle curling upwards and finishing in an abundance of various moulded applied flowers, 21.5cm each, crossed swords mark in underglaze-blue (some restoration) (2)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600



THE RITTER KEMPSKI VON RAKOSZYN COLLECTION

Dr. Clemens Ritter Kempfski von Rakoszyn

Josef Ritter Kempfski von Rakoszyn was born in Budapest on 12th September 1925. Following the confiscation of his family's property at the end of the Second World War, my father fled Hungary for Düsseldorf via Austria during the uprising of 1956. There he began his unusual career, firstly at Deutsche Bank, from where in 1965 he moved to Sloman Bank, and then in 1971 to Bankhaus Sal. Oppenheim jr. & cie.

In those days, the fabulous porcelain collection of Dr. Ernst Schneider was still housed in Schloss Jägerhof in Düsseldorf, close to my father's apartment. In 1971, it moved to its permanent home at Schloss Lustheim near Munich. The study of this precious porcelain eventually aroused a passion for the material, so that Joszi – as my father was known to his family and friends – began collecting Meissen porcelain as early as the 1960s!

Alongside his dedication to his career and the development of his extensive social network, he always found time to visit international art fairs and dealers, important collections at home and abroad, and to study what was on offer at the international auction houses - always on the look-out for exceptional objects! Over time, he developed an intuitive eye for quality that he applied to rare French furniture and bronzes as well as porcelain of the first half of the 18th century, to create a stylish and distinctively personal ambience. The Schneeballenvasen (lot 137 and lot 138) exerted a particular fascination in this respect for their role in interior decoration.

My father collected on the one hand single items that appealed to him – often animal models of various kinds – while also combing the market to create an ensemble, as in the case of the potpourri vases (lots 120-134). He was fascinated by the apparently endless variations of the same model - in particular the different kinds of relief decoration and diverse painted decoration – and this led in time to this astonishing number of high-quality examples.

One sunny afternoon at the beginning of the 1980s, when I visited his Düsseldorf apartment to admire the pair of potpourri vases (lot 124) that he had recently acquired - despite my care - I caught the flower on the cover of the first vase on the steel edge of the table. It was clearly audible and, if my father's expression was anything to go by, he felt it physically.

Such is the strength of true quality, however, that not even the slightest sliver chipped off. I realised at that moment that for the passionate collector, pleasure in the beauty of porcelain and pride in assembling

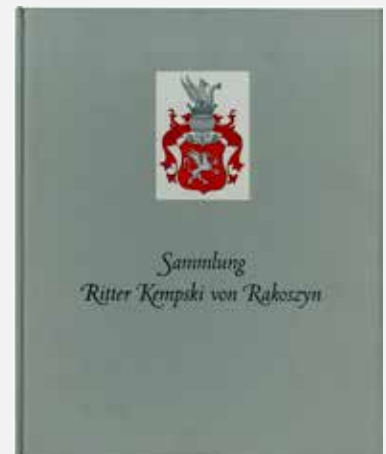
a collection far exceeds any anxiety about possible damage. Alongside quality and provenance, the condition and way in which a piece will complement a collection therefore play a significant role.

My father founded the Freundeskreis der Porzellansammlung im Zwinger e.V. (The Friends of the Porcelain Collection in the Zwinger) shortly after the fall of the Berlin Wall in 1991, and remained as its President until 2001. He also supported the Staatliche Porzellan-Manufaktur Meissen (the Meissen Porcelain Manufactory) for ten years from 1992 as a member of its Advisory Board. He was awarded the Bundesverdienstkreuz (Federal Cross of Merit) by the then Prime Minister of Saxony, Prof. Dr. jur. Kurt Biedenkopf, for Services to Culture.

My father's successes stemmed not only from his sense of intuition but also his great discipline. His passions for the hunt and for collecting art, on the other hand, stood under a different banner: Les collectionneurs sont les derniers aventuriers (Collectors are the last adventurers). This is also the motto of our private catalogue of the Ritter Kempfski von Rakoszyn Collection, in which all of the pieces offered here are published. Every purchaser will receive a complimentary copy of the catalogue for each single item.

I have continued to extend a part of the collection along particular themes. One of these is currently on view at the Neues Grünes Gewölbe in Dresden in an exhibition titled „Das Holländische Dorf aus Meissener Porzellan - Dessert de Luxe bei Graf von Brühl.“ (The Dutch Village of Meissen Porcelain. Count Brühl's Dessert de Luxe). The pieces on offer here are part of an active, dynamic collection, the structuring and further development of which is a source of great pleasure to me.

It remains only for me to conclude that „Jede Sammlung braucht einen Narren – manchmal auch zwei!“ (each collection needs a jester – at times even two!).





118

A MEISSEN BEAKER WITH HUNTING SCENES, CIRCA 1740

Each side finely painted with a hunting scene within a brown-edged gilt scrollwork cartouche, flanked by flowers (*Holzschnittblumen*) below a gilt scrollwork border below the rim, the lower section with eight landscape panels in purple *camaieu* against a burnished gilt ground, gilt-edged rims, 13.4cm high, crossed swords mark in underglaze-blue, gilt 7. (minor wear to gilding)

£4,000 - 6,000

€5,600 - 8,400

US\$6,100 - 9,200

Provenance

Heinrich Freiherr von und zu Franckenstein Collection, Munich, sold by Hugo Helbing, Munich, 10-11 June 1901, lot 9; Prof. Dr. Ludwig Darmstädter Collection, Berlin, sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 24-26 March 1925, lot 122 (sold for RM2,200); Anon. sale, Sotheby's London, 25 November 1997, lot 81

Literature

U. Pietsch et al., *Porzellan Parforce Jagdliches Meißner Porzellan des 18. Jahrhunderts* (2005), no. 66; Melitta Kunze-Köllensperger, *Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts* (2008), no. 41

Exhibited

Schloss Moritzburg, Saxony, 21 May-14 August 2005, Schloss Benrath, Düsseldorf, 11 September-6 November 2005, Knauf-Museum, Iphofen, 26 March-9 July 2006. *Porzellan Parforce. Jagdliches Meißner Porzellan des 18. Jahrhunderts*, no. 66

Kaendler's work records (*Arbeitsberichte*) for October 1739 include: 'Einen 8 Paßichten Becher in Thon poußiret für Herrn Gledischen gehörig' (an octagonal beaker modelled in clay for Mr Gledischen).



119

A VERY RARE MEISSEN DRINKING VESSEL AND COVER IN THE FORM OF A BEAR, CIRCA 1750

Probably modelled by J.J. Kaendler, naturalistically modelled and coloured in shades of brown, wearing a gilt-edged blue collar and holding a banner inscribed in puce-edged gilding '*Le vin est necessaire/ pour égayer, Il Vous donne, du la vie courage de la force/ et de l'esprit.*', the base applied with leaves and flowers, 26cm high, crossed swords mark in underglaze-blue to rear edge of base (some restoration) (2)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

Provenance

Anon. sale, Christie's London, 4 July 1977, lot 111;
Christener Collection, Dallas, sold by Christie's New York, 30
November 1979, lot 116

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 31

Drinking vessels in the form of a bear, with the head forming the cover and the body the vessel, were used between the 16th and 18th centuries for the ceremonial welcome of guests (they are also known in German as '*Willkomm*' or Welcome beakers). The present example is probably based upon a silver prototype. Another example of this rare Meissen model - a gift from Carl Siegmund Graf von Nimptsch to Duke Johann Friedrich of Schwarzburg-Rudolstadt - dated 1749 is in the collections of the Klassik Stiftung Weimar (published by U. Pletsch/C. Banz. Triumph der blauen Schwerter (2010), no. 329).

The inscription reads 'Wine is necessary to be happy, it gives your life courage, fortitude and spirit.'

VIOLETS

WINTER MARJORAM

CINNAMON

MYRTLE

ROSEMARY

LAVENDER

BASIL

SAGE AND

HYSSOP

ORANGE

BLOSSOMS

LEMON PEEL

SWEET CLOVER

FLORENTINE IRIS

ROSEWATER





POTPOURRI

In early 17th century France potpourri was produced by covering flower petals, herbs and spices with a large amount of salt. The mixture was left to age, regularly stirred throughout the summer and sometimes exposed to the sun. It was finally displayed in covered bowls, pots and vases. Popular ingredients included rosemary, thyme, lavender and rose petals. In the 18th century European porcelain factories, such as Meissen and Sèvres, were making vases and covers with pierced details for the purpose of holding and preserving potpourri, thereby both decorating and scenting the air of the fashionable interior.

Marie-Antoinette was especially fond of scents and often ordered mille fleurs potpourri from her perfumer Jean-Louis Fargeon. Fargeon made little sachets from pieces of silk and taffeta, filling them with the mixture, which the French Queen liked to give to friends as gifts (E. de Feydeau, A scented Palace (2006), p.59).



120

A MEISSEN POTPOURRI VASE AND COVER, CIRCA 1755

Modelled by J.G. Ehder, the vase and cover moulded with a basketwork ground reserved with gilt-edged quatrefoil panels painted with flower sprays, applied with flowering branches, the hound stalking a partridge and a pheasant on the flower-encrusted base, 22cm high, crossed swords mark in underglaze-blue to edge of base (some restoration) (2)

£2,500 - 3,500

€3,500 - 4,900

US\$3,800 - 5,300

Provenance

The Christener Collection, Dallas, sold by Christie's New York, 8 June 1979, lot 88

Literature

U. Pietsch et al., *Porzellan Parforce Jagdliches Meißner Porzellan des 18. Jahrhunderts* (2005), no. 68c;
Melitta Kunze-Köllensperger, *Sammlung Ritter Kempfs von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts* (2008), no. 74

Exhibited

Schloss Moritzburg, Saxony, 21 May-14 August 2005,
Schloss Benrath, Düsseldorf, 11 September-6 November 2005,
Knauf-Museum, Iphofen, 26 March-9 July 2006.
Porzellan Parforce. Jagdliches Meißner Porzellan des 18. Jahrhunderts, no. 68c



121

**A MEISSEN POTPOURRI VASE IN THE FORM OF A SQUASH
WITH LOUIS XV ORMOLU MOUNT, CIRCA 1745-50**

Modelled by J.J. Kaendler, pierced with eight holes around the main opening, applied with flowering branches, the grassy base applied with leaves, mounted on a Louis XV ormolu foliate scrollwork mount, 15cm high, crossed swords mark in underglaze-blue (some restoration, cover lacking)

£5,000 - 7,000

€7,000 - 9,800

US\$7,600 - 11,000

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 99

Kaendler's *Taxa* of overtime work of 1740-48 records: '*Pot Pourri in Gestalt einer großen Frucht, welche auf 2 Blättern lieget, mit vielen Zweigen und kleinen Blättern umwachsen*' (a potpourri in the form of a large fruit resting on two leaves, overgrown with many branches and small leaves).



122

122

TWO MEISSEN POTPOURRI VASES AND COVERS, CIRCA 1745

Each baluster vase with a flared foot and pierced cover, finely painted with butterflies, caterpillars and insects and with a flowering branch at the side, the bases with two putti and a recumbent dog, a small leafy tree-stump at the rear, applied with leaves and flowers, 25.8cm high, crossed swords marks in underglaze-blue to rear edge of bases, incised marks (some restoration) (4)

£5,000 - 7,000

€7,000 - 9,800

US\$7,600 - 11,000

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 93

This model possibly represents Spring from a set of the Seasons. Kaendler refers in his work records for 1741 to 'Ein Kindgen Von mittlerer gröÙe Welches den Frühling Vorstellet, [...] Wie es einen Crantz in der linken Hand hält, in der rechten aber ein Pouquet...' (a child of medium size depicting Spring [...] holding a wreath in the left hand and a bouquet in the right).



123



122



124

124

A PAIR OF MEISSEN POTPOURRI VASES AND COVERS, CIRCA 1750

Modelled by Johann Gottlieb Ehder, each of baluster shape with pierced cover on a rocky mound, applied with flowers and leaves and a hound stalking partridges and a pheasant on the bases, the vases and covers painted with flower sprigs and scattered blooms, the cover with rose finials and gilt-edged rims, 22.5cm high, one with crossed swords mark in underglaze-blue to rear edge of base (some restoration and minor losses) (4)

£5,000 - 7,000

€7,000 - 9,800

US\$7,600 - 11,000

Provenance

Gustav von Gerhardt Collection, Budapest, sold by Rudolph Lepke's Kunst-Auktions-Haus, Berlin, 7-9 November 1911, lots 187 and 188; Anon. sale, Christie's London, 1 December 1980, lot 201

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 73

The model is mentioned in Ehder's work notes for July 1747: 'I Potpourri Vase, da der Fuß einen Berg vorstellt, worauf ein Hund Rebhühner lauert, von Thon neu boushret' (1 potpourri vase, the foot as a hill on which a hound observes partridges, newly modelled in clay).

123

A MEISSEN MODEL OF A DONKEY, CIRCA 1745

Probably modelled by J.J. Kaendler, naturalistically modelled and coloured, standing over a sack on a mound base applied with leaves and flowers, 16.4cm high, crossed swords mark in underglaze-blue to edge of base (restored)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600

Provenance

Sammlung Braun Hellermann;
Sold by Lempertz Cologne, 22-23 May 1992, lot 756

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 57



124



125

125

A MEISSEN MODEL OF A SEATED MONKEY, CIRCA 1750

Probably modelled by J.J. Kaendler, seated to one side of a tree-stump on a base applied with leaves and flowers, a black-edged band around its waist, 19.5cm high, crossed swords mark in underglaze-blue to rear edge of base (minor restoration)

£4,000 - 6,000

€5,600 - 8,400

US\$6,100 - 9,200

Provenance

The Christener Collection, Dallas, sold by Christie's New York, 30 November 1979, lot 112

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 5

Numerous porcelain monkeys are listed in the records of Lazare Duvaux, including one sold on 16 December 1751 to Mme. la Princesse de Rohan: "Un singe de porcelaine de Daxe avec arbre et terrasse, 30".

126

A MEISSEN POTPOURRI VASE AND COVER, CIRCA 1755

Modelled as a baluster vase on a high rockwork base, moulded with trellis ground reserved with a trefoil panel at the front painted with butterflies and insects, the shoulder pierced, each side applied with leafy flowering branches and a monkey on the front, the base with a seated woman and putto flanking a flower basket, moulded with gilt-edged scrollwork and applied with leafy flowering branches, the pierced cover with a flower finial, 31cm high, crossed swords mark in underglaze-blue to rear corner of base (some restoration) (2)

£4,000 - 6,000

€5,600 - 8,400

US\$6,100 - 9,200

Provenance

Anon. sale, Auktionshaus Schloss Ahlden, 9 May 1992, lot 481

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 92



126



127

THREE MEISSEN POTPOURRI VASES AND COVERS, CIRCA 1750

Modelled by J.G. Ehder, the vases and pierced covers moulded with a basketwork ground, two reserved with quatrefoil panels painted with flower sprigs, the third painted with flower sprays, the sides applied with flowering branches, the bases applied with leaves and flowers and a hound observing, on two vases, three partridges, and on the third, two pheasants, 22.5cm high, one with traces of crossed swords mark in blue, one with crossed swords mark in underglaze-blue to edge of base, the third with impressed numeral 45 (twice) (some restoration and minor losses) (6)

£6,000 - 8,000

€8,400 - 11,000

US\$9,200 - 12,000

Provenance

Ernest Gutzwiller Collection, sold by Sotheby's London, 12-13 December 1996, lot 146 (Kunze-Köllensperger, no. 80)

Literature

U. Pietsch et al., *Porzellan Parforce Jagdliches Meißner Porzellan des 18. Jahrhunderts* (2005), no. 68f (with a different cover) (80); Melitta Kunze-Köllensperger, *Sammlung Ritter Kempski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts* (2008), nos. 77, 78 and 80

Exhibited

Schloss Moritzburg, Saxony, 21 May-14 August 2005, Schloss Benrath, Düsseldorf, 11 September-6 November 2005, Knauf-Museum, Iphofen, 26 March-9 July 2006. *Porzellan Parforce. Jagdliches Meißner Porzellan des 18. Jahrhunderts*, no. 68f (Kunze-Köllensperger, no. 80)





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129

Literature

U. Pietsch et al., Porzellan Parforce Jagdliches Meißner Porzellan des 18. Jahrhunderts (2005), no. 68e (the second vase, no. 84, with a different cover);
Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), nos. 83 and 84

Exhibited

(the second vase, no. 84, with a different cover)
Schloss Moritzburg, Saxony, 21 May-14 August 2005,
Schloss Benrath, Düsseldorf, 11 September-6 November 2005,
Knauf-Museum, Iphofen, 26 March-9 July 2006.
Porzellan Parforce. Jagdliches Meißner Porzellan des 18. Jahrhunderts, no. 68e

129

A MEISSEN MINIATURE MODEL OF A SWAN, MID 18TH CENTURY

Naturalistically modelled and coloured, 6.5cm high, crossed swords mark in underglaze-blue

£600 - 800

€840 - 1,100

US\$920 - 1,200

Provenance

Anon. sale, Christie's London, 17 November 1978, lot 145

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 67

The 1753 inventory of Count Brühl's *Konditorei* includes: '4 Kleine dgl. (Schwäne) und 5 ganz kleine dgl.' (4 small similar (swans) und 5 very small similar).

128

TWO MEISSEN POTPOURRI VASES AND MATCHED COVERS, CIRCA 1750-60

Modelled by J.G. Ehder, the vases moulded with a basketwork ground reserved with quatrelobe panels painted with flower sprigs, applied with flowering branches, flowers, leaves and a hound and partridges on the base, the matched covers moulded with basketwork rims painted with flower sprigs and with a flower-bud finial, 19.5cm high, impressed 45 to second vase (84) (minor chips, the covers associated) (4)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600

Provenance

With Antiquitäten Heyendahl, Wiesbaden (from whom purchased in 1979) (the first vase, no. 83);
Anon. sale, Christie's London, 28 June 1993, lot 131 (the second vase, no. 84)



130

130

A MEISSEN POTPOURRI VASE AND COVER, CIRCA 1750-60

Modelled by J.G. Ehder, the vase and pierced cover painted with flower sprigs and scattered blooms, applied with flowering branches and leaves and flowers to the base, the hound watching three partridges, 21.5cm high, crossed swords marks in underglaze-blue to edge of base, impressed 45 (twice) (some restoration and losses) (2)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600

Provenance

Anon. sale, Christie's Geneva, 16 November 1981, lot 63

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 79

131

A MEISSEN POTPOURRI VASE AND A COVER, CIRCA 1750

Modelled by J.G. Ehder, the baluster vase and base applied with flowering branches, flowers and leaves, and with a dog stalking two pheasants, the associated cover pierced and moulded with ribs, painted with beetles and applied with flowering branches, 22cm high, crossed swords mark in underglaze-blue to edge of base (some restoration and minor losses, the cover associated)) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Anon. sale, Sotheby's London, 26 November 2002, lot 119 (part, without the cover)



131



132

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 86 (without the cover)

132

A MEISSEN MODEL OF A CAT, CIRCA 1736

Modelled by J.J. Kaendler, free-standing, striding with a mouse in its mouth, coloured in shades of grey, 9.3cm long (left hind leg restored)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Anon. sale, Christie's London, 4 July 1977, lot 115

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 52

Kaendler's work records (*Arbeitsberichte*) for September 1736 include: 'Zwey St. kleine Kätzgen aufs Lager in Thon poußiret, davon eine sitzen, die andere aber, wie sie eine Maus im Maule hat vorgestellt ist' (two small cats modelled in clay to the store, one of which seated, the other depicted holding a mouse in its mouth).



133



133

AN ASSEMBLED GARNITURE OF THREE MEISSEN POTPOURRI VASES, MID 18TH CENTURY

Modelled by J.G. Ehder, each baluster vase set on a rocky mound and applied with flowering branches, one painted with flower sprigs, the second painted with flower sprigs on a basketwork ground, the third painted with a purple flower spray on each side, the bases applied with leaves and flowers, and two with a hound stalking nearby partridges, 17cm high, one with crossed swords mark in underglaze-blue to underside, two with crossed swords mark in underglaze-blue (one slightly ground, some restoration and chips) (3)

£3,000 - 5,000

€4,200 - 7,000

US\$4,600 - 7,600

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), nos. 85, 88 and 89

Provenance

Anon. sale, Auktionshaus Hand Stahl, Hamburg, 23 April 1988, lot 294 (85);

Anon. sale, Sotheby's London, 26 November 2002, lot 119 (88);

Anon. sale, Christie's London, 2 October 1978, lot 109 (89)



135

134

TWO MEISSEN POTPOURRI VASES, CIRCA 1750

Modelled by J.G. Ehder, each baluster vase moulded with a basketwork ground (one reserved with quatrelobe panels) painted with scattered insects and butterflies and applied with flowering branches, the rocky bases applied with leaves and flowers and a hound stalking pheasants and partridges, 17.5cm high, crossed swords marks in underglaze-blue to edge of bases (small chips) (2)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

Provenance

Anon. sale, Sotheby's London, 30 June 1981, lots 91 (87) and 92 (90)

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), nos. 87 and 90

135

A MEISSEN MODEL OF A SQUIRREL, CIRCA 1750

Probably modelled by J.J. Kaendler, naturalistically modelled and coloured, holding a nut in its paws and wearing a gilt-edged brown collar attached by a gilt chain to a mound base applied with flowers and leaves, 20.3cm high, crossed swords mark in underglaze-blue to rear edge of base (minor restoration and losses)

£4,000 - 6,000
€5,600 - 8,400
US\$6,100 - 9,200

Provenance

Anthony de Rothschild (1887-1961) Collection, sold by Christie's London, 30 June 1986, lot 17

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 50

A similarly decorated companion model of a squirrel with a gilt chain and a nut in its mouth was in the Baillie Collection, sold by Sotheby's London, 1 May 2013, lot 77.

136

A MEISSEN MODEL OF A RED SQUIRREL, CIRCA 1750

Probably modelled by J.J. Kaendler, naturalistically modelled and coloured, holding a nut in its mouth and with a black collar around its neck, the base applied with leaves and flowers and with a rock to one side, 21.7cm high, crossed swords mark in underglaze-blue to edge of base (tail cleanly restuck, one ear restored)

£6,000 - 8,000
€8,400 - 11,000
US\$9,200 - 12,000

Provenance

Anon. sale, Christie's London, 6 April 1981, lot 212

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 51



134



136



137

A RARE MEISSEN 'SCHNEEBALLEN' VASE AND COVER, CIRCA 1745

Modelled by J.J. Kaendler, of ovoid form with a short neck, applied with a dense ground of mayflowers and trailing leafy branches, 41cm high overall, crossed swords mark in underglaze-blue, impressed numeral (21?) (cover restored, star crack to base, some chips) (2)

£6,000 - 8,000

€8,400 - 11,000

US\$9,200 - 12,000

Provenance

Anon. sale, Sotheby's London, 9 October 1984, lot 195

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 95

This style of applied mayflower decoration was originally applied to tea- and coffee services; Kaendler's work records include numerous mentions of such work from October 1740 onwards. The middle vases of the 1741 garniture representing the four elements intended as a gift to Louis XV were covered with mayflowers and this form of decoration was subsequently used on other vases. A garniture of Schneeballen vases was among the porcelain packed in 1745 for Frederick the Great of Prussia.



138

**AN ASSEMBLED GARNITURE OF THREE MEISSEN
'SCHNEEBALLEN' VASES, CIRCA 1750 AND CIRCA 1830**

Modelled by J.J. Kaendler, the flared vases applied with a dense ground of mayflowers, green branches and two finches and a red robin, the flanking vases, circa 1750, the central vase, circa 1830, 20.7cm and 22.5cm high, traces of crossed swords mark in blue to one flanking vase, the central vase with underglaze-blue crossed swords mark, impressed numbers and model number 2778 (some chips and minor restoration) (3)

£15,000 - 20,000
€21,000 - 28,000
US\$23,000 - 31,000

Provenance

Anon. sale, Sotheby's London, 15 June 1993, lot 179 (the flanking vases)
Lempertz Cologne, 22-23 May 1992, lot 817 (the central vase)

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), nos. 97 and 98



139

139

A MEISSEN MODEL OF A TURKEY HEN, CIRCA 1750

Standing on a grassy mound with its head turned to the left, the plumage naturalistically coloured in brown, purple, red and blue, 8.7cm high crossed swords mark in underglaze-blue to edge of base (some restoration)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Anon. sale, Sotheby's London, 9 October 1984, lot 227

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 63



140

140

A MEISSEN MODEL OF A CHERUB SEATED ON A DONKEY, CIRCA 1750

The winged figure seated on a saddled donkey holding a basket of flowers and clad in a purple and blue cloak, a tree at the rear and the base applied with leaves and flowers, 14.7cm high traces of crossed swords mark in blue (some restoration and minor losses)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Anon. sale, Sotheby's London, 14 June 1988, lot 175

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (n.d.), no. 56



141

141

A VIENNA POTPOURRI VASE, CIRCA 1755

After the Meissen model by J.G. Ehder, in the white, the vase moulded with a basketwork ground reserved with four quatrefoil panels and applied with fruiting vines at the sides, the base applied with flowers and leaves, a hound and three partridges, 18cm high (hound's head restuck, some chips)

£800 - 1,200
€1,100 - 1,700
US\$1,200 - 1,800

Provenance

The Christener Collection, Dallas, sold by Christie's New York, 30 November 1979, lot 56

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 91



142

TWO MEISSEN FIGURES OF THE TAILOR AND THE TAILOR'S WIFE, CIRCA 1745

Modelled by J.J. Kaendler (the tailor) and J.F. Eberlein (the tailor's wife), both riding goats, the tailor holding his scissors aloft and carrying two baby goats in a basket on his back, surrounded by the tools of his trade, the goat carrying an iron in its mouth, the tailor's wife holding a baby, the goat suckling a kid, the bases applied with leaves and flowers, 25cm and 18.3cm high, crossed swords marks in underglaze-blue (tailor) and blue (tailor's wife), painter's mark m in iron-red (some restoration and losses) (2)

£7,000 - 9,000

€9,800 - 13,000

US\$11,000 - 14,000

Provenance

Anon. sale, Christie's London, 1 July 1985, lot 147 (the tailor)

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), nos. 58 & 59

The tailor is listed in Kaendler's work records in November 1740: '*Den Schneider Welcher auf einem Ziegen Bock reitet Vollends gefertigt und zur Porcellain Arbeit befördert, Wie Er seinen Werck Zeug bey sich führet*' (the tailor who is riding on a billy goat carrying his work tools with him, completely finished and forwarded to be executed in porcelain). The companion figure of the tailor's wife is mentioned by Eberlein in his work records for August 1740: '*1 Schneidersfrau mit einem stillenden Kinde auf einer Ziege reitend, nebst einer jungen Ziege, die sauget*' (1 tailor's wife nursing a child, riding a goat, alongside a suckling young goat). Two similarly decorated figures (the tailor's wife with the same painter's mark) are in the Metropolitan Museum of Art, Irwin Untermyer Collection (64.101.131 & 132).



143

A PAIR OF MEISSEN MODELS OF CATS, CIRCA 1741

Modelled by J.J. Kaendler, each naturalistically modelled and coloured, seated on a grassy base, one cat holding a mouse with one paw to its mouth, the second with one paw raised, 17.3cm and 18.2cm high, faint crossed swords marks in blue (some restoration and minor losses) (2)

£15,000 - 20,000

€21,000 - 28,000

US\$23,000 - 31,000

Provenance

The Property of a Gentleman, sold by Christie's London, 7 October 1985, lot 110

Literature

Melitta Kunze-Köllensperger, Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts (2008), no. 53

Kaendler's overtime records for January 1741 include: '*Eine Katze sitzend, von 8 Zoll hoch, und eine Maus im Rachen haltend. Eine dergl. zu vorstehender als Compagnon*' (a seated cat, 8 Zoll high, and holding a mouse in its mouth. Similar to the preceding as a companion). The *Taxa* of overtime work for 1740-44 also records '*I Katze sitzend eine Mauß in dem Maule haltend und damit spielend, 2 Thlr. 12g*' (1 cat seated holding a mouse in its mouth and playing with it...), together with the companion piece. Four large cats were listed in the 1753 inventory of Count Brühl's *Konditorei*. Two similar models of cats were sold in these Rooms, 8 October 2014, lot 103.

PROPERTY FROM A DUTCH PRIVATE COLLECTION

Dutch collections are usually made up of Dutch Delftware and Chinese porcelain, so it is rather unusual to find among them a keen collector of Meissen and other German porcelain. The collection was formed from the 1980s onwards and started with a love of furniture. But, as the children of the original collectors said, 'there are only so many large Dutch cabinets that can fit into one's living room'. So the eye of this collector couple wandered and they arrived at European porcelain. They bought with some of the greatest dealers of the past half-century. A letter from Heinz Reichert in their archive shows how their contact grew: 'I am delighted to hear you are happy with your purchase, and that you think the figure sits well in your collection' he wrote to them after the purchase of a beautiful Frankenthal group (lot 166). The collection grew and most visits to the European Fine Art Fair in Maastricht (a Dutch institution) culminated in an addition to their collection. It is a pleasure for Bonhams to offer for sale this Dutch collection brought together with a loving eye by two passionate collectors.





144



144

TWO MEISSEN FIGURES OF BEGGAR MUSICIANS, CIRCA 1740

Modelled by J.J. Kaendler, both wearing colourful ragged clothes, seated on rockwork and playing a hurdy-gurdy, she wearing a straw hat, 13cm high, traces of crossed swords mark in blue and incised 10. to him (minor restoration and chips) (2)

£3,000 - 5,000

€4,200 - 7,000

US\$4,600 - 7,600

For similar examples, see Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, vol. I (1972), pp. 84-85.



145

145

TWO MEISSEN CUPS AND TWO SAUCERS, CIRCA 1735 AND LATER

One with rare underglaze-blue colour to the reverse of the saucer, both saucers and one teabowl with *Kauffahrtei* scenes within gilt scrollwork cartouches, the other teabowl with figures seated in landscapes, crossed swords marks in underglaze-blue, various gilt numerals and impressed marks (starcrack to the base of one of the saucers, some rubbing) (4)

£600 - 800

€840 - 1,100

US\$920 - 1,200

Provenance

Christie's Amsterdam, Ceramics, Delftware & Glass, 5 April 2005, lot 283



146

146

A MEISSEN FIGURE OF A POLISH NOBLEMAN, CIRCA 1745

Wearing a fur-lined green hat, long puce coat with green sash over a yellow tunic with blue cuffs and turquoise boots, a sabre to his left side, 15.5cm (broken in several pieces and restored)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

Provenance

With Miodrag Boskovitch, Brussels



147

A MEISSEN KPM TEAPOT AND COVER, CIRCA 1725

With a curved spout with mask terminal and loop handle, each side finely painted with a European landscape scene within a gilt scrollwork quatrelobe cartouche filled with Böttger lustre and edged with iron-red and purple scrollwork, flanked by sprigs of *indianische Blumen*, the cover with a continuous landscape scene, 14cm high, K.P.M. mark in underglaze-blue, crossed swords mark in blue, gilt numeral 1. to both teapot and cover (broken and restored) (2)

£5,000 - 7,000

€7,000 - 9,800

US\$7,600 - 11,000

Provenance

With Kunsthandel Röbbig;
acquired from the above before 2005



148

148

A HÖCHST FIGURE OF A CANARY, CIRCA 1770

Naturalistically modelled and coloured, seated on a tree stump with a leafy and flowering branch, 12cm high, wheelmark in blue (restored tail feathers and applied leaves)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

Provenance

With Kunsthandel Röbbig;
acquired from the above in 1998

149

A MEISSEN COVERED CUP AND SAUCER, CIRCA 1770

Decorated with vignettes of dressed-up animals engaged in various human pursuits, scattered flowers sprays, the cup with intertwining branch-handle embellished in gilding, the cover with flower finial, 10cm high, crossed swords and dot marks in underglaze-blue (minimal rubbing) (3)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

Provenance

With Joseph M. Mopurgo, Amsterdam;
Acquired from the above in 2001



149

150

A MEISSEN ORNITHOLOGICAL PLATE, MID 18TH CENTURY

Decorated with a large parrot seated on a tree stump surrounded by scattered insects, a moulded *neu-Ozier* border to the gilt-edged wavy rim, 24.4cm diam., crossed swords mark in underglaze-blue, impressed numeral 22 (some rubbing)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

Provenance

Christie's Amsterdam, European Ceramics, Dutch Delftware and Glass, 7 June 1994, lot 143;
acquired from the above



150

151

A MEISSEN MODEL OF A PARROT, CIRCA 1740

Modelled by J.J. Kaendler, naturalistically modelled and coloured in shades of green and blue, perched on a tree stump, 11cm high, crossed swords mark in blue (very minor flaking to enamels)

£6,000 - 8,000

€8,400 - 11,000

US\$9,200 - 12,000

Provenance

With Kunsthandel Röbbig;
acquired from the above before 2005

Kaendler modelled a variety of parrots around that time. Several different models are illustrated by Rainer Rückert, Meissener Porzellan 1710-1810 (1966), nos. 1080-1086.



151



152

TWO MEISSEN CUPS, CIRCA 1735

Decorated in Kakiemon style with the *fliegender Hund* or 'Flying Fox' pattern, each with a moulded Ozier border around the foot and shaped handle, crossed swords marks in underglaze-blue (2)

£600 - 800

€840 - 1,100

US\$920 - 1,200

152

153

A MEISSEN MINIATURE TEAPOT AND COVER, CIRCA 1730-35

Decorated with sprigs of Kakiemon flowers issuing from stylised rockwork, the animal spout and wishbone handle both picked out in gold, 8cm high, crossed swords mark in underglaze-blue (small restored chip to cover) (2)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

Provenance

With Kunsthandel Röbbig, Munich;
acquired from the above in 2000



153



154

154

A PAIR OF MEISSEN YELLOW-GROUND CUPS AND SAUCERS, 19TH CENTURY

The saucers with chinoiserie scenes of figures engaged in various pursuits within gilt scrollwork cartouches filled with Böttger lustre and edged with iron-red and purple scrollwork, the cups decorated with reserves of similar scenes, the rims with gilt strapwork borders, *the cups: 7cm high*, crossed swords marks in underglaze-blue, gilt 57., impressed numeral to saucers (tiny surface scratches) (4)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Maurice de Rothschild Collection, his (anon.) sale, Christie's London, 28 March 1977, lot 62; Salomon Stodel Antiquités; acquired from the above in 1998

155

A RARE MEISSEN FIGURE OF A CHINESE MAN, CIRCA 1745-50

Modelled by P. Reinicke, dressed in a knee-length coat decorated with *indianische Blumen*, a sword at his side, *15cm high*, traces of crossed swords mark in blue (both hands and corners of sleeve restored)

£3,000 - 5,000

€4,200 - 7,000

US\$4,600 - 7,600

See Y. Adams, *Meissen Portrait Figures* (1987), p.178.



155



156

156

**A MEISSEN PURPLE-GROUND WASTE BOWL,
CIRCA 1740**

Decorated with two quatrelobe cartouches enclosing elaborate chinoiserie scenes in polychrome colours, one showing three men playing violin and cello, a small boy holding the music for one of the violinists, the other side with a man on horseback followed by his servant holding a flag, rushing towards two chinoiserie figures seated at a table each holding a child and a cat, the inside of the bowl with an elaborate gold and Böttger lustre strapwork cartouche enclosing a polychrome scene of two men flanking a column with a steaming teapot, 17cm high, crossed swords mark in underglaze-blue, impressed 20 some retouching to the gilding and colours and some scratches

£3,000 - 4,000
€4,200 - 5,600
US\$4,600 - 6,100

Provenance

Anon. sale, Christie's Amsterdam, 30 October 2001, lot 488

157

**A MEISSEN COFFEE POT AND A COVER,
CIRCA 1730-1735**

Each side decorated with a Chinoiserie scene of figures engaged in various pursuits within a gilt scrollwork cartouche filled with Böttger lustre and surrounded by iron-red and purple scrollwork, the spout and handle with indianische Blumen, a band of gilt scrollwork below the rim, the later cover decorated with flowers, 20cm high, crossed swords mark in underglaze-blue, gilt numeral 92 (some rubbing to the gilding, the cover later) (2)

£4,000 - 6,000
€5,600 - 8,400
US\$6,100 - 9,200



157



158

158

A MEISSEN TÊTE-À-TÊTE, CIRCA 1770

Decorated with elaborated polychrome scenes of peasant figures in landscapes, gilt dentil borders to the rims, comprising: a tray, two cups and saucers, a teapot and cover, a sugar bowl and cover and a milk jug, *the tray: 32.3cm long*, crossed swords and dot marks in underglaze-blue and various incised marks (10)

£2,500 - 3,500

€3,500 - 4,900

US\$3,800 - 5,300

159

A MEISSEN GROUP IN TWO PARTS OF THE 'LISTENER AT THE WELL', CIRCA 1750-55

Modelled by J.J. Kaendler, in two separate groups, a shepherdess with two sheep at her feet being courted by a gentleman, another man with a dog observing them from behind the base of a large column, the bases moulded with gilt-edged scrollwork and applied with leaves and flowers, *16 and 23cm high*, crossed swords marks in underglaze-blue (minor restoration) (2)

£4,000 - 6,000

€5,600 - 8,400

US\$6,100 - 9,200

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



159



160

160

A MEISSEN TURQUOISE-GROUND ECUELLE, COVER AND STAND, CIRCA 1745-50

Decorated with a turquoise ground and gilt-rimmed cartouches enclosing polychrome scenes of peasants in landscapes after Teniers, the cover with a branch handle and an encrusted flower finial, the ecuelle: 12.4cm high, crossed swords marks in underglaze-blue and impressed numerals, gilt 8. to ecuelle and cover (traces to ecuelle) (small chips to flowers on cover) (3)

£4,000 - 6,000

€5,600 - 8,400

US\$6,100 - 9,200

Provenance

With Kunsthandel Röbbig, Munich;
acquired from the above in 2000

161

A MEISSEN GROUP OF CHILDREN, CIRCA 1760

Modelled as a boy dressed as a gallant wearing a waistcoat, approaching a girl at her toilette seated on a rococo chair and holding a mirror, behind her a girl dressed as a maid standing on a stool and placing a wreath of flowers on her head, a box containing various bottles on the floor, on a gilt scrollwork base applied with leaves and flowers, 16cm high, crossed swords mark in underglaze-blue (some restoration)

£2,500 - 3,500

€3,500 - 4,900

US\$3,800 - 5,300

Based on the 1731 engraving '*Jeu d'enfants*' by Bernard François Lépicier after the painting '*Les Amusements de l'enfance*' of 1726 by Charles-Antoine Coypel (1694-1752).



161



162

162

A MEISSEN FIGURE OF A HUNTER, LATE 19TH CENTURY

After the model by M.V. Acier, the seated gentleman wearing a tricorn hat, green coat and gilt-edged waistcoat reaching towards a rifle and a small dog, 14cm high, crossed swords mark in underglaze-blue, incised model number F.50, impressed numerals and painter's number (restored barrel of the gun)

£500 - 600

€700 - 840

US\$760 - 920

Originally modelled by Acier in 1776, see S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), no. 48.



163

163

A MEISSEN FIGURE OF A BOAR, CIRCA 1750

Naturalistically modelled and coloured on a flat base, 6cm high (ears restored)

£500 - 700

€700 - 980

US\$760 - 1,100

Provenance

With Kunsthandel Röbbig;
acquired from the above in 1998

Another example of this rare model was in the collection of Sir Gawaine and Lady Baillie (Auction Sale 1 May 2013, lot 163). Maureen Cassidy Geiger notes in the above catalogue that these small animals were used as table decoration at the desert table for staging and kept in the pantry or *Conditorei*. She goes on to mention that in the 1753 inventory of Count Brühl 301 animals were listed in different categories, one of them *An Jagdstücken* [of hunting pieces]. The Work Records for Kaendler record '1 wildes Schwein poussiret, ohngefähr 3 Zoll hoch' [1 modelled Boar, about 3 Zoll high].



164

164

A MEISSEN MINIATURE FIGURE OF A COURTIER, CIRCA 1750

Wearing a turquoise coat with fur lining and holding a fur muff, 6.5cm high (some restoration)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

Provenance

Anon. sale, Christie's Amsterdam, 5 May 2004, lot 259



165 (part lot)

165

**A MEISSEN TEA AND COFFEE SERVICE
DECORATED WITH HUNTING SCENES
AFTER JOHANN ELIAS RIDINGER, LATE 18TH
CENTURY**

All decorated with a green mosaic rococo scrollwork border over elaborate hunting scenes in polychrome colours, comprising: six cups and saucers, one coffee cup, one coffee pot and cover, one teapot and cover, one waste bowl (broken in several pieces and professionally restored), one milk jug and cover (tip of spout restored), one tea canister and associated cover and one pattipan or shaped dish, *the coffee pot: 25cm high*, crossed swords and star marks in underglaze-blue, various impressed marks (23)

£6,000 - 8,000

€8,400 - 11,000

US\$9,200 - 12,000

Provenance

with Wouter Brouwer Antiquités, Brussels





166

166

A FRANKENTHAL GROUP ALLEGORICAL OF 'WINTER', CIRCA 1765

Modelled by Karl Gottlieb Lück, a kneeling woman pouring from a jug into a cup and saucer, a man standing at her side holding a letter, the base moulded with gilt-edged rocailles, 15cm high, crowned CT in underglaze-blue (tiny chips)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

Provenance

With Heinz Reichert, Munich;
acquired from the above in 1999

167

A PAIR OF DEN HAAG (THE HAGUE) PLATES, CIRCA 1775-80

Painted with puce camaieu scenes of a mother and her baby on one and a wash maid on the other, the moulded rim decorated with festoons of flowers alternating with gilt border patterns of trellis and foliate scrollwork, 24.8cm diam., stork marks in blue, incised J and . (one with small chip to underside of rim) (2)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600



167

168

**A MEISSEN PLATE RELATED TO THE
STADHOLDER SERVICE, CIRCA 1772**

Painted with a Dutch landscape of *Baembrug komende van Amsterdam*, titled to the reverse in black, surrounded by a brown and gilt rococo cartouche, a pink band encircled by foliage and flowers around the edge, the lobed rim with gilt dentil border, 17.5cm diam., crossed swords and dot mark in underglaze-blue

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

Provenance

With Salomon Stodel Antiquités (label to underside)

169

**A MEISSEN FIGURE OF A DUTCHMAN
SMOKING A PIPE, CIRCA 1745**

Modelled seated holding a pipe in one hand, wearing a brown suit with an ashtray at his feet, the base applied with leaves and flowers, 13cm high, faint traces of crossed swords mark in blue (right hand and left shoe clearly restuck, mouthpiece restored)

£3,000 - 5,000

€4,200 - 7,000

US\$4,600 - 7,600

Provenance

With Heinz Reichert, Munich;
acquired from the above in 1998

A similar figure is illustrated in Paul Cassirer und Hugo Helbing, *Glas und Keramik, Sammlung J.E. Berlin, und Berliner Privatbesitz*, Berlin, 5 -6 December 1926, lot 89, plate IV.



168



169



170

170

A HÖCHST GROUP OF 'DER GESTÖRTE SCHLUMMER', CIRCA 1765

Modelled by J.P. Melchior as two boys teasing a young sleeping girl reclined at their feet, her basket of toys next to her, the grassy base edged in rockwork and naturalistically coloured, 14.7cm high, wheelmark in underglaze-blue (restoration to extremities)

£2,500 - 3,500

€3,500 - 4,900

US\$3,800 - 5,300

Provenance

With Salomon Stodel Antiquités;
acquired from the above in 1998

For other examples, see Dr Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, Vol II, p. 60, and 'Das Höchster Porzellan auf der Jahrtausend-Ausstellung in Mainz' (1930), table 68, no. 363.



171

171

A HÖCHST FIGURE OF A BOY AS A COOPER, CIRCA 1770

Modelled by J.P. Melchior, working on a barrel, wearing a pink waistcoat and a brown apron, on a grassy base, 11cm high, wheelmark in underglaze-blue, various incised marks (minor restoration to edge of hat)

£500 - 600

€700 - 840

US\$760 - 920

Provenance

With J.K. Driessen;
acquired from the above in 2004



172



173



172

TWO MEISSEN TEA CANISTERS, ONE WITH ITS ORIGINAL COVER, CIRCA 1750

One decorated with puce camaïeu figures in landscapes after Watteau, the other outside decorated with puce landscapes and flower sprays, missing its cover, 13.5cm high, traces of crossed swords mark in blue and one cancellation mark to one, impressed numeral to the other (minor restoration) (3)

£500 - 700
€700 - 980
US\$760 - 1,100

Provenance

Anon. sale, Christie's Amsterdam, 30 October 2011, lot 441 (the tea canister and cover with Watteau scenes)

173

A RARE PAIR OF HÖCHST FIGURES OF MARKET SELLERS, CIRCA 1770

Each figure finely detailed, he with a box filled with potions, wearing a yellow jacket with black dots, she with a trinket box, wearing a pink bodice and skirt with black dots, both on grassy bases, 16.7cm high, wheelmark in underglaze-blue to him, incised HS and HR I (2)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

Two similar figures are illustrated by Patricia Stahl, *Höchster Porzellan 1746-1796*, nos. 6.10.1 and 6.10.7. She notes that the potion seller could be selling Theriak. He was possibly modelled by Carl Vogelmann, or indeed Simon Feilner. The lady was modelled by Carl Ries. These figures originate from a series of 'Cries', similar to those of the Meissen factory that enjoyed widespread popularity from the mid 18th century.

174

A COLLECTION OF REFERENCE BOOKS AND CATALOGUES ON PORCELAIN

Comprising: A.L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000); K.A. Möller, *Meissener Porzellanplastik des 18. Jahrhunderts - Die Schweriner Sammlung* (2006); Röbbig München, *Selected Works - Early German Porcelain and Eighteenth Century Art, Furniture and Objets d'Art* (2010); Röbbig München, *Frühe deutsche Porzellane, Kunst und Einrichtungen des 18. Jahrhunderts* (2005); U. Pietsch/K. Jacobsen, *Frühes Meissener Porzellan, exhibition catalogue* (1997); Gerhard Röbbig, *Kabinettsstücke - Die Meissener Porzellanvögel von Johann Joachim Kändler* (2006); Dirk Syndram, *Schatzkunst der Renaissance und des Barock - Das grüne Gewölbe zu Dresden* (2005); J. Karpinski/H. Sonntag, *Meissener Porzellan - Schönheit im Detail* (1998); A. Loesch/U. Pietsch/E. Ströber, *Die Porzellansammlung zu Dresden - China, Japan, Meissen* (2006); S. Ohlig/H. Reber, *Höchster Fayencen und Porzellane - Stiftung und Sammlung Kurt Bechtold* (2002) (10)

£50 - 80
€70 - 110
US\$80 - 120



175



176

VARIOUS OWNERS

175

A LUDWIGSBURG FIGURE OF A HUNCHBACK, CIRCA 1765

Modelled by Johann Jacob Louis, seated on rockwork and playing the hurdy-gurdy, wearing a purple jacket and black breeches, the base moulded with gilt-edged scrollwork, 12.5cm high, crowned CC monogram in underglaze-blue (tiny chips and minor wear)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

For an illustrated example, see D. Flach, Ludwigsburger Porzellan (1997), no. 344.

176

A LUDWIGSBURG FIGURE OF A MUSICIAN, CIRCA 1765

Modelled by Johann Christian Friedrich Beyer, seated on a chair and playing the French horn, a sheet of music in his left hand, wearing a purple and green patterned waistcoat and brown breeches, a table with a bottle and beaker beside him, 12.2cm high, CC monogram in underglaze-blue (small chip to hat)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

For an illustrated example, see D. Flach, Ludwigsburger Porzellan (1997), nos. 326 and 328.



177



A GROUP OF TWELVE LUDWIGSBURG FIGURES OF PEASANTS, CIRCA 1765-70

Many modelled by Johann Jacob Louis, comprising: two farmers, a gardener, a butcher, a man with a staff, two male and a female fruit seller, a male and a female wood cutter, a female hurdy-gurdy player, a female vintner, *the tallest: 15.5cm high*, crowned CC monograms in underglaze-blue, various incised and painter's marks (some restoration and small chips) (12)

£4,000 - 6,000

€5,600 - 8,400

US\$6,100 - 9,200

Provenance

Anon. Sale, Christie's London, 16 November 1992, lot 324 (the fruit seller, no.234)

Examples of the models are illustrated in D. Flach, *Ludwigsburger Porzellan* (1997), nos. 234, 236, 247, 251, 252, 259, 260, 263, 426, 428, 435 and 438. Most of them were modelled by Louis (one farmer possibly by Nees). The hurdy-gurdy player was modelled by J. A. Bauer.





178

178

TWO LUDWIGSBURG FIGURES ALLEGORICAL OF 'WATER' AND 'FIRE', CIRCA 1770

Modelled by J. C. F. Beyer and J. H. Schmidt, respectively, 'Water' as a woman holding a fishing net over her shoulder with a dolphin on a rock behind her, water streaming from its mouth, 'Fire' as a man wearing an elegant suit and hat and holding a piece of firewood over a small fire at his feet, *19.2cm and 18cm high*, crowned CC monograms in underglaze-blue, painter's mark of reversed S in green to her, incised marks to both (small chips) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

The Antique Porcelain Co., London (paper label to underside)

Two similar examples of the models are illustrated in D. Flach, *Ludwigsburger Porzellan* (1997), nos. 398 and 223.



179

179

A PAIR OF LUDWIGSBURG FIGURES OF A FISHERMAN AND FISHERWOMAN, CIRCA 1762

Modelled by J. C. F. Beyer seated on rockwork, he holding a fish and a brown bag, wearing a white shirt and puce trousers, she holding a fish and wearing a white bodice with purple pattern and a yellow skirt with blue pattern, a fish trap at her feet, *16.6cm and 16.7cm high*, crowned CC monograms in underglaze-blue, incised Lon(?) to woman (minor restoration and chips) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Two similar examples are illustrated in D. Flach, *Ludwigsburger Porzellan* (1997), nos. 341 and 518.



180

180

A LUDWIGSBURG GROUP OF HERCULES AND THE NEMEAN LION, CIRCA 1778

Modelled by Pierre François Lejeune, the nude Hercules wrestling with the lion and holding its jaws open, *26cm high*, crowned CC monogram in underglaze-blue, painter's mark of reversed S in iron-red (chip to underside edge of base)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Anon. Sale, Sotheby's London, 19 November 1996, lot 195

For an illustrated example, see D. Flach, *Ludwigsburger Porzellan* (1997), no. 362. A white version of the group is in the Museum of Fine Arts, Houston, USA.

The model is after a signed terracotta sculpture by Stefano Maderno from 1621, which is in the collection of the Ca' d'Oro in Venice. Stefano Maderno is most famous for his marble of 'The Martyrdom of Saint Cecilia' in a church in Rome. He produced a variety of sculptures in bronze and terracotta, based on subjects from Antiquity, including his famous series of signed terracottas of the Labours of Hercules.



181

**A LUDWIGSBURG GROUP OF HERCULES AND OMPHALE,
CIRCA 1760-62**

Modelled by Johann Wilhelm Götz, Omphale standing next to Hercules, her arm around his shoulders, wearing his lion skin and holding his club, Hercules seated holding Omphale's bobbin, a little cherub at their side holding a bowl of wool, the base moulded with gilt-edged rocailles, 39cm high, incised St (some restoration to the base and extremities)

£5,000 - 7,000

€7,000 - 9,800

US\$7,600 - 11,000

The model is after the original painting by Francois Lemoyne (Paris 1688 – 1737), which is now in the Musée du Louvre, Dr Louis La Caze bequest, 1869, M.I. 1086. An etching by Louis Jacob, in the Graphische Sammlung Staatsgalerie Stuttgart, was used by Götz as an example for the group. For a further discussion see Jansen 1999, pp. 19-24. A similar group is also illustrated in Flach 1997, cat.no. 132, and another example is in the Keramikmuseum des Württembergischen Landesmuseums im Schloss Ludwigsburg, WLM 5813.

Wishing to atone for the murder of one of his friends, Hercules consulted the oracle of Apollo, who advised him to enter the service of Omphale, Queen of Lydia. In spite of his fame as the son of Zeus and his incredible strength, he submitted to the tasks given to him by the queen to expiate his crime. Omphale fell in love with Hercules and the couple married.

This subject is found with several variations in both Greek and Roman mythology. It proved a great source of inspiration for French and Italian Mannerist painters, as well as the Venetian artists who influenced Lemoyne. François Boucher also painted a version of the same love scene.



182

182

FOUR LUDWIGSBURG GROUPS OF COUPLES, CIRCA 1765-70

Modelled by Johann Adam Bauer, one with ice skaters, one with gardeners, one with fruit sellers and one with wheat cutters, all on gilt-edged square bases with canted corners and a moulded scrollwork cartouche at the front, *the tallest: 13.4cm high*, crowned CC monograms in underglaze-blue, various impressed and incised marks, painter's mark in iron-red to one (some restoration) (4)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

Examples of the models are illustrated in D. Flach, *Ludwigsburger Porzellan* (1997), nos. 104, 110, 113 and 114.

Although these four groups could be seen to symbolise the four seasons, they actually seem to be from a series of groups depicting couples, modelled by Bauer; see D. Flach (1997), nos. 104-118.

183

A LUDWIGSBURG GROUP ALLEGORICAL OF THE SEASONS, CIRCA 1775

Modelled by Johann Heinrich Schmidt in the round, with two couples, each with the attributes symbolising a season, seated on rockwork, a column surmounted by a vase with fruiting vines in the centre, the base moulded with purple- and gilt-edged scrollwork, *18cm high*, crowned CC monogram in underglaze-blue, incised T III a (or Q) (very minor chips)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Anon. Sale, in these Rooms, 3 December 2008, lot 313

Literature

H.D. Flach, *Ludwigsburger Porzellan* (1997), no.12, col. pl. 26



183



184

184

A LUDWIGSBURG INK STAND WITH TWO POTS AND COVERS, CIRCA 1765

The stand with three candle sconces and claw feet, surmounted by two putti on a trellis panel, one holding a beaker, the other writing in a notebook, moulded with rocailles and embellished in puce and gilding, the pots with pierced covers similarly decorated, 25.2cm long, 22.2cm high, crowned CC monogram in underglaze-blue (one sconce and cover restuck, some losses) (5)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600

185

A LUDWIGSBURG GROUP EMBLEMATIC OF AUTUMN, CIRCA 1765

Modelled by Johann Wilhelm Götz with a couple seated on rockwork, he leaning towards her, wearing a white jacket and green suit, she wearing a yellow hat and a floral bodice and overskirt, holding a small recorder, a basket with grapes and a squash on the ground, the base moulded with gilt-edged rocailles, 14.3cm high, crowned CC monogram in underglaze-blue (her head restuck, some restoration)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

With Klaber & Klaber, London (paper label to underside)

Two similar examples with different variations of the base are illustrated in D. Flach, Ludwigsburger Porzellan (1997), nos. 57 and 58.



185



186

186

A RARE FRANKENTHAL GROUP EMBLEMATIC OF SMELL, CIRCA 1761-64

Modelled by Johann Friedrich Lück, as a lady wearing a white bodice embellished with puce flowers, seated by a table with a flower basket, holding a posy to her nose, a gentleman standing facing her holding an open snuff box in his left hand and wearing a gilt-edged white jacket, the base moulded with scrollwork edged in purple and gilding, 20.5cm high, crowned CT monogram over B in underglaze-blue, gilt marks 8 / fn and incised X (minor chips)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

From a series depicting the Five Senses; a similar example is published by B. Beaucamp-Markowsky, *Frankenthaler Porzellan*, vol. I (2008), no. 160.

187

A FRANKENTHAL FIGURE OF A LADY WITH MUFF, CIRCA 1765

Modelled by Johann Friedrich Lück, wearing a pale-pink fur-lined cape over a dress decorated with blue flowers, her hands in a green fur-lined muff, the base moulded with gilt- and puce-edged scrollwork, 15cm high, crowned CT monogram in underglaze-blue, painter's mark HM: in purple, incised R/2 (tiny chips)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

Modelled by Lück in 1760. For an illustrated example and list of comparative pieces, see B. Beaucamp-Markowsky, *Frankenthaler Porzellan*, Die Plastik (2008), no. 164.



187



188

188

A VERY RARE LARGE VIENNA KNIFE HANDLE, CIRCA 1760-65

signed *L. Lück Inv.*, modelled with a satyr's head with long braided beard looping ingeniously through the baroque handle, a lobed and moulded head cover picked out in gilding and puce, painted with strong colours, the sides with finely painted scenes of deer in repose, possibly after prints by Ridinger, the front with puce floral festoons, the reverse with similar festoons and the signature for the painter Ludwig Lück, a silver mount around the base, 10.3cm painted shield-mark in puce, flanked by green leaf branches (one long crack running over the object)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

Provenance

English private collection

Literature

Mitteilungsblatt der Keramikfreunde der Schweiz, T.H. Clarke *More on Ludwig Lück at Vienna, 1750-1751*, (1972-73 number 85) p. 17f.

For complete footnote please see online catalogue.

189

A VIENNA WHITE BUST OF EMPEROR FRANZ I., CIRCA 1750-60

Wearing a draped cloak and armour, the socle moulded with scrollwork, on a rectangular pedestal base moulded with scrollwork, 21.6cm high, shield mark in underglaze-blue (restored chip to front of cloak)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

A similar example sold from the collections of Hanns and Elisabeth Weinberg and the Antique Company of New York, Sotheby's New York, 10-11 November 2006, lot 209.



189



190



190

TWO GERMAN PORCELAIN BUSTS, MID 18TH CENTURY

The first, possibly Thuringian, depicting a prince wearing a puce ermine cloak over gilt-edged brown armour, on a Meissen pedestal moulded with strapwork and acanthus leaves, with traces of cold-painted enamels and gilding; the second, possibly Vienna, in the white, depicting a pilgrim with shells on his cloak, *17.5cm and 9.3cm high* (small chips) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

191

A NYMPHENBURG FIGURE OF THE 'EIERGRET', CIRCA 1770, THE DECORATION LATER

Modelled by Franz Anton Bustelli, the egg seller leaning over reaching into a box of eggs, wearing a turquoise and pink bodice and pale yellow skirt, the base moulded with scrollwork, *15cm high*, very faint impressed shield mark to top of base at the front, incised 43 to underside (tiny chips)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

Modelled by Bustelli in 1757/58. For a list of other examples of this model, see K. Hantschmann/A. Ziffer, *Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko* (2004), nos. 67-69.



191



192



193



194

192

A SET OF FOUR NYMPHENBURG BUSTS EMBLEMATIC OF THE SEASONS, CIRCA 1765-70

Modelled by Franz Anton Bustelli, each one flared circular pedestal with gilt-edged rims, moulded with a gilt- and purple-edged cartouche enclosing the gilt-edged shield mark, each bust with attributes of the season, 14cm-15cm high, 'Winter' with impressed o (minor chips and wear) (4)

£3,000 - 5,000

€4,200 - 7,000

US\$4,600 - 7,600

Provenance

Emma Budge Collection, Hamburg, sold by Paul Graupe, Berlin, 27-29 September 1937, lot 964;
Cecil Higgins Collection, London, by 1941;
Restituted by the Trustees of the Cecil Higgins Art Gallery to the heirs of Emma Budge in 2014

Literature

George Savage, 18th Century German Porcelain (1958), pl. 80

Exhibited

The Cecil Higgins Art Gallery, Bedford, 1949-2007

For a discussion of these models - probably intended to be displayed on a wall or furniture, rather than on a table - see K. Hantschmann/ A. Ziffer, Franz Anton Bustelli (2004), pp. 324-325.



195

193 *

**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, impressed shield mark and 3 to the side of the base (some damage and repairs)

£1,200 - 1,800
€1,700 - 2,500
US\$1,800 - 2,800

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.

194 *

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

The decoration possibly later, modelled by Dominikus Auliczek, as a mustachioed 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)

£1,200 - 1,800
€1,700 - 2,500
US\$1,800 - 2,800

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.

195

**A WHITE NYMPHENBURG SHELL BOX
AND COVER, CIRCA 1771**

Modelled as an abalone shell with a conch shell finial on the cover and three shell supports on the base, 15.3cm across, 10.3cm high, impressed shield marks and incised 41 to both (haircrack to base; related to a firing flaw, minimal chips) (2)

£6,000 - 8,000
€8,400 - 11,000
US\$9,200 - 12,000

Another version of this rare model was sold by Sotheby's 28 May 2009, lot 5.

A box of the same shape but with polychrome decoration on the smaller shells and gold edge around the rims is in the collection of the Victoria and Albert Museum (C.138&A-1911). This box is inscribed 'C.H.Z. 1771', for 'Churfürstliche Hof Zöhrgraden 1771', indicating that it was at that date held in the confectionery storeroom of items used in the service of the dessert at the Bavarian Electoral Court. It may have been used for sugar, or perhaps for stewed fruit. A number of other shell boxes of this type survive with the inscription and date 1771.

For complete footnote please see online catalogue.



196

196

A BERLIN BLUE-GROUND PORTRAIT CUP AND COVER, CIRCA 1785-90

Antique glatt, reserved with an oval panel painted *en grisaille* with a bust profile portrait of Catherine the Great Empress of Russia to sinister, titled 'CATHARINA II IMPERAT. RUSS.', within a gilt foliate border, the blue ground with a gilt scale ground, the cover similarly decorated, sceptre mark in underglaze-blue (haircrack to top of handle) (2)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100



197

197

A NYMPHENBURG TOPOGRAPHICAL CABINET CUP AND SAUCER, CIRCA 1820

Decorated with a white-speckled burgundy ground, the cup reserved with a gilt-edged rectangular panel depicting the Munich Pinakothek, titled in black on underside, the interior, foot and handle gilt, gilt rims to both, 11cm high, faint impressed shield marks, impressed numerals (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



198 (part lot)

198

A BERLIN MILITARY PLATE, CIRCA 1810

Painted with a scene depicting a seated soldier and two light dragoons, with equestrian lancers in the background, with bands of burnished and matte gilding and a tooled foliate border around the rim; 14.7cm diam., sceptre mark in underglaze-blue, painter's mark - in blue, painter's mark in red, impressed 8 and incised marks together with a Berlin canted rectangular dish, circa 1820, painted with a score card for Boston, a border of gilt scrolling foliage around the rim, 13.7cm long, sceptre mark in underglaze-blue, painter's mark - in red together with a Berlin cabinet cup and saucer, circa 1832, the cup painted with a walnut enclosed by the inscription 'Guten Morgen, Philippinchen/ Den 30ten Juny 1832', gilt interior and gilt bands to rims, sceptre marks in underglaze-blue, eagle and KPM stencilled in manganese, dot in blue enamel (4)

£1,500 - 2,500

€2,100 - 3,500

US\$2,300 - 3,800

Provenance

Style for a Nation: Porcelain from the Prussian Royal Manufactory 1800-1850, sold Sotheby's London, 9 July 1997, lot 105 (the plate)



199

199

A RARE COPENHAGEN GROUP OF A GENTLEMAN AND A LADY WITH A SPYGLASS, CIRCA 1780

The lady holding the spyglass to her eye, wearing a black bodice, pink skirt and white apron, the man wearing a black hat and green coat over a striped suit and pointing at the spyglass, his arm around the lady, the base moulded with gilt-edged rocailles, 14cm high, wave mark in underglaze-blue (minor restoration)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

SÈVRES AND OTHER FRENCH PORCELAIN





200

200

A SAINT-CLOUD WHITE FIGURE OF A GOAT, CIRCA 1740-60

Naturalistically modelled, standing on a rockwork base, 24.8cm high (minor restoration)

£3,000 - 5,000

€4,200 - 7,000

US\$4,600 - 7,600

201

A MENNECY SILVER-MOUNTED SNUFF BOX IN THE FORM OF A RECUMBENT PUG DOG, CIRCA 1760

The cover moulded with a flower spray, 4.5cm high, 4.8cm across (two minute chips, scratches to glaze surface)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

A coloured example of this model was sold in these rooms, 7 December 2011, lot 286.



201



202

202

A MENNECY SILVER-MOUNTED BOX, CIRCA 1760

Modelled as a chest of drawers with a reeded surface, decorated in *trompe l'oeil*-style with a rare pattern of flowers, fruits and insects eating from the ripening fruits, all rendered in polychrome colours, the inside of the cover decorated with a reclining ram, the period silver mounts unmarked, 4cm high, 7cm across

£1,000 - 1,200

€1,400 - 1,700

US\$1,500 - 1,800



203

A VERY RARE CHANTILLY ORMOLU-MOUNTED GROUP OF A BIRD WITH POTPOURRI VASE AND COVER, CIRCA 1740

Modelled with an exotic bird, coloured in blue, turquoise, brown, yellow and green, perched on a tree-stump applied with flowers and leaves, next to an ovoid vase applied with flowers and painted with flower-heads and a ormolu-mounted, pierced cover, all on a square tray painted with scrolling foliage flanking flower-heads and mounted on an ormolu base with four bun feet, 21.6cm high (some restoration and minor chips) (2)

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000

Provenance

Mr & Mrs James de Rothschild, Waddesdon Manor, Buckinghamshire, until 1935

Another Chantilly group of a similar bird perched on a flowery tree-stump by a potpourri vase and cover with Kakiemon decoration in a private collection is illustrated by G. Le Duc, *Porcelaine tendre de Chantilly aux XVIIIe siècle* (1996), p. 212. This model does not appear to be recorded in the literature.



204

A LARGE VINCENNES BLEU-LAPIS SAUCER, CIRCA 1754

Decorated in gilding with two birds in flight surrounded by a scrolling foliate and trellis band, the blue-ground rim with gilt dentil border, interlaced LL monogram enclosing date letter A in blue (very minor glaze surface scratches)

£3,000 - 4,000

€4,200 - 5,600

US\$4,600 - 6,100

It seems likely that this would have been the saucer for a *Gobelet 'à lait'* or *Gobelet 'à lait chopine'* of the first size, as the matching saucer would have had a diameter between 21 and 22 cm; see R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, vol II (1988), pp. 667f.

205

A SELECTION OF SIX VINCENNES/SÈVRES SOFT-PASTE PORCELAIN FLOWERS, CIRCA 1755-60

Each of a different shape and size, with a pierced hole for mounting, *the largest: 7.3cm wide* (some restoration) (6)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600





206

206

A VINCENNES/SÈVRES SHAPED OVAL TUREEN STAND, CIRCA 1756

Plateau saxe, painted by Antoine-Toussaint Cornailles with large sprays of flowers, the edge of the well moulded with blue-feathered scallops and gilt C-scrolls, the shaped rim with moulded swags embellished in blue and gilding alternating with polychrome flower sprays, 41cm long, interlaced LL monogram enclosing date letter c and painter's mark in blue (scattered faint surface scratches)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

This shape of stand belongs to the *Terrine saxe* and both were first mentioned in the inventories in October 1752. The moulded decoration of the stand was based on the *assiette à potage à ornements*, which was a design by Duplessis, see T. Préaud, *Porcelaines de Vincennes - Les origines de Sèvres*, (1977), pp. 131-132.

A tureen and stand of this shape and with similar decoration were sold by Christie's Paris, 13 December 2006, lot 75, and illustrated in T. Préaud (1977), no.390. Another tureen and stand of that shape (slight variation of the stand) are in the Musée National de la Céramique de Sèvres and are also illustrated in T. Préaud (1977), no.388.

207

A PAIR OF VINCENNES SALTS, CIRCA 1750

Salière carrée, painted with polychrome flower sprays and scattered insects, the edges gilt, 10.2cm long, interlaced LL monogram enclosing a dot and unidentified painter's mark in blue (small chip to one) (2)

£2,000 - 3,000
€2,800 - 4,200
US\$3,100 - 4,600

A very similar Vincennes salt is in the collection of the Art Institute in Chicago.



207



208

208

A SÈVRES GREEN-GROUND COMPOTIER, CIRCA 1786

Compotier ovale, painted by Michel-Gabriel Commelin with four reserves with floral bouquets, each within a gilt floral and foliate cartouche connected by gilt flower garlands, the rim gilt, 27cm across, interlaced LL monogram and date letter jj (connected to painter's mark), painter's mark in blue, gilders' marks for Boileau le jeune and Henry-François Vincent (le jeune) (minor wear and surface scratches)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600

Provenance

Anon. Sale, Maître Ader, Paris, 29 November 1976, lot 111 (part); Paul-Louis Weiller Collection, Gros & Delettrez, Paris, 5 April 2011, lot 101 (part)

The compotier seems to be part of a service or service supplement delivered to François-Charles Bazin in the second half of 1786; see D. Peters, *Sèvres Plates and Services of the 18th century*, vol. IV (2005), pp. 797-798. The records in the artists' ledgers from 1786 state four *compotiers ovales* painted with *fond verd - groupes fleurs et fruits* were painted by Commelin, one of which seems to be the present lot; see D. Peters, vol. VI (2005), artists' list 69, p.1393. Two *seaux à glace* from the service are in the collection of the Musée national de Céramique, Sèvres.



209

209

A SÈVRES PINK-GROUND PLATE, CIRCA 1775

Assiette à palmes, painted with a floral bouquet in the well, the pink-ground rim moulded with gilt rocailles and reserved with three cartouches painted with colourful birds on branches, 24.6cm diam, interlaced LL monogram enclosing date letter x in blue, painters' and gilders' marks for François-Joseph Aloncle, Bertrand, François Barré and Jean-Baptiste-Emmanuel, incised marks

£4,000 - 6,000

€5,600 - 8,400

US\$6,100 - 9,200

Provenance

Maréchal-duc de Richelieu; Private Collection, Christie's London, 12 May 2010, lot 269; Treasures of France, Christie's New York, 24 October 2012, lot 163

The plate is considered to have been part of a supplement to a service supplied to the Maréchal-duc de Richelieu. It was part of a group of plates and compotiers, which were delivered to the dealer Mr Bazin in the first half of 1775. For a full discussion, see D. Peters, *Sèvres Plates and Services of the 18th Century*, vol. III (2005), pp. 537-538.



210

A SÈVRES GREEN-GROUND BOTTLE COOLER, CIRCA 1761

Seau à demi-bouteille, painted with a reserve of flowers on each side, surrounded by a gilt scrolling foliate and floral cartouche, two scrolling shell-moulded handles embellished with gilding, 17cm high, interlaced LL monogram enclosing date letter H in blue (slightly worn) and traces of painter's mark in blue (minor flaking to gilding)

£6,000 - 8,000

€8,400 - 11,000

US\$9,200 - 12,000

Provenance

Possibly Collection of Prince Torlonia, Italy, sold by Christie's London, 21 May 1886

This *seau à demi-bouteille* is probably from the service for Jean-Joseph de Laborde, an important and wealthy financier and merchant from Bayonne, who was later the *banquier de la Cour* for Louis XV and also the *fermier-général*, see D. Peters, *Sèvres Plates and Services of the 18th Century*, vol. II (2005), pp. 325-326 and 333-334. The service was delivered in two parts, the dessert part on 10 July 1761 and the complementary dinner part on 24 December 1761. It included four *seaux à bouteilles*, which David Peters notes seem to have actually been *seaux à demi-bouteilles* with horizontally projecting rim handles, such as the one in this lot, see D. Peters (2005), p.326.

A large amount of the service was sold at Christie's London in 1886, lots 145-170, including three *seaux à demi-bouteilles*. It is likely that one of these was the cooler in the current lot. It was offered in a sale by Christie's Monaco on 4 December 1988, lot 42, mentioned by D. Peters (2005), p.334. Two other *seaux à demi-bouteilles* from the service, mounted, were sold first by Sotheby's London, 25.6.1963, then on 26 November 1968, lot 58, and again at Sotheby's, Château de Groussay, 2 June 1999, lot 293.

For a detailed list of further pieces from the service sold at auction, see D. Peters (2005), pp.333-334.



211

211

A SÈVRES BLEU-CELESTE-GROUND PORTE-HUILIER, CIRCA 1773

The shaped oval stand reserved with a panel on each end depicting a colourful bird in a landscape, surrounded by a gilt floral and foliate cartouche, connected by gilt trailing floral garlands, the baskets with a pierced pattern of gilt-edged interlocking ovals, the rims gilt, 27cm across, interlaced LL monogram enclosing date letter u and painters' marks in blue for François-Joseph Aloncle, Jean-Pierre Boulanger and Jean-Baptiste-Emmanuel Vandé (père), gilder's mark for Michel-Barnabé Chauvaux (père) and incised marks (very minor rubbing to gilt rims)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600



212

212

A SÈVRES BLEU-CÉLESTE-GROUND CUSTARD CUP, CIRCA 1768

Painted by François-Joseph Aloncle with a reserve of a bird in a landscape within a gilt scrollwork and floral border, gilt dentil border to the rim, interlaced LL monogram enclosing date letter P and painter's mark in blue (very minor wear to gilding)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800



213

213

A PAIR OF SÈVRES BLUE-GROUND POTS À FARD, CIRCA 1759

Painted by François-Joseph Aloncle, reserved with a bird in a landscape on each side within a gilt scrollwork cartouche, the rims with gilt dentil borders, interlaced LL monogram enclosing date letter F and painter's mark in blue, incised tau to both (small chips to the rim on one) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

214

A SÈVRES BLUE-GROUND TEAPOT AND COVER, CIRCA 1765

Théière 'Calabre' of the fourth size, painted by François-Joseph Aloncle with an oval bird vignette on each side, a gilt scrolling leaf border to the blue ground around the rim, the cover with flower finial and similar gilt border, interlaced LL monogram enclosing date letter M and painter's mark N in blue and incised I (spout restored) (2)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100



214

215

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

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

£5,000 - 8,000

€7,000 - 11,000

US\$7,600 - 12,000

The pattern of bleu céleste ground and reserves of polychrome flowers and fruit was made for stock and seems to have been produced from 1776 onwards. Several services, notably the gift in 1783 from Louis XVI to the Duchess of Manchester, were drawn from this pattern (see D. Peters, *Sèvres Plates and Services of the 18th Century*, vol. III (2005), p. 623).

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



215



216

216

A SÈVRES BLUE-GROUND CIRCULAR ÉCUELLE STAND, CIRCA 1770

Plateau 'nouvelle forme', painted by Jean-Louis Morin with gilt-edged shaped oval reserves depicting harbour scenes, a gilt foliate rosette to the centre, 22.5cm across, the rim with a gilt foliate border, gilt branch-like handles, interlaced LL monogram, painter's mark for Morin, gilder's mark for J.-P. Boulanger and another unclear painter's mark (section of one handle lacking)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Provenance

Dr E.C. Livingston, London (paper label to reverse)

The *plateau 'nouvelle forme'* came with a variety of handle shapes, depending on the handles of the matching écuille, see R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, vol II (1988), pp. 646-647.

There are two stands with the same type of handles and their matching écuilles of the first size in the Royal Collection, illustrated in G. de Bellaigue, *French Porcelain in the Collection of her Majesty the Queen*, vol. III (2009), nos. 271 and 272. One of these was also painted by Morin and is very similar in decoration to the present lot (see no. 272).

217

A SÈVRES BLUE-GROUND CUP AND COVER, CIRCA 1779

Gobelet 'à la Reine' or gobelet 'à lait' of the first size, painted by Claude-Charles Gérard (fils), with a gilt-edged reserve enclosing a shepherd and dozing woman in a landscape, a border of gilt scrolling foliage along the gilt rim, the cover with two reserves enclosing landscapes between gilt foliate scrollwork and with gilt fruit knop, interlaced LL monogram enclosing date letter BB and painter's mark in blue, gilder's mark for Michel-Barnabé Chavaux (l'ainé), incised marks (retouched chip to rim, minor wear to gilding) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



217



218

218

A SÈVRES BLUE-GROUND LOBED TRAY, CIRCA 1773

Painted by François Binet, reserved with a basket of flowers surrounded by a floral border within a gilt-edged quatrelobe cartouche with a gilt scrolling foliate border, moulded with a lobed rim and raised handles entwined with a ribbon tied in a bow embellished in gilding, 39cm across, interlaced LL monogram enclosing date letter u and painter's mark in blue, incised letters n and c (flat chip to underside of right handle)

£3,000 - 5,000

€4,200 - 7,000

US\$4,600 - 7,600

219

**A SÈVRES BLUE-GROUND CIRCULAR
ÉCUELLE, COVER AND STAND, CIRCA 1786**

écuelle et plateau 'nouvelle forme' of the first size, painted by Jean-Louis Morin with shaped oval reserves depicting soldiers within landscapes, surrounded by gilt foliate scrollwork and floral garlands, the circular stand with ribbon-tied pierced scroll handles and the cover with flowerbud finial, the stand: 23cm across handles, interlaced LL monogram with date letter jj in blue (stand) and in gold (*écuelle*), painter's mark in blue to stand and various incised marks (two small chips to footrim of stand) (3)

£6,000 - 8,000

€8,400 - 11,000

US\$9,200 - 12,000

The *écuelle 'nouvelle forme'* came in two sizes with several different handle shapes on the basin and the stand. It first appeared in the sale registers in January 1773, when Mademoiselle Dossun was noted to have bought two broth basins, recorded as '*rebut*'. Madame Du Barry bought one of the first successful *écuelles* of the shape, described as '*1 Ecuelle et plateau 1re nouvelle forme frize dor nouvelle très riche*', which the director of the factory, M.-F. Parent, personally delivered in April 1773. See G. de Bellaigue, *French Porcelain in the Collection of her Majesty the Queen*, vol. III (2009), no. 271, for a discussion of the shape.

There are two examples of this shape in the first size with the same handles on both broth basin and stand in the Royal Collection, London, see G. de Bellaigue (2009), nos. 275 and 276.

219A

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.Imp.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

€4,200 - 7,000

US\$4,600 - 7,600

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.



219



219



219A



220

220

A SÈVRES BISCUIT GROUP OF 'LA DANSE HÉROÏQUE', CIRCA 1765-70

Modelled by Étienne-Maurice Falconet, probably after Boucher, with a couple dancing side by side, the man wearing a soldier's uniform, the lady holding a flower garland and wearing a dress applied with flowers, on a circular base, 12.7cm high, incised 20 to top of base (small chips)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Modelled by Falconet in 1765; see 'Falconet à Sèvres ou l'art de plaire', exhibition catalogue (2002), no. 82.

The model is in all likelihood based on the drawing 'Danse allemande' by François Boucher, illustrated in 'Falconet à Sèvres ou l'art de plaire', no. 30d.

220A

A PAIR OF SÈVRES BISCUIT FIGURES OF 'LE PORTEUR D'OISEAUX' AND 'LA PETITE FILLE À LA CAGE', CIRCA 1760

Modelled by Pierre Blondeau after François Boucher, the boy holding two birds, a basket with grapes leaning on some rockwork beside him, the girl standing in front of a tree stump her left hand held to her mouth, 21cm and 21.7cm high (some damage to girl) (2)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

Blondeau originally modelled 'La Petite Fille à la Cage' and 'Le Porteur d'Oiseaux' in 1752 and 1753 for Vincennes. See T. Préaud, *Porcelaines de Vincennes, Les Origines de Sèvres* (1977), pp. 178 and 181.

221

A SÈVRES SUGAR BOWL AND COVER, CIRCA 1782

Pot à sucre 'Calabre' of the first size, painted with three gilt-edged medallions of birds on branches connected by interlocking laurel and rose garlands enclosing blue flowers and edged with patterned gilt borders, between red-ground bands painted with pearls, the cover similarly decorated, with gilt fruit finial, interlaced LL monogram enclosing date letter EE and painter's marks for Jean-Pierre Boulanger and J.-F.-L. de Laroche (tiny chips to finial) (2)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600

Provenance

Anon. Sale, Christie's South Kensington, 27 June 2002, lot 139

This appears to be the matching sugar bowl and cover to the part déjeuner, circa 1782, of the same decoration in the collection at Woburn Abbey. The déjeuner is illustrated in Duke of Bedford Andrew, L. Wellicombe and C. Gravett, *Woburn Abbey* (2009), p. 51.



220A



221

222

A SÈVRES HARD-PASTE CUP AND SAUCER, CIRCA 1785

Gobelet 'litron' of the second size, painted by Louis-Antoine Le Grand (fils) with a puce striped pattern within a thin gilt band, a colourful scrolling foliate and floral border interspersed with urns, butterflies and fan-shapes to the gilt-edged rims, a puce diamond-pattern-ground surrounded by a gilt-edged band of foliate C-scrolls to the centre of the saucer, crowned interlaced LL monogram with painter's mark in gilding, incised marks to cup (haircrack to bottom of handle, minor rubbing to saucer) (2)

£2,500 - 3,500
€3,500 - 4,900
US\$3,800 - 5,300



222

223

A SÈVRES CUP AND SAUCER, CIRCA 1788

Gobelet 'litron' of the second size, painted by Guilleme Noël with a blue-ground circular panel with pink roses and a band of colourful foliate scrollwork between gilt formal purple-ground borders, interlaced LL monogram enclosing date letter LL and painter's mark in blue (handle restuck) (2)

£1,500 - 2,000
€2,100 - 2,800
US\$2,300 - 3,100

Provenance

With Nicolier, Paris (paper label to cup)



223

224

A SÈVRES CUP AND SAUCER, CIRCA 1767

Gobelet 'litron' et soucoupe of the fourth size, painted by J.-F. Micaud (père), the saucer with a central rose surrounded by gilt band entwined with foliage, the border with alternating gilt trellis and stylised floral panels within blue interlocking scrollwork edged by red scalloped lines, the cup similarly decorated, interlaced LL monogram enclosing date letter o and painter's mark in blue, various incised marks (firing flaw to inside of handle) (2)

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300

Provenance

Anon. Sale, Christie's South Kensington, 27 June 2002, lot 137



224



225



225

A PAIR OF SÈVRES PLATES, CIRCA 1788

Painted by Antoinette-Marie Noualhier with scattered flower sprays in the well, the shaped rim with a purple-edged border decorated with a meandering floral and foliate band between yellow-ground borders with thin foliate trailing bands, 24.3cm diam, interlaced LL monogram enclosing date letter LL and painter's mark (one in blue, one in purple), incised 23 and 24 (minor wear and surface scratches) (2)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

It is likely that the plates are from the service purchased by Madame Hubaire on 22 September 1788; see D. Peters, *Sèvres Plates and Services of the 18th century*, vol.IV (2005), pp.867-870 for a full discussion.



226

226

A SÈVRES PINK-GROUND CUP AND SAUCER, CIRCA 1785

Gobelet 'litron' et soucoupe of the third size, painted by J.-F.-L. de Laroche with bands of flowers alternating with gilt foliage between pink-ground bands, interlaced LL monogram and painter's mark in blue, incised marks (2)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100



227

227

A SÈVRES YELLOW-GROUND CUP AND SAUCER, CIRCA 1787

Gobelet 'litron' et soucoupe of the third size, painted by Denis Levé with bands of flower vases, birds and foliage on the pale-yellow ground, the rims reserved with similar painted borders, interlaced LL monogram, date letter kk and painter's mark in blue (two chips to footrim) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



228



229



230



231

228

A SÈVRES PALE-BLUE-GROUND MILK JUG, CIRCA 1788

Pot à lait aiguière, painted with a reserve of flowers and fruit surrounded by a tooled gilt band and foliate scrollwork, the handle embellished with gilding and the rims gilt, 14.4cm high, interlaced LL monogram enclosing date letter LL in gilding and gilder's mark for Henri-Martin Prévost

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

A milk jug of this shape is part of a *déjeuner* in the Royal Collection. See G. de Bellaigue, *French Porcelain in the Collection of her Majesty the Queen*, vol. III (2009), no. 260, for a brief discussion of the shape.

229

A PAIR OF SÈVRES PALE-BLUE-GROUND CUPS AND SAUCERS, CIRCA 1788

En-suite with the previous lot, *gobelet 'litrón'* of the second size, painted by Antoine-Toussaint Cornailles, each with a reserve of flowers and fruit surrounded by a tooled gilt band and foliate scrollwork, the rims gilt, interlaced LL monograms enclosing date letter LL in blue with painter's mark and gilder's mark for Henri-Martin Prévost (4)

£2,500 - 3,500

€3,500 - 4,900

US\$3,800 - 5,300

230

A SÈVRES MILK JUG, CIRCA 1785

Pot à lait 'à trois pieds' of the second size, painted with a purple geometric zig-zag pattern between bands of foliage, the rim gilt, the handle and feet embellished in gilding, interlaced LL monogram enclosing date letter HH and unattributed painter's mark LR in blue (firing crack to the base of the handle)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

231

A SÈVRES SUGAR BOWL AND COVER, CIRCA 1785

En-suite with the previous lot, *pot à sucre 'Bouret'* of the second size, painted with a purple geometric zig-zag pattern between bands of foliage, the rims gilt, the cover with a gilt fruit knob finial, interlaced LL monogram enclosing date letter HH and unattributed painter's mark LR in blue, incised marks (minor restoration to edge of cover) (2)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800



232

232

A SÈVRES BLEU-CÉLESTE GROUND CUP WITH COVER AND SAUCER, CIRCA 1793

Painted by Henry-Germain Boileau (fils), the blue ground with gilt dots, decorated with gilt-edged ovals enclosing floral sprays and gilt-edged floral and foliate borders, the rims gilt, *the cup with cover: 12.8cm high*, Sevres, RF and painter's mark in blue, date letter qq and gilder's mark for Henry-François Vincent (le jeune) to cup, incised marks (miniscule flakes to gilt rims) (3)

£2,500 - 3,500

€3,500 - 4,900

US\$3,800 - 5,300

233

A SÈVRES ICE CUP, LATE 18TH CENTURY

Revolutionary-period, painted by Michel-Gabriel Commelin, with floral festoons alternating with stiff stylised foliage running between thin gilt bands, a thin blue patterned border above and a floral garland below, the rims gilt, *6.5cm high*, interlaced 'FR' monogram, painter's mark and unidentified word in blue, incised marks (very minor rubbing to gilt rim)

£500 - 700

€700 - 980

US\$760 - 1,100



233

234

A SÈVRES OUTSIDE-DECORATED CABINET CUP AND SAUCER, CIRCA 1830

Decorated with a burnished gilt ground tooled with a formal leaf border, the cup also tooled with trophies, both cup and saucer reserved with a medallion depicting flowers, the cup with a gilt band and classical formal border to the inside rim, *10cm high*, interlaced LL monogram enclosing fleur-de-lis and Sevres, signed J. DeCaux in blue, incised marks, unidentifiable gilt signature (minor wear) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



234



235

235

**A GROUP OF ELEVEN PORCELAIN FLOWERS, MOUNTED ON A
TÔLE PEINTE BASE, 19TH CENTURY**

Painted in shades of purple and pink, mounted on gilt-metal stalks,
21cm high (tiny chips)

£2,000 - 3,000

€2,800 - 4,200

US\$3,100 - 4,600

Provenance

By repute given by Edward, Prince of Wales, later King Edward VIII, to
the previous owner's parents in 1929

236

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

Of 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)

£4,000 - 6,000

€5,600 - 8,400

US\$6,100 - 9,200

237

**A GROUP OF FOURTEEN PORCELAIN FLOWERS, 19TH
CENTURY**

Each of a different shape, size and colour, some set on a short stem,
with a pierced hole for mounting, *the largest: 6cm wide* (some chips)
(14)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



236



237

**A SIGNED SÈVRES PÂTE-SUR-PÂTE VASE,
DATED 1867**

Vase *bijou*, decorated by J. Gély, his signature on the side, the celadon-ground with an underwater scene in white with swimming fish, sea shells and ocean plants, the rims with foliate and shell borders embellished in gilding, the handles with a husk garland and gilding, 19.2cm high, crowned N and 'Décoré à Sevres 67' stencilled in iron-red, date code S.63 stencilled in green, incised A d 62.9 (cover lacking)

£2,000 - 4,000

€2,800 - 5,600

US\$3,100 - 6,100

The pâte-sur-pâte technique was developed in the late 1840s at the Sèvres factory. A costly and extravagant process, it consisted of building up thin coats of porcellaneous slip to create a white, raised decoration, reminiscent of shell-cameos. In 1848 the Sèvres factory also developed the celadon-ground colour, often used for their pâte-sur-pâte decorated pieces, by adding chrome oxide to the porcelain body. During the 1850s the technique was refined and several important pieces were exhibited by Sèvres at the Great Exhibition of 1851 in London, see Bernard Bumpus, *Pâte-sur-pâte: The Art of Ceramic Relief Decoration, 1849-1992* (1992), pp. 16ff. Eventually the pâte-sur-pâte method was introduced at Minton by Marc Louis Solon, who left Sèvres in 1870 during the Franco-Prussian war and went to England.

Léopold-Jules-Joseph Gély, who joined the factory in 1851, was instrumental in the development of the technique and was one of the most important pâte-sur-pâte artists at the Sèvres factory. He decorated at least sixteen vases of the 'bijou' shape, which was based on a 16th century rock-crystal bottle in the Apollo Gallery at the Louvre. Another example of this shape is illustrated in B. Bumpus (1992), fig. 11.





239

A MASSIVE SIGNED SÈVRES PÂTE-SUR-PÂTE CELADON-GROUND TAZZA AND STAND, DATED 1857

Coupe de Pise, decorated by Hyacinthe-Jean Regnier, signed JHRegnier INV on the bottom right of one panel, with four rectangular panels, one with Venus on a shell, two with embracing mermaids and mermen and the fourth with a mermaid caught in a net, all accompanied by various sea-putti and cupids, alternating with four oval panels of putti and cupids, the stand modelled with four sea caryatid supports, a formal classical border to the round foot, 73cm diam., S.57 stencilled in green, incised H S 7-5, Bonleu and S (to the stand) (2)

£30,000 - 50,000

€42,000 - 70,000

US\$46,000 - 76,000

Provenance

Given by Napoleon III to Richard Cobden for his role in organising the Cobden-Chevalier Treaty of 1860

The Cobden-Chevalier treaty was the free trade treaty between Great Britain and France, signed on 23 January 1860. It was arranged by Michel Chevalier, a French statesman and economist, and Richard Cobden MP.

This impressive piece is listed in the sales archives under Vbb 12, April 1860, as follows: 'Livré par ordre de Sa majesté l'Empereur à Monsieur Cobden, une coupe dite de Pise, fond céladon, cartels d'enfants en pâte d'application, pied à figures. Sur reçu de Monsieur Chenue, Emballeur. 5.625 fr' [Delivered by order his Majesty the Emperor to Mr Cobden, a coupe called 'de Pise', celadon-ground, cartouches of children in applied pâte-sur-pâte, figural foot. Received by Mr Chenue, packer. 5.625 fr]

There is a tazza very similar to this lot in the collection of the Victoria and Albert Museum, London. It was also decorated by Hyacinthe Regnier, who was one of the principal pâte-sur-pâte artists at the Sèvres factory during the development of the technique in the 1850s. The tazza was purchased by the museum at the Paris Universal Exhibition in 1855, where Regnier was awarded a 1st class medal. He was also named a Chevalier d'honneur that same year. Regnier retired from his work in 1863. See Bernard Bumpus, *Pâte-sur-pâte: The Art of Ceramic Relief Decoration, 1849-1992* (1992), pp.21-22.

Jacques-Casimir Bonleu was listed at the Sèvres factory as a 'mouleur-repareur' [moulder-repairer] from 1854 to 1873, see M. Brunet/T. Préaud, *Sèvres - Des origines à nos jours* (1978), p.356.





240 Y Φ

A SÈVRES CHINOISERIE-SHAPE TEAPOT AND COVER, DATED 1846

Théière 'Chinoise Ronde', decorated with a central gilt-edged black-ground band of flowers between yellow-ground borders with a pink and gilt pattern, the iron-red spout moulded with a blue stylised shell-terminal, the gilt-metal handle with a carved ivory insert, the moulded cover similarly decorated, 19.8cm high, crowned LP monogram, Sèvres and 1846 in circles stencilled in gilding, various incised marks (tip of spout restored) (2)

£5,000 - 7,000

€7,000 - 9,800

US\$7,600 - 11,000

Alexandre-Evariste Fragonard designed the *théière* 'Chinoise ronde' in 1831-32, for which the watercolour can be found in the Sèvres archives; see T.Préaud, *The Sèvres Porcelain Manufactory - Alexandre Brongniard and the Triumph of Art and Industry, 1800-1847* (1997), no.75. It was his second design for a chinoiserie-style teapot for Sèvres, as he worked on another in 1818, the *théière* 'Chinoise à pans' (Préaud (1997), no. 47), showing the continued European fascination for the exotic. Eleven examples were produced between 1832 and 1846, making this piece one of the last or the last made of this shape.

An earlier and the only other known example of this model was sold by Sotheby's Paris, 29 March 2007, lot 123, and is now in the collection of the Metropolitan Museum of Art, New York. That example had been sold to the Queen of France, Marie-Amélie, in 1837.



241

241

A MEISSEN BACCHANALIAN GROUP, SECOND HALF 19TH CENTURY

After the model by Michel Victor Acier, with a satyr squeezing grapes in a goblet held by a reclining nymph accompanied by two fauns playing the horn and pipes, respectively, a leafy tree-stump at the rear, the rocky base modelled with grassy tufts and a border of gilt-edged scrollwork, *21cm high*, crossed swords mark in underglaze-blue, incised model number D63., impressed 86, painter's number 60 in red (small chips)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

242

A MEISSEN GROUP EMBLEMATIC OF NOON, LATE 19TH CENTURY

Modelled by Johannes Schilling with a semi-nude figure of a man wearing a crown and gilt-patterned cloak, holding a wreath and a cornucopia, a youth on his right reaching for the wreath and another on his left digging with a spade, on a gilt-edged rectangular base, *45.3cm high*, crossed swords mark in underglaze-blue with one cancellation mark, incised model number J.186, impressed 115 and painter's numeral 51. (haircrack to base)

£1,500 - 2,500

€2,100 - 3,500

US\$2,300 - 3,800

Modelled by Schilling in 1870 as part of a series allegorical of the four times of the day; see S. & T. Bergmann, *The Art of Meissen Figures - Model Numbers A100 - Z300* (2010), no. 199. Another group from the series, allegorical of Morning, was sold at Bonhams Knowle, 22 January 2008, lot 423.



242



243

243

A MEISSEN EWER EMBLEMATIC OF EARTH, LATE 19TH CENTURY

After the 18th-century model by J.J. Kaendler, modelled with a scroll handle of corn entwined with ribbon, surmounted by a putto with a basket of fruit, the lower part moulded in relief with a hunting scene with figures of Pan and Diana, the reverse decorated with a mountainous lakeside, *66.5cm high*, crossed swords mark in underglaze-blue, incised model number 309 (some typical losses)

£3,000 - 4,000

€4,200 - 5,600

US\$4,600 - 6,100

A similar one was sold in these rooms, 8 December 2010, lot 228, together with another ewer from the series of elements.



244

244

A PAIR OF BERLIN PLAQUES WITH SUBJECTS AFTER MURILLO, CIRCA 1860-80

One depicting *Boys Eating Grapes and Melon*, the other *Boys Playing Dice*, both in elaborate period wooden frames, *plaques: 38.5x31cm, framed: 62x54cm* impressed KPM under scepter mark (2)

£5,000 - 6,000

€7,000 - 8,400

US\$7,600 - 9,200

Both the original paintings by Bartolome Esteban Murillo are in the collection of the Alte Pinakothek in Munich. Murillo painted "Beggar Boys Eating Grapes and Melon" in around 1650. He only finished "Boys playing Dice" around twenty-five years later. The pictures came into the collection of the Alte Pinakothek in around 1698 when they were acquired by Maximilian II Emanuel, Elector of Bavaria. All Genre-subjects of Murillo experienced a huge revival in the 19th century when they were copied in lithographs and also on KPM porcelain plaques of various sizes, from miniature to full-scale ones such as this pair.

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A BERLIN PLAQUE OF THE MADONNA, LATE 19TH CENTURY

After Murillo, depicting the immaculate conception of the Virgin Mary, wearing a draped blue cloak and standing amidst clouds surrounded by putti, *31.7cm x 25.9cm*, impressed KPM and sceptre mark

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

The plaque is after the painting 'Immaculate Conception' by Bartolomé Murillo (1617-1682) from 1678, currently in the collection of Museo del Prado, Madrid. During the Peninsular War, in 1813, it was taken to France by Marshall Soult and finally returned to the Prado in 1941, after almost a century on display at the Louvre in Paris.



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END OF SALE

**DECORATIVE ARTS
FROM 1860**

Wednesday 17 June 2015
New Bond Street, London

DEMETRE CHIPARUS (1886-1947)

'Semiramis' An Impressive Art Deco
Cold-Painted Bronze and Carved
Ivory Statue, circa 1928
£60,000 - £80,000

VIEWING

14 - 16 June 2015

ENQUIRIES

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The Achim und Beate

Middelschulte Collection of Porcelain

4 June - 31 October 2015

Leogang, Austria

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Deutsches Bergbau-Museum
Bochum (DBM)

Bergbau- und Gotikmuseum
in Leogang, Austria

Mineraliensammlung
“Terra Mineralia” der TU
Bergakademie Freiberg/Sachsen
20 Nov 2015- 28 Feb 2016

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DAS WEISSE GOLD”
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(in German) is available for
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+43 (0) 6583 / 7105
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THE CELEBRATED MEISSEN TABLE CENTREPIECE “DAS BERGWERK” (MINING)

designed by J.J. Kaendler, ca. 1745

H. 72 cm, L. 110 cm

Achim und Beate Middelschulte-Stiftung im Deutschen Bergbau-Museum Bochum



NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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, and that the funds have originated from your own account, 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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing 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 Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the * of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <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				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS	11	GOVERNING LAW
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

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

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

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

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		APPENDIX 3 DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

19th Century Paintings

UK
Charles O' Brien
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Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

UK
Philip Keith
+44 2920 727 980
U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A.
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
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Art Nouveau & Decorative Art & Design

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Mark Oliver
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U.S.A.
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
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Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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U.S.A.
Christina Geiger
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British & European Glass

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U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
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U.S.A.
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
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Carpets

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Hadjji Rahimpour
+1 415 503 3392

Chinese & Asian Art

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Dessa Goddard
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HONG KONG
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AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

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Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

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U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
+44 20 7393 3844
U.S.A.
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A.
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A.
Tanya Wells
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Islamic & Indian Art

Claire Penhallurick
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Japanese Art

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Suzannah Yip
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Jewellery

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Jean Ghika
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Susan Abeles
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HONG KONG
Graeme Thompson
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Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A.
Alexis Chompaisal
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Modern Design

Gareth Williams
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Automobilia

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Motorcycles

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Automobilia

Adrian Pipiros
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Musical Instruments

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Native American Art

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Natural History

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Old Master Pictures

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U.S.A.
Mark Fisher
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Orientalist Art

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Photography

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Judith Eurich
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Portrait Miniatures

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Prints and Multiples

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Russian Art

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U.S.A.
Yelena Harbick
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Scientific Instruments

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Jonathan Snellenburg
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Scottish Pictures

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Silver & Gold Boxes

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Michael Moorcroft
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Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
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Sporting Guns

Patrick Hawes
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Toys & Dolls

Leigh Gotch
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Travel Pictures

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Urban Art

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Watches & Wristwatches

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HONG KONG
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