

# FINE EUROPEAN CERAMICS

Wednesday 2 December 2015



# Bonhams

LONDON





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### **EUROPEAN CERAMICS**



Sebastian Kuhn



Nette Megens



Sophie von der Goltz

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### **BRITISH CERAMICS AND EUROPEAN GLASS**



John Sandon



Fergus Gambon



Simon Cottle

# FINE EUROPEAN CERAMICS

Wednesday 2 December 2015 at 14.00

101 New Bond Street, London

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Sunday 29 November  
11.00 - 15.00  
Monday 30 November  
9.00 - 16.30  
Tuesday 1 December  
9.00 - 16.30

## SALE NUMBER

22783

## CATALOGUE

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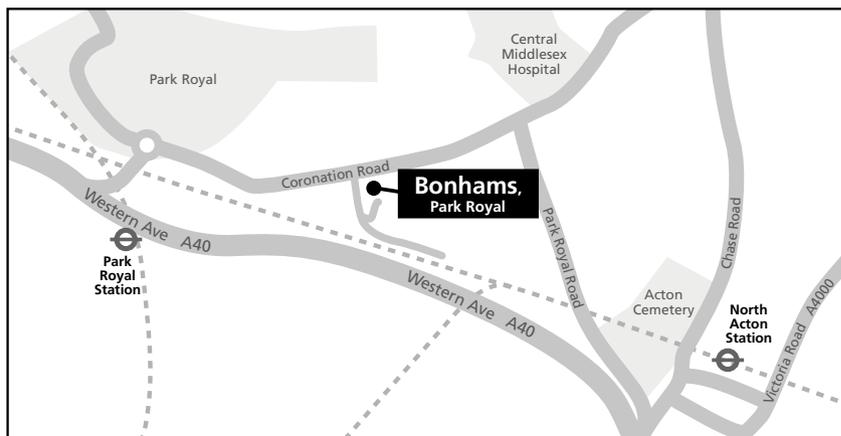
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2 The Square  
Temple Quay  
BRISTOL BS1 6EB

**The United Kingdom Government has imposed an almost complete prohibition on granting a license to permit the export of worked antique rhinoceros horn from the UK to any destination outside the European Union. Please check with the department for further details.**

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\* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

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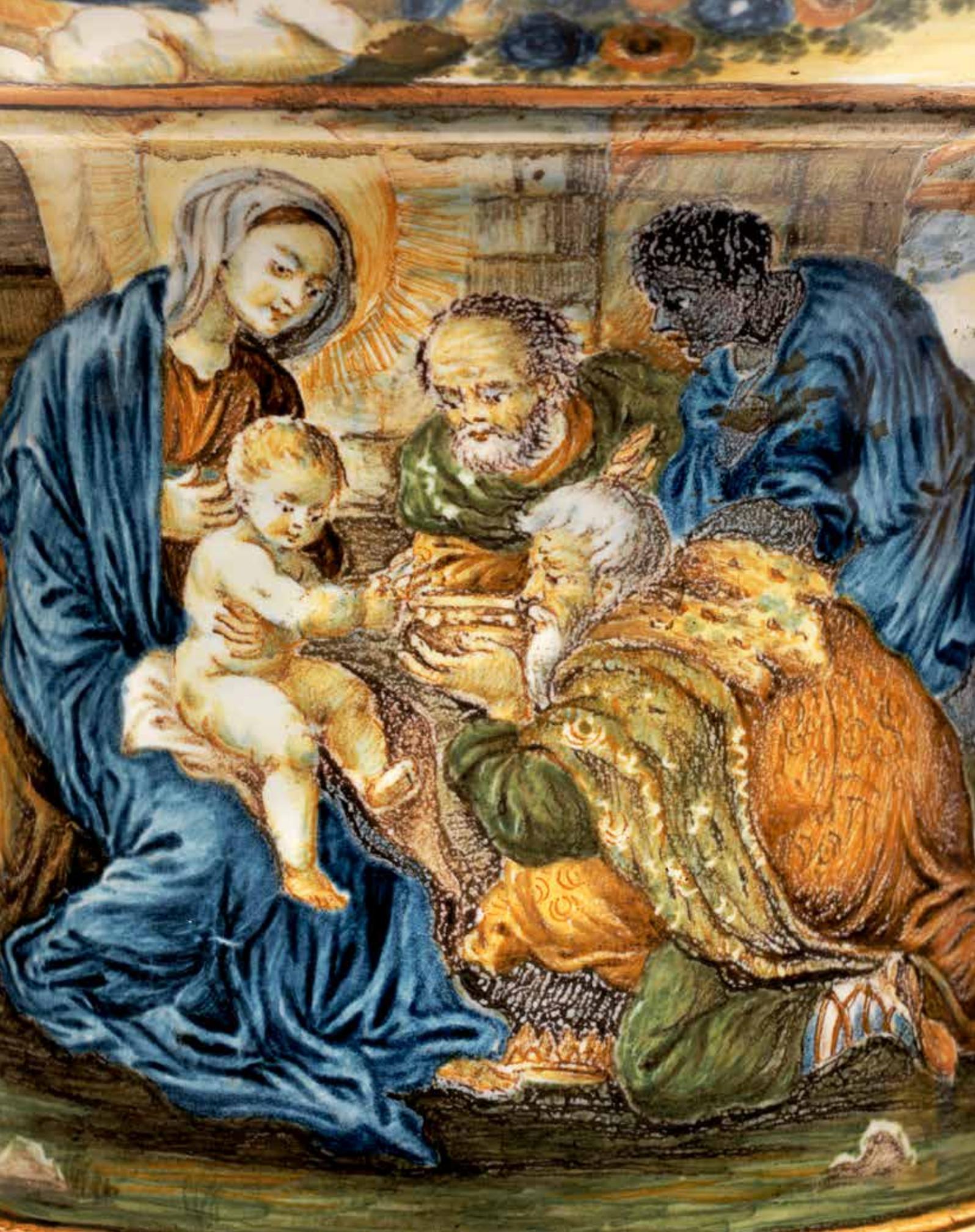
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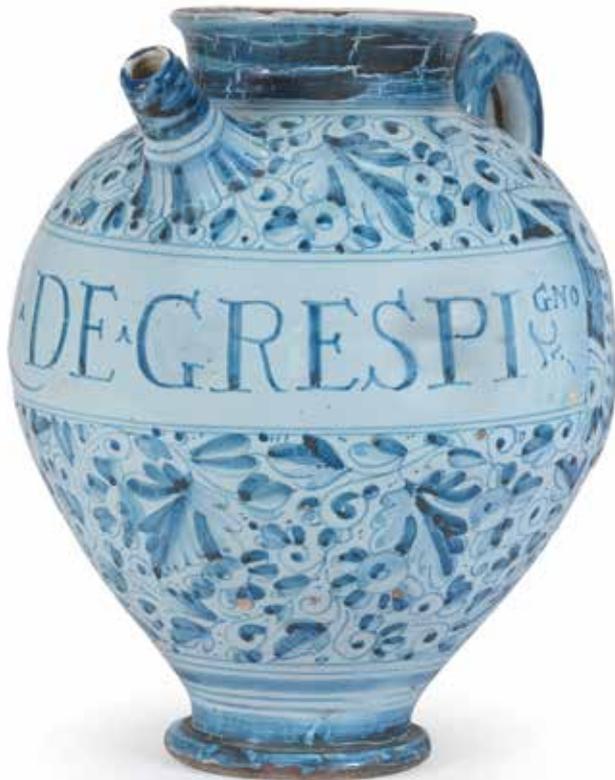


1

1  
**A MONTELUPO MAIOLICA ARMORIAL WET DRUG JAR, 17TH CENTURY**

Painted with the apothecary badge enclosed by a wreath of fruit and flowers, against blue foliage enclosing a building on the reverse, the dolphin handles embellished in green, blue and yellow, 36cm high (restored)

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



2

2  
**AN ITALIAN MAIOLICA BERRETINO-GROUND WET DRUG JAR, PERHAPS ROME, LATE 16TH CENTURY**

Painted in blue with the drug label 'AQ. DE.GRESPIgno' against a ground of dense scrolling flowers, 32.5cm high

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

The label refers to a distillation of common sowthistle (*Sonchus oleraceus*).

3

**A DERUTA MAIOLICA DISH, CIRCA 1530**

Painted with a bust portrait of a lady against a landscape with distant trees and buildings, the rim with a band of scale-ground panels alternating with foliate and floral panels, a flourish on the reverse, 41cm diam. (restored crack)

£6,000 - 8,000

€8,300 - 11,000

US\$9,200 - 12,000



(Reverse)



4

4

**A CASTELLI MAIOLICA VASE, CIRCA 1730-50**

Finely painted with a continuous scene depicting the Adoration of the Magi, below a yellow-ground band to the rim with putti supporting flower swags, the bulbous lower body with cartouches enclosed by flowers and flanked by putti, the flared foot with two putti amidst foliage, mounted on a stepped, gilt-metal foot, 28cm high (rim of foot replaced, lacking cover)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600

A comparable pair of vases and covers from the Fountaine Collection depicting the Destruction of Pharaoh's host in the Red Sea, and the Adoration of the Magi, was sold in these Rooms, 23 May 2012, lot 50.



5

5

**A CASTELLI MAIOLICA ARMORIAL PLAQUE, MID 18TH CENTURY**

Painted with an elaborate cartouche enclosing two oval armorial shields, surmounted by a crown and flanked by palm fronds, all on a pale yellow ground, in a gilt wood frame, 25cm by 20cm; 36.2cm by 30.2cm (including frame)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600



6

**A LIGURIAN FAIENCE DISH, PROBABLY  
ALBISOLA OR SAVONA, SECOND HALF 17TH  
CENTURY**

Painted in blue, the centre with a circular scene depicting Diana and Actaeon, the rim with four oval panels edged with flowers and scrolls depicting two scenes of scantily clad figures, standing by a well and with animals, all flanked by flowers and plants, the reverse with a floral border in Chinese Wanli style, 34cm diam. (minor damage)

A related blue and white dish, attributed to Savona, and painted with a figure using the same stippled technique as on the figures on the rim of the present lot, was sold by Sotheby's London, 10 October 1978, lot 133. The flower decoration on that dish is closely similar to dishes attributed to Albisola and Savona (see Cecilia Chilosi, *Ceramiche della Tradizione Ligure* (2011), ill. 70 and 71.

£3,000 - 5,000  
€4,100 - 6,900  
US\$4,600 - 7,600

(Detail of reverse)





8

7  
NO LOT

8  
**A RARE FRENCH PALISSY-SCHOOL GROUP OF AN EMBRACING COUPLE, EARLY 17TH CENTURY**

The couple seated on a rockwork base, their clothes coloured in shades of manganese, green and ochre, *13.2cm high* (minor losses)

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



9

9 \*  
**A COZZI VEILLEUSE, COVER AND STAND, CIRCA 1770**

The veilleuse and cover moulded with bands pierced foliage and applied with flowers and trailing leaves, the stand pierced and moulded with similar foliage against a trellis pattern, *27cm high*, (some chips to flowers and foliage) (3)

£2,500 - 3,500  
€3,400 - 4,800  
US\$3,800 - 5,400

**Provenance:**

Anon. sale, Christie's London, 6 October 1986, lot 56





10

**A VERY RARE MEISSEN OCTAGONAL SAUCER, CIRCA 1722-23**

Superbly painted in enamels and Böttger lustre, with a scene of a blackamoor serving refreshments to a seated Oriental in a garden setting with flowers and a bird, the quatrelobe gilt scrollwork cartouche filled with Böttger lustre and edged with iron-red foliate scrollwork, a gilt border of strapwork enclosing scale-ground panels below the gilt-edged rim, the reverse with two iron-red branches of *indianische Blumen*, 14.2cm across, caduceus mark in underglaze-blue, crossed swords mark in blue enamel, incised / inside footrim

£8,500 - 9,000

€12,000 - 13,000

US\$13,000 - 14,000

**Provenance:**

With E. Pinkus Antiques, New York;  
Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 16



11  
**A MEISSEN TEABOWL AND SAUCER,  
 CIRCA 1723-25**

Each painted with a chinoiserie scene within a gilt quatrelobe scrollwork cartouche edged with embellished with Böttger lustre and edged with iron-red scrollwork, gilt foliate scrollwork borders to the rims, a circular landscape scene in iron-red to the interior of the teabowl, gilt 50. to both (very minor wear to gilt rim) (2)

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

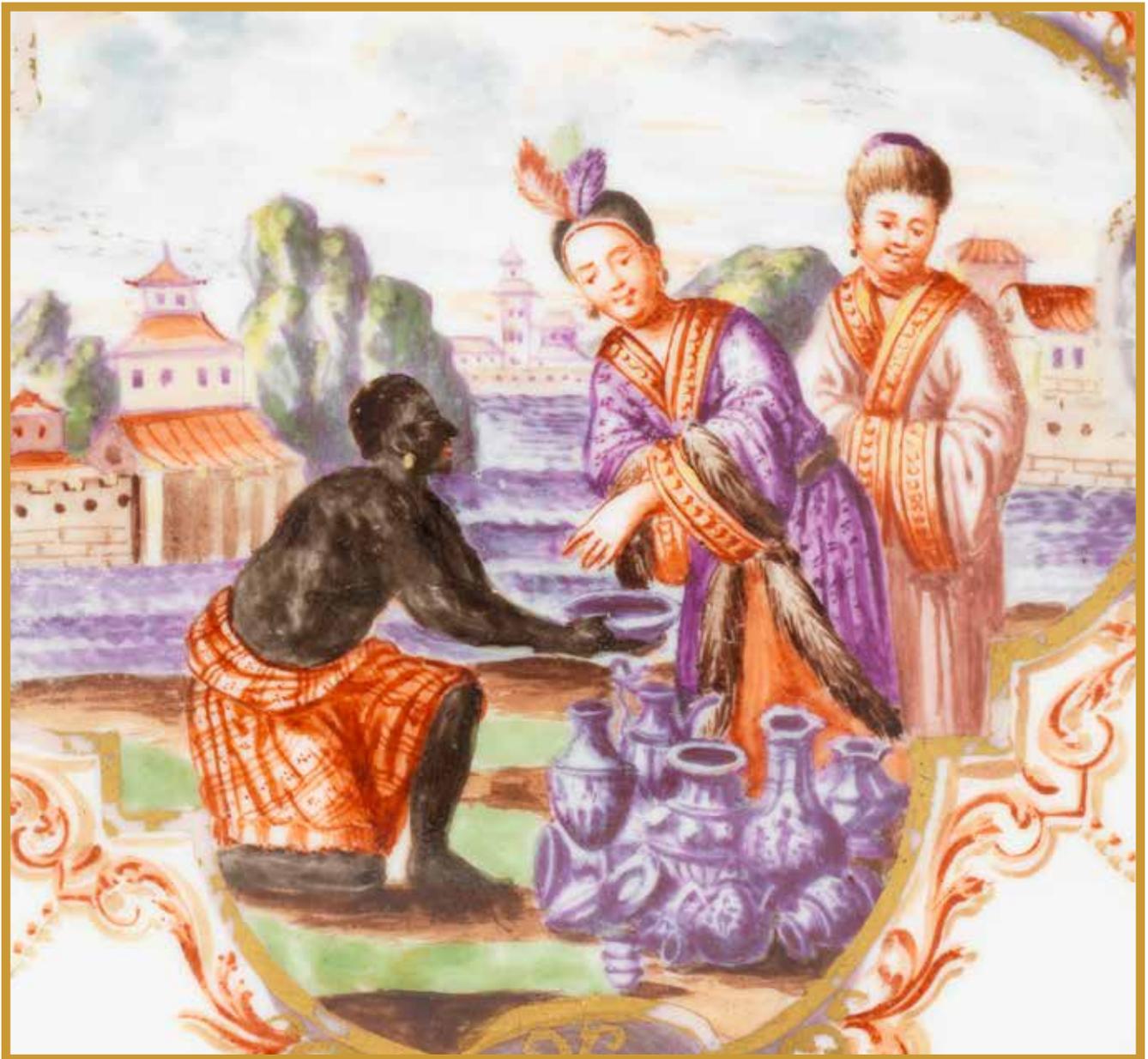
12  
**A MEISSEN SMALL COFFEE POT AND COVER,  
 CIRCA 1726-28**

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

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

**Provenance:**  
 German Private Collection





13

**A RARE EARLY MEISSEN DOUBLE-HANDLED BEAKER AND SAUCER, CIRCA 1723**

Each superbly painted with chinoiserie scenes of figures of Turks and blackamoors, the beaker depicting a Turk sitting in front of a plate of shrimps, with a finely painted sky in the background, a lute player on the reverse, the saucer depicting a blackamoor kneeling on the ground presenting porcelain vessels to two Oriental ladies standing in front of him, houses and trees as a background, each within a gilt quatrelobe cartouche with Böttger lustre, edged with iron-red scrollwork, gilt border to the rims, *the beaker: 7.9 cm high; the saucer: 13.2cm diam.*, traces of lustre marks, incised / inside footrim of saucer (2)

£20,000 - 30,000

€28,000 - 41,000

US\$31,000 - 46,000

**Provenance:**

The Property of Mrs. R. Dreyfus, sold by Sotheby's London, 8 July 1969, lot 118 (part);

Herbert Wolfe Collection, no. 132 (acquired in the above sale);

Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch / Claudia Banz, *Triumph der blauen Schwerter* (2010), no. 51;

Ulrich Pietsch, *Passion for Meissen* (2010), no. 14

**Exhibited:**

Dresden, Staatliche Kunstsammlungen Dresden, Japanisches Palais, *Triumph der blauen Schwerter: Meissener Porzellan für Adel und Bürgertum 1710-1815*, 8 May to 29 August 2010, cat. no. 51 (part)





14



15

14

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

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

£6,000 - 8,000

€8,300 - 11,000

US\$9,200 - 12,000

**Provenance:**

German Private Collection

15

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

Painted with chinoiserie scenes within quatrelobe gilt scrollwork cartouches filled with Böttger lustre and surrounded by shaded iron-red scrollwork, the rims with gilt scroll- and strapwork borders, gilt 21. to both (minor wear) (2)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600



16

**A RARE MEISSEN SILVER-GILT-MOUNTED COFFEE POT AND COVER, CIRCA 1726-28**

Each side painted with a chinoiserie scene within a gilt scrollwork cartouche filled with Böttger lustre and edged with iron-red and purple foliate scrolls, the sky filled in with a gilt ground finely tooled with foliage, probably in the Seuter workshop in Augsburg, the cover similarly decorated with a continuous scene, the spout, handle and lower body painted with *indianische Blumen* and scattered insects, and a gilt and iron-red scrollwork motif below the spout, a gilt scroll- and strapwork band below the rim, the silver-gilt mount with city mark for Augsburg and maker's mark for Elias Adam, 19.5cm high, gilt numeral 5. to both and D. to coffee pot (tiny chip to tip of spout)

£12,000 - 15,000

€17,000 - 21,000

US\$18,000 - 23,000

**Provenance:**

Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 36



17

**A MEISSEN OVAL SUGAR BOWL AND COVER, CIRCA 1726-28**

Painted in the manner of C.F. Herold with *Kauffahrtei* scenes depicting merchants and their wares by a quayside, within a gilt quatrelobe scrollwork cartouche edged with iron-red and purple foliate scrollwork, flanked by *indianische Blumen*, the cover with two similar vignettes enclosed by a gilt scrollwork border, surmounted by a gilt lion finial, 12cm across, crossed swords mark in underglaze-blue, gilt numeral 64. to both (2)

£6,500 - 7,500

€9,000 - 10,000

US\$9,900 - 11,000

**Provenance:**

Anon. sale, Christie's New York, 19 May 2004, lot 28;  
Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 84



18

18

**A VERY RARE MEISSEN KPM TEAPOT AND COVER, CIRCA 1723-30**

Of squat globular form with a loop handle and curved spout with mask terminal, painted in shades of purple and yellow with two figures after Japanese Kakiemon originals, the cover similarly decorated with a brown-edged rim and knopped finial, the spout and handle with purple flowers, 12.5c, high, KPM and crossed swords mark in underglaze-blue (2)

£8,500 - 9,500

€12,000 - 13,000

US\$13,000 - 15,000

**Provenance:**

The Property of a Danish Lady, sold by Christie's London, 1 March 1993, lot 162; Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 159

19

**A RARE MEISSEN MUG, CIRCA 1726-28**

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

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

**Provenance:**

German Private Collection

**Literature:**

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

**Exhibited:**

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



19



20

20

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

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

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

**Provenance:**

German Private Collection

21

**A MEISSEN HAUSMALER CHOCOLATE BEAKER AND SAUCER, CIRCA 1720, THE DECORATION SLIGHTLY LATER**

Decorated in the Seuter workshop in Augsburg, each with a European landscape scene with figures and buildings in *Schwarzlot* or black monochrome, on a silver foliate scrollwork bracket, the rims silvered with C-scroll and foliate scrollwork borders, the reverse of the beaker with a bird perched on a leafy branch, traces of lustre R to beaker (some retouching to rims) (2)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600



21

22

**A MEISSEN HAUSMALER OVAL SUGAR BOX AND COVER, CIRCA 1725-30**

Decorated in Augsburg in gilding by Abraham Seuter, the cover with a chinoiserie scene on a scrollwork pedestal within a C-scroll border, the box with four similar scenes around the side, gilt rims, 12.4cm across (minor wear to gilding) (2)

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,600

**Provenance:**

The Property of a Gentleman, sold by Sotheby's London, 26 November 1968, lot 151;  
With Albert Amor (acquired in the above sale);  
Acquired from the above by a UK private collector;  
Thence by descent



22

23

**A MEISSEN HAUSMALER TEA CANISTER, CIRCA 1725-30**

Decorated in Augsburg in gilding with chinoiserie figures on scrollwork brackets alternating with birds perched on branches, the ribs and neck gilt, together with a gilt-metal cover moulded with a flower pot on the top, 9.5cm (without metal cover) (minor chips, some wear to gilding)

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

**Provenance:**  
Private Collection, United Kingdom



23

24

**A MEISSEN HAUSMALER CHOCOLATE CUP AND SAUCER, CIRCA 1720, THE DECORATION SLIGHTLY LATER**

Decorated in Augsburg in the Seuter workshop in silver, the saucer with three chinoiserie vignettes hung with swags, the cup with a similar vignette on a scrollwork bracket, the rims with foliate borders, the handle silvered, (some retouching to rims) (2)

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



24

25

**A MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1720, THE DECORATION SLIGHTLY LATER**

Decorated in the Seuter workshop in Augsburg, painted in greenish-black with European landscape scenes including figures, and a bird inside the teabowl, on silver scrollwork brackets, the silver-edged rims with C-scroll and foliate borders, incised x inside footrim of saucer and // to teabowl (some wear) (2)

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



25



26

26

**A MEISSEN HAUSMALER TEAPOT AND COVER, CIRCA 1720-30**

Decorated in Augsburg in gilding with large chinoiserie vignettes with swags on each side, gilt borders to rims, the curved spout with gilt mask terminal, the domed cover similarly decorated, *12.5cm high* (spout and edge of finial restored, some wear) (2)

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

27

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

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

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600

**Provenance:**

Pauls-Eisenbeiss Collection, Basel;  
German Private Collection

**Literature:**

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

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



27

28

**A MEISSEN SILVER-GILT-MOUNTED HAUSMALER HOT WATER JUG AND COVER, CIRCA 1725-30**

Decorated in Augsburg in gilding by Abraham Seuter with two chinoiserie scenes on scrollwork pedestals, depicting large figures flanked by trees and flowering plants, between bands of foliate scrolls, the spout, handle and rims gilt, the cover with three birds on branches, the silver-gilt mount marked for Elias Adam, Augsburg, 17.5cm high, (minor wear to gilding)

£5,000 - 7,000

€6,900 - 9,700

US\$7,600 - 11,000

**Provenance:**

The Property of a Gentleman, sold by Sotheby's London, 26 November 1968, lot 149;  
With Albert Amor (acquired in the above sale);  
Acquired from the above by a UK private collector;  
Thence by descent

**Literature:**

S. Ducret, *Meißner Porzellan bemalt in Augsburg* (1971), I, ill. 76

29

**A MEISSEN HAUSMALER TEA CANISTER AND COVER, CIRCA 1725-30**

Painted in underglaze-blue with Oriental flowering branches on each panel and line borders to the neck and cover, reserved against a burnished gilt ground added in Augsburg, 10cm high, large crossed swords mark in blue (some typical scattered losses to gilding, restuck chip to rim of cover) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

**Provenance:**

Private collection, UK

Similarly decorated pieces are in the Dr. Ernst Schneider Collection, Schloss Lustheim (published by J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), II, nos. 4-7; a similarly decorated service in its original case is in the Pauls Collection (E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century* (1972), I, p. 382f.).



28



29



30



30

**TWO MEISSEN HAUSMALER SAUCERS, THE PORCELAIN EARLY 1720S, POSSIBLY DECORATED IN BAYREUTH, CIRCA 1740**

Each painted with a black monochrome scene in the centre depicting figures and buildings by a river within iron-red and gilt line borders, the rims with borders of gilt trellis panels embellished with foliate scrolls, *12.5cm diam.*, one with incised / inside footrim, the second with impressed .. (2)

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

For a discussion of this style of decoration, see S. Kuhn, 'The Hausmaler', in M. Chilton/C. Lehner-Jobst (eds.), *Fired by Passion* (2009), I, pp. 543f.

31

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

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

£5,000 - 8,000  
 €6,900 - 11,000  
 US\$7,600 - 12,000

**Provenance:**

Abraham Adelsberger Collection, Nürnberg (sold by H. Helbing, Munich, 9-10 October 1930, lot 128);  
 Anon. sale, Lempertz, Cologne, 3-5 May 1934, lot 537;  
 German Private Collection

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



31





32

32

**A MEISSEN OCTAGONAL DISH, CIRCA 1729-31**

Finely painted in Kakiemon style with three sprigs of *indianische Blumen*, 13.5cm across, crossed swords mark in blue enamel, incised Japanese Palace inventory number N=367-/ W

£6,000 - 8,000  
 €8,300 - 11,000  
 US\$9,200 - 12,000

**Provenance:**

Made for the Paris merchant Lemaire and subsequently transferred to the collection of Augustus the Strong of Saxony, Japanese Palace, Dresden;

Given to the sister-in-law of the previous owner in the late 1930s, Thence by descent;

Sold in these Rooms, 14 May 2008, lot 53

The 1770 inventory of the Japanese Palace records under 367 "Zwey und Zwanzig Stück 8.eckichte Zucker-Schälgen, mit etwas überschlagenen Rande, und bunten Blumen gemahlt.." [22 8-sided sugar bowls, with somewhat everted rims, and painted with coloured flowers], quoted by Claus Boltz, *Keramos* 153/1996, p.58. A similar example is in the Dr. Ernst Schneider Collection, Schloss Lustheim, published by J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), II, no. 128. The author notes that a similar Japanese dish is in the Ashmolean Museum, Oxford, but that none survives in the Dresden collection (the Japanese Palace inventory lists eight).

33

**A MEISSEN LOBED BOWL, CIRCA 1740**

Finely painted in Kakiemon style with flowering branches issuing from stylised rockwork and birds in flight, the lobed rim with eight circular indentations, 12cm diam., crossed swords mark in underglaze-blue, impressed numeral

£2,500 - 3,500  
 €3,400 - 4,800  
 US\$3,800 - 5,400

A bowl of the same shape and decoration is in the collection at Burghley House, England, illustrated in *The Wrestling Boys* (1983), no. 249. There is also a circular teapot stand with a similar pierced rim; see Gordon Lang, *European Ceramics at Burghley House* (1991), no. 33.



33



34

34

**TWO MEISSEN OCTAGONAL YELLOW-GROUND CUPS AND SAUCERS, CIRCA 1740**

Each saucer painted with a hawk flying behind a flower issuing from stylised rockwork and other *indianische Blumen*, the cups reserved with two similar quatrelobe panels, brown-edged rims, *the cups: 5.2cm high; the saucers: 11.7cm across*, crossed swords marks in underglaze-blue, incised // inside footrim of one saucer and one cup, impressed 23 to one saucer (one cup with vertical haircrack next to the handle) (4)

£6,000 - 8,000

€8,300 - 11,000

US\$9,200 - 12,000

**Provenance:**

Property from the collection of Alice and Murray Braunfeld, sold Sotheby's New York, 21 May 2004, lot 194; Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 151

A similar cup and saucer in the Dr. Ernst Schneider Collection, Schloss Lustheim, is illustrated by Rainer Rückert, *Meissener Porzellan 1710-1810* (1966), no. 370. The coffee pot from the service is in the Hans Syz Collection (Hans Syz *et al.*, *Catalogue of the Hans Syz Collection* (1979), no. 113). Two more cups and saucers of this rare type were sold by Galerie Jürg Stuker, Bern, 19 November 2009, lots 3017 and 3018.

35

**A MEISSEN LOBED DISH, CIRCA 1735**

Painted in Kakiemon-style with scattered flower sprigs, brown-edged rim, *22.3cm diam.*, crossed swords mark and dash inside footrim in underglaze-blue, incised / inside footrim

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



35



36

36

**A DU PAQUIER OR VIENNA OCTAGONAL DISH, CIRCA 1740-45**

Painted in Kakiemon style with the 'Hob in the Well' pattern, the brown-edged rim with a floral border, 23.6cm across, incised z or 2 inside footrim (minor wear)

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

**Provenance:**

The Carew-Shaw collection, sold by Sotheby's London, 6 October 1969, lot 63;  
 Anon. sale in these Rooms, 14 November 2007, lot 214

37

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

Painted in Kakiemon style with a phoenix in flight and two flowering branches of *indianische Blumen*, gilt-edged rims, the teabowl: 4.7cm high; the saucer: 13.2cm diam., crossed swords marks in underglaze-blue, impressed numerals (restored chip to rim of saucer) (2)

£1,200 - 1,500  
 €1,700 - 2,100  
 US\$1,800 - 2,300

**Provenance:**

Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 161



37



38

38

**A MEISSEN CIRCULAR STAND, CIRCA 1735**

Painted in underglaze-blue with a chrysanthemum in the centre and a trellis ground to the rim reserved with four panels enclosing an insect and flanked by leaves, 21.7cm diam., crossed swords mark in underglaze-blue and indistinct painter's mark inside footrim

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

A similarly decorated ecuelle and cover is in the Dresden porcelain collection, Spitzner Collection, see Meissener Blaumalerei aus drei Jahrhunderten, exhibition catalogue, Dresden and Hamburg (1989), no. 79.

39

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

Painted in underglaze-blue and enamels with flowering branches issuing from stylised rockwork, a butterfly overhead, the rims with an iron-red-ground border with a gilt trellis pattern, crossed swords mark in underglaze-blue and impressed Dreher's mark for Christian Meynert to saucer (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

A teabowl and saucer from the same service is in the Arnhold Collection, New York, published by M. Cassidy-Geiger, The Arnhold Collection of Meissen Porcelain 1710-50 (2008), no. 92.



39



40

**A VERY RARE MEISSEN FAMILLE VERTE VASE, CIRCA 1735**

The ovoid body painted with panels of Oriental flowers issuing from rockwork alternating with elements from the "Hundred Antiques", below green-ground seeded panels reserved with flowers, a band of green and iron-red trellis and green scrolls reserved on iron-red, the knopped neck with green-ground foliate panels edged in iron-red below an iron-red band reserved with flowers, *25cm high*, crossed swords mark in underglaze-blue

**£60,000 - 80,000**

**€83,000 - 110,000**

**US\$92,000 - 120,000**

Two closely similar Meissen vases, along with two similar Chinese vases, are in the collection of the Schloss- and Spielkartenmuseum, Altenburg, which was formed by the Saxon-Thuringian statesman, scholar and collector, Bernhard August von Lindenau (1779-1854). His large collection of mostly Chinese and Japanese porcelain and works of art was transferred to the Ducal *Rüst- und Antiquitätenkammer* in the Altenburg Residence in 1845. Another example (with the neck reduced) is in the Ralph Wark Collection, The Cummer Museum and Gardens (published by U. Pietsch, *Early Meissen Porcelain The Wark Collection* (2011), no. 228).



(Side view)







(Detail of teabowl)

41

**A RARE MEISSEN ARMORIAL TEABOWL AND SAUCER FROM THE SERVICE FOR CHRISTIAN VI OF DENMARK, CIRCA 1725-26**

The saucer decorated with the crowned Royal Arms of Denmark, reserved on the chain of the Order of the Elephant, the teabowl with the crowned monogram of Christian VI flanked by crossed palm fronds on one side, flanked by indianische Blumen, and a superbly painted harbour scene on the reverse, within a gilt cartouche embellished with scrollwork and floral swags, the well with a circular medallion of chrysanthemum heads reserved on a purple trellis within iron-red borders, gilt scrollwork borders to the rims, the reverse of the saucer with a bird, insect and trailing indianische Blumen, *the teabowl: 4.1cm high; the saucer: 12.1cm diam.*, crossed swords marks in underglaze-blue, gilt 1. to both, incised / inside footrims (2)

**£10,000 - 12,000**

**€14,000 - 17,000**

**US\$15,000 - 18,000**

**Provenance:**

Given by Augustus the Strong, King of Poland and Elector of Saxony, to King Christian VI of Denmark in 1726; his consort Queen Sophie Magdalene of Denmark (1700-70); Christiansborg Palace, Copenhagen, to 1794; Rosenborg Castle, Copenhagen, 1795-97; Sold in 1797 as part of lot 7 in the sale of property damaged in the 1795 fire at Christianborg Palace; Sold by the descendants of the purchaser in the above sale, Christie's London, 1 December 1986, lot 186 (part); Anon. sale, Christie's London, 21 November 2005, lot 220; Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 74

This service was unusual for combining chinoiserie decoration and European harbour scenes, and for its size. When it was sold in 1797, it was described as including two waste bowls, two sugar boxes and eighteen pairs of teabowls, but no coffee pot. The waste bowl, two beakers and saucers and two teabowls and saucers were acquired by Rosenborg Castle in 1986. A teabowl and saucer from the service is in the Arnhold Collection, New York (M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain* (2008), no. 100); another is in the Carabelli Collection (U. Pietsch, *Frühes Meißener Porzellan Sammlung Carabelli* (2000), no. 57); and another was sold in these Rooms from the Hoffmeister Collection, 26 May 2010, lot 70.





Electeur Clemens August of Cologne (1700-1761)  
 Jan Frans Douven, 1723  
 Gemaeldegalerie Alte Meister, Kassel, Germany  
 (©The Bridgeman Art Library)

42

**A VERY RARE MEISSEN ARMORIAL TWO-HANDLED BEAKER AND SAUCER FROM THE SERVICE FOR THE ELECTOR CLEMENS AUGUST OF COLOGNE, DATED 1735**

Each superbly painted with a chinoiserie scene on a gilt scrollwork bracket filled with Böttger lustre and enclosing a quatrelobe purple monochrome estuary scene, the saucer with two figures and a child holding the gilt CA monogram, the beaker with a figure and two children by a notice on a tree inscribed 'Clement/ August/ 1735', the reverse of the saucer with the Elector's Coat-of-Arms, gilt scrollwork borders to rims,

*the beaker: 6.7cm high, the saucer: 12.8cm diam., crossed swords marks in underglaze-blue, impressed (unidentified) Dreher's mark of an asterisk*

£50,000 - 60,000  
 €69,000 - 83,000  
 US\$76,000 - 92,000

**Provenance:**

Probably ordered by the Elector Clemens August of Cologne in 1735; Recorded in February, 1761, in the Indianisches Haus in Brühl, and moved to Bonn the same year; Purchased at the auction of the late Elector's possessions at the Bonn Residence by Hofrat Vogel in the name of Herr von Derme in March 1764; Anon. sale, Christie's Geneva, 16 November 1992, lot 350; The Hoffmeister Collection, Hamburg (acquired in the above sale); Sold from the above in these Rooms, 25 November 2009, lot 78

**Literature:**

D. Hoffmeister, Meissen Porzellan des 18. Jahrhunderts Sammlung Hoffmeister (1999), II, no. 311;  
 T. Iwe, Das Meissener Schokoladen-, Kaffee- und Teeservice des Kurfürsytens Clemens August von Köln, in Keramos 189/190 (2005), pp. 30 and 43;  
 M. Unterberg, 'Mit Höchsten Nahmen....' Ein Meißener Kaffee-, Tee- und Schokoladenservice für Kurfürst Clemens August von Köln, in Keramos 189/190 (2005), p. 61, ills. 12 and 13

**Exhibited:**

Hamburg, Museum für Kunst und Gewerbe, 1999-2009





(Detail reverse of beaker)

This beaker and saucer bear the coat of arms of Clemens August of Bavaria, Elector of Cologne (1700-1761). Born in Brussels, he was the fourth son of Elector Maximilian II Emanuel of Bavaria and Teresa Kunegunda Sobieska, and the grandson of King Jan III Sobieski of Poland. Following his theological studies, Clemens August became a priest in 1725 and was made a bishop by Pope Benedict XIII in 1727. By virtue of his birth, he had already become Bishop of Münster and Paderborn in 1719, and in 1723, he became Archbishop and Elector of Cologne and was elected Bishop of Hildesheim the following year. In 1728, he was elected Bishop of Osnabrück, and in 1732, he was elected Grand Master of the Teutonic Order. He thus accrued enormous power and wealth in both the religious and secular spheres, and is renowned to this day for his patronage of the arts, his elegant court, and his magnificent castles, such as Augustusburg and Falkenlust in Brühl, and Clemenswerth near Osnabrück.

The celebrated tea, coffee and chocolate service of which this beaker and saucer formed a part, has recently been the subject of detailed studies by Thomas Iwe and Michael Unterberg (see Literature), and has also been considered in the context of diplomacy between the courts in Dresden and Cologne (Köhler 2007), on which the following note is mostly based.

The Saxon ambassador at the electoral Court in Cologne, Heinrich Balduin von Schenk, reported in the late 1720s that Clemens August held Meissen porcelain in high regard, and suggested at least twice that Augustus the Strong should make him a gift of porcelain (Köhler 2007, pp. 200-201). Despite this, it appears that this magnificent service, with its unique and highly personal scheme of chinoiserie figures paying homage to Clemens August, was most likely commissioned by the Elector, rather than a gift from the Dresden Court, with which relations were then strained. The inventory made after the Elector's death in 1761, records that the service was housed in the Indianisches Haus, a chinoiserie house in the park of Schloss Augustusburg, the third in Europe after Augustus the Strong's Japanese Palace and Schloss Pillnitz. The informal atmosphere that prevailed there may have been appropriate to the service, the decoration of which may also be read as a caricature of court ceremonial (Köhler, op. cit., p. 202).

The service originally included twelve such beakers and saucers; for a comprehensive description of the service, and the current whereabouts of the pieces, see above Literature. Another double-handled beaker and saucer from this service, previously sold at Sotheby's London, 29 June 1982, was sold at Christie's London, 11 December 2007, lot 105.





Portrait of Princess Maria Amalia of Saxony in Polish Costume (detail)  
Louis de Silvestre (1675–1760)  
Circa 1738  
Prado Museum, Madrid

43

**A HIGHLY IMPORTANT MEISSEN ARMORIAL BEAKER WITH THE ARMS OF NAPLES-SICILY AND SAXONY-POLAND-LITHUANIA, CIRCA 1737**

Superbly painted with the arms over a continuous *Kauffahrtei* scene depicting merchants and their wares by a quayside, the interior and footrim gilt, 7.1cm high, crossed swords mark within two concentric circles in underglaze-blue

£20,000 - 30,000

€28,000 - 41,000

US\$31,000 - 46,000

**Provenance:**

Gift of Augustus III, King of Poland and Elector of Saxony, to his eldest daughter, Maria Amalia, on the occasion of her wedding to Charles VII, King of Naples;

Anon. sale, Christie's London, 2 December 1974, lot 139;

With Andreina Torre, Zürich;

Vivolo Collection, sold by Sotheby's Milan, 13 November 2007, lot 145;

Said and Roswitha Marouf Collection, La Jolla

**Literature:**

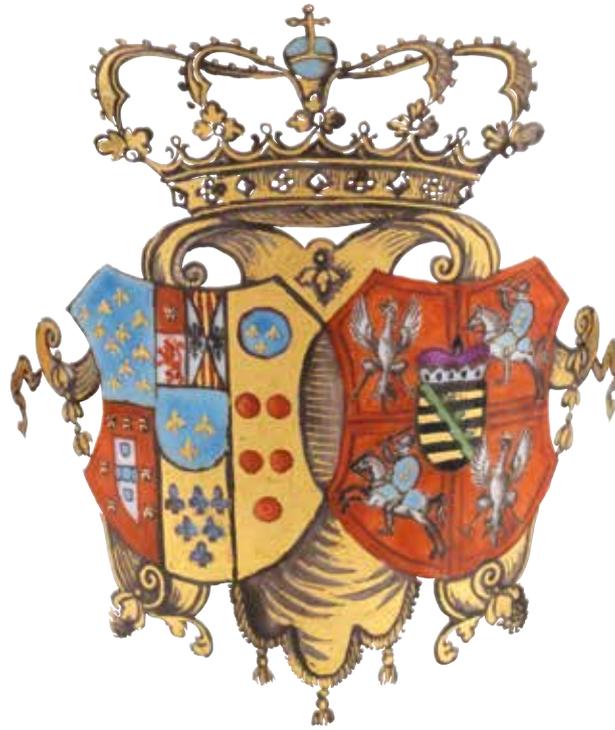
Claus Boltz, Ein Beitrag zum grünen Watteau-Service für Neapel. *Keramos* 79 (January 1978), p. 5, ills. 1 and 4;

Luca Melegati, Le porcellane araldiche di una collezione privata. *Ceramicantica* (1992), p. 20;

Andreina d'Agliano / Luca Melegati, *I Fragili Lussi* (2001), no. 99;

Ulrich Pietsch, *Passion for Meissen* (2010), no. 73





The wedding of Princess Maria Amalia of Saxony (1724-1760) and Charles VII (1716-1788) took place by proxy in Dresden in May 1738. The same month, Maria Amalia travelled to Naples to meet her husband, accompanied by her sixteen-year-old brother, Crown Prince Friedrich Christian, who was embarking on his Grand Tour of Italy, including a visit to Naples to seek treatment for a spinal condition (M. Cassidy-Geiger, 'Je reçu ce Soir le monde marqué': A Crown Prince of Saxony on the Grand Tour in Italy, 1738-1750. The International Fine Arts and Antique Dealers Show Handbook (2004), pp. 21-31).

The new queen apparently received from her father a gift of a silver toilet service, which included six teabowls and saucers and six chocolate beakers. A Meissen manufactory specification of 17 April 1738, records that '6 Schaelgen und Coppgen inwendig gantz verguldt, mit dem Koenigl. Pohl. Saechs. und Sicilianischen Wappen 6 Chocolate Becer bedies in die grosse Toilett gehoerig [...] annoch in Arbeit und zu liefern' (6 saucers and bowls completely gilt on the inside, with the Royal Polish Saxon and Sicilian arms 6 chocolate beaker both belonging to the large toilet [...] still in production and to be delivered) (quoted by Boltz (1978), p. 5; see also M. Cassidy-Geiger, Princes and Porcelain on the Grand Tour of Italy, Fragile Diplomacy (2007), p. 218 and n. 50). A lavish gift of porcelain to mark the occasion was also made to Charles VII's mother, Elizabeth Farnese, Queen of Spain (Boltz 1978; M. Cassidy-Geiger (2007), pp. 213ff).

No silver apparently survives from this toilet service, which was probably silver-gilt, and it may have been melted down (Cassidy-Geiger 2007, n. 50). Including the present lot, only three beakers and four teabowls are recorded in the literature: two beakers, including the present lot, were sold by Christie's London, 2 December 1974 (the other now in the Malcolm D. Gutter collection (Cassidy-Geiger (2007), fig. 10-20); another beaker was in the Hoffmeister Collection (sold in these Rooms, 25 November 2009, lot 85, formerly in the Dr. Albert Weitnauer Collection, Bern); and a total of four teabowls, of which two were sold by Christie's London, 11 May 1987, lot 188 (of which one was previously sold by Christie's London, 2 December 1974, while the second has been in the Museo Internazionale delle Ceramiche di Faenza since 1994), and two sold from the Ernesto Blohm collection (Christie's London, 10 April 1989, lot 31, previously sold by Sotheby's London, 7 July 1970, lot 146).



44

**A MEISSEN SLOP BOWL FROM THE SWAN SERVICE,  
CIRCA 1738**

Modelled by J.J. Kaendler in low relief with swans swimming among bulrushes and a crane in flight, on a shell-moulded ground, painted with the arms of Brühl and Kolowrat-Krakowska and scattered *indianische Blumen*, the footrim shell-moulded, the rim with a gilt border, 17.5cm diam., crossed swords mark in underglaze-blue, impressed Dreher's mark for J.M. Kittel inside footrim (restored)

£5,000 - 7,000

€6,900 - 9,700

US\$7,600 - 11,000

The Swan Service was ordered in 1736 for the director of the Meissen manufactory, Heinrich Graf von Brühl (1700-1763). A manufactory report of May 1736 states that: *'Ein neues Taffel Servis vor des H. Geh. Cabinet Minister von Brühl Excellenz von ganz neuer Façon verlanget worden sei'* [a new table service was ordered for His Excellency the Privy Cabinet Minister von Brühl of entirely new design]. 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.

See U. Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl* (2000), 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.



45

**FRAGMENTS OF THREE MEISSEN CANDLESTICKS FROM THE SWAN SERVICE, CIRCA 1740**

Modelled by Johann Friedrich Eberlein, with two putti around the central shafts, embellished in gilding and painted with the arms of Brühl and Kolowrat-Krakowsky, crossed swords marks in underglaze-blue, impressed numeral (qty)

**£1,000 - 1,500**

**€1,400 - 2,100**

**US\$1,500 - 2,300**

To be sold together with a copy of the exhibition catalogue U. Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl* (2000).

The candlesticks were modelled by Johann Friedrich Eberlein in September 1739, whose work records list: *'1 Tafel-leuchter vor Ihro. Excellenz den Herrn Graf von Brühl mit zweyen Kindern, zweyen Schültern und vielen Muschel wercke'* [1 candle stick for His Excellency the Count von Brühl with two children, two cartouches and much shell-work] (quoted in Pietsch (ed.) 2000, p. 167). The design is based on three engravings by Louis Desplace and Gabriel Huquier after the design by the Paris sculptor and goldsmith, Juste-Aurèle Meissonnier (illustrated in Pietsch (ed.) 2000, fig. 41).



46

**A MEISSEN TEACUP AND SAUCER FROM  
THE SWAN SERVICE, CIRCA 1738**

Modelled by J.J. Kaendler in low relief with swans swimming among bulrushes and a crane in flight overhead, on a shell-moulded ground, the branch handle with flower terminals, shell-moulded footrims, each painted with the arms of Brühl and Kolowrat-Krakowska and scattered *indianische Blumen*, the rims with gilt borders, *the cup: 4.8cm high, the saucer: 14.4cm diam.*, crossed swords mark in underglaze-blue (2)

**£25,000 - 35,000**

**€34,000 - 48,000**

**US\$38,000 - 54,000**

Kaendler first started working on saucers in January 1738 and then on cups in February 1738. He 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, Fischreiherr 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.

Kaendler originally modelled a selection of four different handles for the cups, but it seems only one was chosen, as that appears on all surviving examples. In January 1739 he reported: '1 Henkel an die Gräfl. Brühlschen Coppgen in Gestalt einer Corallen Zinke mit Blumen und Blättern bewachsen' [1 handle on Count Brühl's tea bowls in the shape of a coral branch overgrown with flowers and leaves]; see Pietsch (2000), p. 172.

**AN EXTREMELY RARE MEISSEN TEABOWL AND SAUCER FROM THE 'BLACK- AND GOLD-STRIPED' SERVICE, CIRCA 1735**

Superbly painted, *perhaps by A.F. von Löwenfinck*, the centre of the saucer with a landscape vignette depicting a recumbent fantasy animal flanked by shrubs, a gold and black-striped border around the edge of the well, the brown-edged, wavy rim painted in enamels and gilding with a continuous landscape scene depicting European and chinoiserie figures, the teabowl with a similar decoration, *the bowl: 4.8cm high; the saucer: 13cm diam.*, crossed swords mark in underglaze-blue to both teabowl and saucer, (2)

**£25,000 - 30,000**

**€34,000 - 41,000**

**US\$38,000 - 46,000**

**Provenance:**

Probably Baron L. de Zoubaloff Collection, Moscow, to 1918;  
Herbert Pick Collection, Amsterdam, sold by Galerie Stuker, Bern, 15-22 November 1956;  
Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 154;  
Ulrich Pietsch, *Phantastische Welten, Malerei auf Meissener Porzellan und deutschen Fayencen von Adam Friedrich von Löwenfinck 1714-1754* (2015), no. 122

This cup and saucer comes from a tea and coffee service and matching table service which are variously dated between 1735-40, of which a large portion was until 1918 in the possession of Baron de Zoubaloff in Moscow. It has been suggested (U. Pietsch, Johann Gregorius Höroldt (1996), p. 230) that the service may have been delivered to the Russian Court). The painting on some pieces has been attributed to Adam Friedrich von Löwenfinck, who left the Meissen manufactory in 1736, though the presence of impressed numerals on some pieces proves that at least some of the service must date to 1739 or later.

Numerous plates and dishes from the service remain in the State Museum of Ceramics in Kuskovo Palace in Moscow, a massive charger is in the Hermitage collection in St Petersburg. Other pieces from the service were sold after the Russian Revolution. Several items were sold by the Soviet government at auction in Berlin in 1930 (Rudolph Lepke, Berlin, 21-22 October 1930). A plate from the same service was sold in these Rooms from the Hoffmeister Collection, 24 November 2010, lot 40. Two more teabowls and saucers are in the Museum für Kunst und Gewerbe, Hamburg, and a third is in the Museum für Angewandte Kunst, Frankfurt (Pietsch 2015, nos. 119-121).







(Detail of cover interior)

48

**A VERY RARE MEISSEN ROYAL ÉCUELLE AND COVER, CIRCA 1735-38**

Of squat globular form, applied with swags of roses, cornflowers and forget-me-nots between burnished gilt rims, the interior gilt, the cover similarly applied with flowering branches forming the finial, the inside of the cover painted with a circular purple camaieu landscape scene reserved against a gilt floral border and the burnished gilt ground, 12.5cm high, crossed swords mark in underglaze-blue, impressed Former's mark \* (2)

**£17,000 - 19,000**

**€23,000 - 26,000**

**US\$26,000 - 29,000**

**Provenance:**

Georg Spiegelberg Collection, Hannover, sold by Lepke's, Berlin, 4-5 December 1928 (along with ten other pieces from the service);

With James A. Lewis & Son, New York;

Anon. sale, Christie's New York, 20 May 2008, lot 99;

Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 121

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

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

A service of this type was sold from a New York private collection by Parke-Bernet Gallery New York, 15 January 1955, lot 465 (comprising: a teapot and cover, a hot water jug and cover, a sugar bowl and cover, eight two-handled cups, covers and saucers and three shaped dishes; parts of which were subsequently in the collection of Siegfried and Lola Kramarsky - see below). A similarly decorated circular écuelle and cover, together with a teapot, a coffee pot, a milk jug, two covered two-handled cups with stands and a circular tureen, cover and stand, are in the collection of the Kunstgewerbemuseum, Berlin (illustrated by M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain* (2008), fig. 256.1; and by U. Pietsch / C. Banz, *Triumph der blauen Schwerter* (2010), no. 168). Other parts of the same or closely similar service were sold by the executors of the late Prince S.A. Radziwill at Christie's London, 4 July 1977, lot 170; and from the Kramarsky Collection, Christie's New York, 30 October 1993, lot 31 (of which a small two-handled bowl and cover is now in the Arnhold Collection, New York (Cassidy-Geiger, *op. cit.*, no. 256). A pair of ecuelles, covers and stands is in the Louvre Museum, Paris (since 1884, inv. nos. TH582 and TH583). A coffee pot and cover, of which the spout, handle and applied flowers are covered in oxidised silver, is in the Grassi Museum, Leipzig (Dieter Gielke, *Meissener Porzellan des 18. und 19. Jahrhunderts* (2003), no. 274. A small two-handled bowl and cover is in the Museo Giuseppe Gianetti, Saronno (L. Brambilla Bruni, *Porcellane di Meissen* (1994), no. 109). A covered two-handled cup and stand with similar applied decoration but without the purple landscape scenes is in the Hans Syz Collection (Hans Syz *et al.*, *Catalogue of the Hans Syz Collection* (1979), no. 172).





49

49

**A MEISSEN CIRCULAR DISH FROM THE 'RED DRAGON' SERVICE FOR THE DRESDEN COURT, CIRCA 1740-50**

Painted in iron-red and gilding with dragons and auspicious symbols around the rim and two phoenixes in the centre, 30cm across, crossed swords mark in underglaze-blue, K.H.C. mark in purple, impressed 16

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600

Two similar dishes of the same size are in the Dr. Ernst Schneider Collection, Schloss Lustheim, Munich; see Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), vol. II, nos. 238 and 239. The author notes (p. 257) that 121 large and small 'Kompottschalen' are listed in the oldest surviving inventory of the Dresden Hofkonditorei of 1752.



50

50

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

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

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

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

51

**A MEISSEN SOUP PLATE FROM THE SERVICE FOR STADHOLDER WILLEM V, CIRCA 1772-74**

Painted with a view of Vlissingen, titled in black on the reverse, within an ochre and gilt foliate and scrollwork cartouche, the rim moulded with three gilt-edged gloral scrollwork cartouched enclosing painted flowers and edged with blue feathered and gilt dentil borders, 23.7cm diam., crossed swords mark and dot in underglaze-blue, impressed 17, painter's mark J inside footrim (small restored chip to rim)

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,600

**Provenance:**

Willem V of Orange, Stadholder of the United Provinces of the Netherlands;  
William Beckford, Fonthill Abbey, sold by Phillips, 1st October 1823, lots 762-765;  
F. Hodges, 16 Cavendish Square, London, sold by Christie's London, 19 December 1868, lots 599-603

For a detailed discussion of the service, see A.L. den Blaauwen, *The Meissen Service of Stadholder Willem V* (1993); of the original 59 plates in the service, the author records 45 (not including the present lot).



51

52

**A MEISSEN CUSTARD CUP AND COVER, CIRCA 1770**

Painted with a harbour scene with sailing ships framed by a cartouche of foliate scrollwork in shades of brown and ochre embellished with gilding, scattered flowers sprays around the handle, the cover similarly decorated with a European landscape, 7.5cm high, crossed swords and dot mark in underglaze-blue, impressed numeral (fine haircrack to rim) (2)

£600 - 800

€830 - 1,100

US\$920 - 1,200



52



53

53

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

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

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

**Provenance:**

German Private Collection

54

**A MEISSEN WASTE BOWL, CIRCA 1735**

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

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

**Provenance:**

German Private Collection

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



54



55

55

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

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

£2,500 - 3,500

€3,400 - 4,800

US\$3,800 - 5,400

**Provenance:**

German Private Collection

56

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

The pear-shaped body with an s-scroll handle and pinched spout, each side finely painted with an extensive European landscape and estuary scene with figures in the foreground, within a gilt scrollwork cartouche filled with Böttger lustre and edged with iron-red and purple scrollwork, sprays of *indianische Blumen* below the spout and on and below the handle, a band of gilt strap- and scrollwork to the rim, the domed cover with a continuous landscape scene, 21cm high, crossed swords mark in underglaze-blue, gilt numeral 7. to both, incised Dreher's mark x for Pietzsch or Rehschuh (very minor rubbing) (2)

£4,000 - 6,000

€5,500 - 8,300

US\$6,100 - 9,200



56



57

57

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

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

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

**Provenance:**

German Private Collection

58

**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)

£4,000 - 6,000

€5,500 - 8,300

US\$6,100 - 9,200

**Provenance:**

With Kunsthandel Röbbig;

Acquired from the above before 2005



58

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.



(Part lot)

59

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

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

- a coffee pot and cover
- a teapot and cover
- a milk jug and cover
- a sugar bowl and cover
- a tea canister and cover
- a waste bowl
- a shaped dish

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

£18,000 - 22,000

€25,000 - 30,000

US\$28,000 - 34,000

**Provenance:**

German Private Collection





60



60

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

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

£2,500 - 3,500

€3,400 - 4,800

US\$3,800 - 5,400

**Provenance:**

German Private Collection

61

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

The saucer painted with a *Kauffahrtei* scene depicting merchants and their wares by a quayside within concentric iron-red circles, the teacup with a similar, continuous scene and a puce camaieu scene in the well, gilt-edged rims, the teacup: 4.6cm high; the saucer: 13.1cm diam., crossed swords marks in underglaze-blue, impressed numerals (2)

£1,200 - 1,500

€1,700 - 2,100

US\$1,800 - 2,300

**Provenance:**

Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 93



61



62

62

**A MEISSEN PAIR OF TURKISH MUSICIANS, CIRCA 1745**

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

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

**Provenance:**

German Private Collection

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

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

63

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

Painted with landscape scenes within quatrelobe gilt scrollwork cartouches embellished with iron-red and purple scrollwork, the saucer depicting a Dutch winter scene of a frozen river, the teabowl with estuary and landscape scenes, gilt scrollwork borders to rims, the interior of the teabowl and the reverse of the saucer with sprigs of *indianische Blumen*, the teabowl: 4.2cm high; the saucer: 13cm diam. crossed swords marks in underglaze-blue, gilt marks H. to both, impressed Former's marks for Gottfried Seydel to the teabowl and \* (unidentified) to the saucer (minor retouching to gilt cartouche on saucer) (2)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

**Provenance:**

Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, Passion for Meissen (2010), no. 86



63



64

64 \*

**A MEISSEN YELLOW-GROUND CHOCOLATE POT AND COVER, CIRCA 1745**

Reserved with two quatrelobe panels painted with figures in landscapes with ruins and a palace, the shoulder with three flowers, the moulded spout and handle base embellished in gilding, the flat cover reserved with two similar panels, 15cm high, crossed swords mark in blue, impressed 23, black inventory stamp A.W./335/C.H.T. (tip of spout restored) (2)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600

**Provenance:**

The Earls of Lonsdale, Lowther Castle, nr. Penrith, Cumberland, sold on the premises by Maple & Co., 22 April 1947, lot 884 (part)



65

65

**A LARGE MEISSEN FIGURE OF JUNO, MID 18TH CENTURY**

Probably modelled by J.J. Kaendler, seated on a rockwork base modelled with gilt-edged rocailles and clouds at the rear, and applied with leaves and flowers, the peacock to her right side, wearing a yellow-lined cloak painted with sprigs of *indianische Blumen* and secured by a jewelled belt, 37cm high, crossed swords mark in underglaze-blue (some restoration)

£5,000 - 7,000

€6,900 - 9,700

US\$7,600 - 11,000

Another example of this figure was in the Gustav von Gerhardt Collection, Budapest, sold by Rudolph Lepke's, Berlin, 7-9 November 1911, lot 77. See also Katharina Herzog, *Mythologische Kleinplastik in Meißener Porzellan 1710-1775* (2012), no. 102 (<https://opus4.kobv.de/opus4-uni-passau/frontdoor/index/index/docId/168>).

66

**A MEISSEN OCTAGONAL GREEN-GROUND CUP AND SAUCER, CIRCA 1735-40**

The saucer painted with a river scene with a boat moored by a tower, within a gilt quatrelobe cartouche edged with purple foliate scrollwork, the cup reserved on each side with a shaped quatrelobe panel depicting figures in a landscape and an estuary scene, a similar vignette within iron-red concentric circles in the well, gilt strap and scrollwork borders to the rims, *the cup: 5cm high; the saucer: 11.2cm across*, crossed swords marks in underglaze-blue, gilt numeral 20. to both (2)

£2,500 - 3,500  
€3,400 - 4,800  
US\$3,800 - 5,400

**Provenance:**

The Property of Monsieur le Vicomte de Noailles, sold by Sotheby's London, 10 March 1970, lot 117 (part); Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 112

The coffee pot from the same service was sold by Sotheby's New York, 10-11 November 2006, lot 323, from the collection of Hanns and Elisabeth Weinberg and the Antique Company of New York.



66

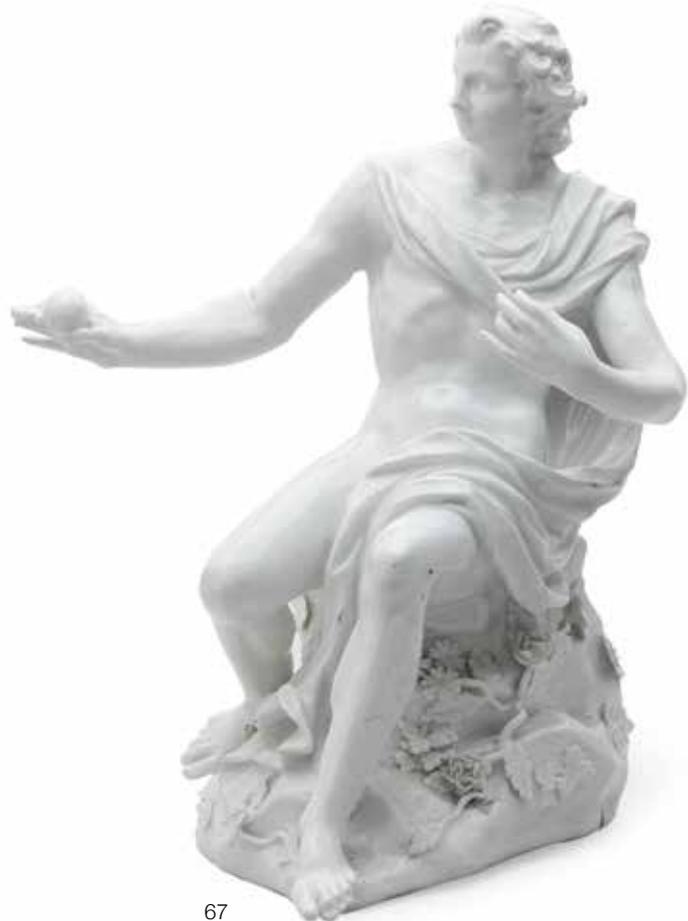
67

**A LARGE MEISSEN FIGURE OF PARIS, CIRCA 1747**

Probably modelled by J.J. Kaendler, in the white, seated on a rocky mound applied with leaves and flowers, holding the golden apple in his right hand and with a cloak draped over his left shoulder and lap, *33cm high*, crossed swords mark in underglaze-blue to rear of base (some restoration)

£4,000 - 6,000  
€5,500 - 8,300  
US\$6,100 - 9,200

From a very large table centrepiece depicting The Judgement of Paris, probably modelled by J.J. Kaendler between 1746 and 1747. The centrepiece is known only through a drawing illustrated by Jean Louis Sponcel, *Kabinettstücke der Meissner Porzellan-Manufaktur von Johann Joachim Kaendler* (1900), p. 224. For a discussion of the centrepiece, see Katharina Herzog, *Mythologische Kleinplastik in Meißener Porzellan 1710-1775*, cat. no. 72 (<https://opus4.kobv.de/opus4-uni-passau/frontdoor/index/index/docId/168>). A variation of this figure was used by Kaendler for the large Judgment of Paris centrepiece that accompanied the *Vestunenservice* for Frederick the Great of Prussia (see Herzog, *op. cit.*, no. 156).



67



(Part lot)

68

**A MEISSEN PART TEA AND COFFEE SERVICE, CIRCA 1740-45**

Each piece finely decorated with figures in European landscape settings including river and harbour scenes, within brown-edged gilt foliate scrollwork and trellis cartouches, further painted with scattered cut flowers (*Holzschnittblumen*) and insects below gilt scrollwork borders, the handles and spouts embellished in gilding and purple, the cups and sugar bowl cover with branch handles with flower terminals, comprising:

- a coffee pot and cover
- a teapot and cover
- a milk jug and cover
- a sugar bowl and cover
- a tea canister and replacement cover
- a shaped quatrefoil dish
- six coffee cups and saucers
- nine teabowls and saucers,

*the coffee pot and cover: 21 cm high, crossed swords marks in underglaze-blue, gilder's mark S., impressed numerals (the tea canister cover replaced) (41)*

£20,000 - 30,000

€28,000 - 41,000

US\$31,000 - 46,000





69

69

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

Each painted with two *Fabeltier* vignettes in the manner of A.F. von Löwenfinck, depicting imaginary creatures flanked by flowers, and scattered insects and birds, the scroll handles edged in purple, the cover surmounted by a conical foliate finial edged in green and yellow, brown-edged rim, 21.5cm high, crossed swords mark in underglaze-blue, impressed 21 (some restoration to handles and finial) (2)

£5,000 - 7,000

€6,900 - 9,700

US\$7,600 - 11,000

**Provenance:**

Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 156



70

70

**A MEISSEN FIGURAL BASKET TABLE CENTREPIECE, MID 18TH CENTURY**

In the form of a Blackamoor and a monkey peering around a central palm tree on a rocky base applied with leaves and flowers and surmounted by a shaped oval basket moulded and painted with flowers and with a gilt-edged pierced scrollwork rim, the branch handles with flower terminals, 38.5cm high (minor chips and restoration)

£5,000 - 7,000

€6,900 - 9,700

US\$7,600 - 11,000

According to Ludwig Schnorr von Carolsfeld, the shaft was modelled by Eberlein between March and April 1745, for the Kammerherr (Gentleman of the Bedchamber) von Nimptsch; see *Porzellansammlung Gustav von Kemperer*, no. 497, p.123, and p.76 for the example in the von Klemperer Collection surmounted by a different basket. Another example of this rare form was in the Northumberland Service at Alnick Castle, which formed part of the service given in 1748 by Augustus III to Sir Charles Hanbury-Williams. It was the centrepiece of a plat de ménage or cruet set, surrounded by the containers of mustard, sugar, oil and vinegar on an oval stand. The dish remains at Alnick and the mustard pot and cover are now in the Schneider Collection at Lustheim, though the remaining pieces including the centrepiece have been lost (see T.H. Clarke, 'Das Northumberland-Service aus Meissener Porzellan', in *Keramos*, 70/1975, pp.9-92, ill. 11 for the dish and ill. 14a-c for the mustard pot).

71

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

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

£50,000 - 60,000

€69,000 - 83,000

US\$76,000 - 92,000

**Provenance:**

With Otto Büel, Lucerne, by 1954;  
Dr. Marcel Nyffeler Collection, Zürich, sold by  
Christie's London, 9 June 1986, lot 175

**Literature:**

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

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

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





72

72 \*

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

Each painted in purple monochrome heightened in gilding with *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)

£3,000 - 5,000  
 €4,100 - 6,900  
 US\$4,600 - 7,600

**Provenance:**

Heinrich and Lisa Arnhold Collection, Dresden;  
 Thence by descent

73

**A LARGE MEISSEN FIGURE OF CHRONOS, MID 18TH CENTURY**

Modelled by J.J. Kaendler, Chronos standing on a flower- and leaf-encrusted rockwork base with a cupid holding a flower to his right, holding a circular watch stand painted with a rose and edged with elaborate gilt-edged and pierced scrollwork on his left arm and a scythe in his right hand, his lavender cloak painted with gilt and purple flowers, *36.7cm high*, crossed swords mark in underglaze-blue (restored)

£5,000 - 7,000  
 €6,900 - 9,700  
 US\$7,600 - 11,000

Modelled by Kaendler in 1747 and listed in his work records of that year: *'Ein großen Uhrgehäuse Woran sich eine Fügur Welche die Zeit Vorstellet befindet'* (a large clock case on which there is a figure representing Time). Other examples are in the Pauls Collection (E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century* (1972), I, p. 128), and in the Landesmuseum Württemberg (U. Pietsch/C. Banz, *Triumph der blauen Schwerter* (2010), no. 408).



73



(Part lot)

74

**A MEISSEN 'SCHNEEBALLEN' COFFEE SERVICE,  
MID 18TH CENTURY**

Each piece applied with a dense ground of mayflowers and trailing leafy branches, the cups and saucers painted with Watteauesque scenes within elaborate gilt cartouches surmounted by a shell, comprising: a coffee pot and cover, a milk jug and cover, a sugar bowl and cover and four cups and saucers, *the coffee pot: 25cm high*, crossed swords marks in underglaze-blue, various impressed numerals, gilt f. (one cup restuck, some restoration) (14)

**£8,000 - 12,000**

**€11,000 - 17,000**

**US\$12,000 - 18,000**

This style of applied mayflower decoration was originally applied to tea- and coffee services and later also used on vases. Kaendler's work records include numerous mentions of such work from October 1740 onwards.

75

**A MEISSEN ROSE-PETAL-MOULDED TEA CANISTER AND COVER, CIRCA 1760**

Moulded with overlapping petals shaded in pink, the cover with green leaves and a curling finial in the shape of a stem, *13cm high*, faint crossed swords mark in underglaze-blue (cover restored) (2)

£4,000 - 5,000  
€5,500 - 6,900  
US\$6,100 - 7,600

**Provenance:**

Byrnes Children's Trust, no. 149 (paper label to underside)

A similar tea canister is in the collection of Hawyll Museum, Stockholm, and illustrated in their catalogue: *Europeiskt Porslin ur Hallwylska Museet samlingar* (2009).

76

**A MEISSEN CASTER AND COVER AND AN INK POT AND COVER, CIRCA 1760**

Moulded with overlapping petals shaded in pink, each cover with a butterfly finial, *7.2cm high* (minor restoration to one butterfly) (4)

£2,500 - 3,000  
€3,400 - 4,100  
US\$3,800 - 4,600

77

**A MEISSEN ROSE-PETAL-MOULDED COFFEE POT AND COVER, CIRCA 1760**

Moulded with overlapping petals shaded in pink, the spout and handle modelled as branches with leaves flanking the top of the handle, on three branch feet, the cover with a rosebud finial, *26cm high* (2)

£3,000 - 4,000  
€4,100 - 5,500  
US\$4,600 - 6,100

78

**TWO MEISSEN ROSE-PETAL-MOULDED TEACUPS AND SAUCERS, CIRCA 1760**

Moulded with overlapping petals shaded in pink, the saucers and interior of the cups painted with scattered flower sprays, the cups applied with leafy branch handles, gilt rims, crossed swords marks in underglaze-blue, impressed numerals (some rubbing) (4)

£1,600 - 2,000  
€2,200 - 2,800  
US\$2,400 - 3,100





75



77



78





79

79

**A MEISSEN 'CRIS DE PARIS' FIGURE OF A LIMONADIER, CIRCA 1755**

Modelled by Peter Reinicke, holding a tray with bottles and cups with ice cream in one hand and a flask in the other, wearing a yellow-lined puce doublet, green breeches and a white apron, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14cm high, crossed swords mark in underglaze-blue to the rear of the base, impressed 18 (small chips)

£4,000 - 6,000  
 €5,500 - 8,300  
 US\$6,100 - 9,200

**Provenance:**  
 English Private Collection

The model is after a drawing by Christophe Huet from 1753 and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 28.

80

**A MEISSEN 'CRIS DE PARIS' FIGURE OF THE ORANGE SELLER, LATE 18TH CENTURY**

Modelled by Peter Reinicke, holding a tray with citrus fruit and a small bucket, wearing a puce bodice, patterned skirt and white apron, the base moulded with gilt-edged scrollwork, 14cm high, crossed swords mark and asterisk in underglaze-blue to the rear of the base (head restuck, both arms restored)

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

**Provenance:**  
 English Private Collection

The model is after a drawing by Christophe Huet from 1753 and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 47.

81

**A MEISSEN FIGURE OF A TYROLEAN TRINKET SELLER, CIRCA 1744**

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

£3,000 - 4,000  
 €4,100 - 5,500  
 US\$4,600 - 6,100

**Provenance:**  
 German Private Collection

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



80



81

82

**A MEISSEN 'CRIS DE PARIS' FIGURE OF A POULTRY CHEF, CIRCA 1755**

Modelled by Peter Reinicke, wearing a white cap, shirt and apron over pink breeches and plucking a chicken, a basket with feathers beside him, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 13.3cm high, crossed swords mark in underglaze-blue to the rear of the base, impressed numeral (small chips)

£3,000 - 4,000  
€4,100 - 5,500  
US\$4,600 - 6,100

**Provenance:**

English Private Collection

The model is after a drawing by Christophe Huet from 1753 and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 30. Another example was sold in these rooms, 6 July 2010, lot 178.



82

83

**A MEISSEN 'CRIS DE PARIS' FIGURE OF A LIQUORICE WATER SELLER, CIRCA 1760-65**

Modelled by Peter Reinicke, wearing a pink tunic and yellow hat, carrying a tank on his back and operating the tap with his right hand, a flask strapped to his left hip, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14.3cm high, crossed swords mark to the rear of the base, impressed numeral (right hand restored)

£3,000 - 4,000  
€4,100 - 5,500  
US\$4,600 - 6,100

**Provenance:**

With Newman & Newman Antiques, London (paper label to underside); English Private Collection

The model is after a drawing by Christophe Huet from 1753 and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 44.



83

84

**A MEISSEN 'CRIS DE PARIS' FIGURE OF AN OYSTER SELLER, CIRCA 1765-70**

Modelled by Peter Reinicke, holding a basket with oysters on his left arm and carrying another basket on his back, an single oyster in his left hand, wearing a purple doublet, puce breeches and a green apron, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 14.7cm high, crossed swords and dot mark in underglaze-blue to the rear of the base, impressed numeral (right arm restored)

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

**Provenance:**

English Private Collection

The model is after a drawing by Christophe Huet from 1753 and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 51.



84



85

85  
**A MEISSEN 'CRIS DE PARIS' FIGURE OF A VINEGAR SELLER, CIRCA 1755**

Modelled by Peter Reinicke, pushing a wheel barrow with a barrel and wearing a pale purple shirt, green breeches and a white apron, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 13.7cm high, crossed swords mark in underglaze-blue to the front of the base, impressed numeral (minor chips)

£5,000 - 7,000  
 €6,900 - 9,700  
 US\$7,600 - 11,000

**Provenance:**  
 English Private Collection

Modelled after a drawing by Christophe Huet from 1753; see M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 49.



86

86  
**A MEISSEN 'CRIS DE PARIS' FIGURE OF A LOTTERY SELLER, CIRCA 1755**

Modelled by Peter Reinicke, carrying a barrel strapped to his back, wearing a black hat, yellow coat, a striped waistcoat and blue breeches, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 15.1cm high crossed swords mark in underglaze-blue to rear of the base, impressed numeral to the underside (some damage and restoration)

£5,000 - 7,000  
 €6,900 - 9,700  
 US\$7,600 - 11,000

**Provenance:**  
 English Private Collection

The model is after a drawing by Christophe Huet from 1753 and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 45. Another example of the model was sold from the Hasse Collection, in these rooms, 8 October 2014, lot 67.



87

87  
**A MEISSEN FIGURE OF A FRUIT OR VEGETABLE SELLER, CIRCA 1765**

Balancing a tray with fruit or vegetables on her head and holding another in her right hand, wearing a yellow bodice and floral skirt, the base moulded with gilt-edged scrollwork and applied with leaves, 14.7cm high, crossed swords mark in underglaze-blue to the rear of the base (tiny chips)

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

**Provenance:**  
 English Private Collection

The model seems to be a re-modelled, later version of the 'Cris de Paris' figure of the whipped cream seller, see M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 31.

88

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

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

£8,000 - 10,000

€11,000 - 14,000

US\$12,000 - 15,000

**Provenance:**

Anon. Sale, Bonhams London, 3 December 2008, lot 220;  
German Private Collection

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



88

89

**A MEISSEN 'CRYES OF LONDON' FIGURE OF A FEMALE VEGETABLE SELLER, CIRCA 1754**

Modelled by J.J. Kaendler and P. Reinicke, balancing a basket with cucumbers on her head and holding a bundle of wheat, wearing a green bodice, pink and yellow overskirt and a floral underskirt, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *15.2cm high*, faint crossed swords mark in underglaze-blue to the rear of the base, impressed numeral (small chips)

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

**Provenance:**

English Private Collection

The model is after an engraving by Pierce Tempest, after Marcellus Laroon the Elder, from the series 'The Cryes of the City of London', which was first published in 1711 and is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 14.



89

90

**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)

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

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



90

90A

**A RARE PAIR OF MEISSEN FIGURES  
MOUNTED ON ORMOLU CANDELABRA,  
CIRCA 1755**

Probably modelled by F.E. Mayer, both in dancing poses, the gentleman holding fruiting vines and wearing a puce suit with yellow waistcoat, the lady holding a flower basket, wearing a salmon-pink jacket and floral skirt with elaborate formal border, both with a pedestal mounted with a gilt-metal urn, the bases moulded with gilt-edged scrollwork and applied with leaves and flowers, each mounted on an ormolu pierced scrollwork base with three foliate arms terminating with a sconce and drip-tray, 36cm high overall, crossed swords mark in underglaze-blue to rear of base with gentleman (lady's left arm restuck, minor damage) (2)

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000







91

91 Y Φ  
**A VERY RARE MEISSEN PIERCED BASKET ON FOUR PORCELAIN WHEELS, CIRCA 1750**

In the shape of a small navette with pierced sides picked out with applied blue flowers, the sides with shell-shaped vignettes picked out in gold, and large stiff leaf scrolls forming the bow and stern, the interior decorated with scattered flowers including a large tulip, the porcelain wheels mounted with ivory knobs, the bow with a small looped leaf for attaching a thread for pulling *27cm diam*, faint crossed swords mark in underglaze-blue,

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



92

92  
**A MEISSEN SUGAR BOWL AND COVER, CIRCA 1740-45**

Painted in puce camaieau with figures in landscapes, enclosed by an elaborate polychrome cartouche of swags, foliate branches and palm fronds on either side of a trellis panel and a shell, flanked by flower sprays, the cover similarly decorated, *11.8cm high*, crossed swords mark in underglaze-blue and impressed Dreher's mark for Johann Gottlieb Kühnel (2)

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

93  
**A PAIR OF MEISSEN MODELS OF LIONS MOUNTED ON ORMOLU CANDELABRA, CIRCA 1745**

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

£8,000 - 10,000  
 €11,000 - 14,000  
 US\$12,000 - 15,000

**Provenance:**  
 German Private Collection



93



94

**A MEISSEN FIGURE OF A LEMON SELLER, CIRCA 1755**

Modelled by F.E. Meyer, wearing a floral yellow-lined tunic over purple breeches and holding lemons in his white apron, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 13.5cm high (left arm and apron restored)

£1,500 - 2,500

€2,100 - 3,400

US\$2,300 - 3,800

**Provenance:**

English Private Collection

The model is illustrated in M. Eberle, *Cris de Paris-Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), no. 7.



94

95

**A MEISSEN SCENT FLASK, CIRCA 1735**

Of flattened octagonal form, painted on each side with a chinoiserie vignette on a scrollwork bracket, and a similar narrow bracket with a single figure to the narrow sides, formal gilt borders, gilt-metal mount to the neck, *8cm high*, crossed swords mark in underglaze-blue

£2,500 - 3,500  
€3,400 - 4,800  
US\$3,800 - 5,400

**Provenance:**

The Property of the Viscount Boyd of Merton, sold by Christie's London, 6 December 2004, lot 418;  
Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 50

A similar Meissen scent flask is in the collection of the Duca di Martina Museum, Naples, inv. no. 2697.

96

**A MEISSEN CANE HANDLE, CIRCA 1730**

Painted in the style of Johann Ehrenfried Stadler with a continuous chinoiserie scene depicting a seated figure holding a parasol facing another, the reverse with *indianische Blumen*, the top with a similar vignette within iron-red concentric circles, *4.7cm high*

£3,000 - 3,500  
€4,100 - 4,800  
US\$4,600 - 5,400

**Provenance:**

The Property of the Viscount Boyd of Merton, sold by Christie's London, 6 December 2004, lot 419;  
Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 53

97

**A MEISSEN GILT-METAL-MOUNTED RECTANGULAR SNUFFBOX, CIRCA 1745**

The sides, cover and base moulded with scrollwork borders enclosing landscape vignettes depicting elegant pastoral figures, the inside cover finely painted with a scene of a shepherd and shepherdess, the wavy gilt-metal mounts with a scrollwork thumbpiece, *5.2cm by 7cm* (cover restored)

£2,500 - 3,500  
€3,400 - 4,800  
US\$3,800 - 5,400

**Provenance:**

Said and Roswitha Marouf Collection, La Jolla

**Literature:**

Ulrich Pietsch, *Passion for Meissen* (2010), no. 124

98

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

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

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

**Provenance:**

German Private Collection

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

A similar enamel snuff box, signed by Clauce, was recently sold by Koller, Zurich, 24 March 2014, lot 1458.

99

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

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

£3,000 - 4,000  
€4,100 - 5,500  
US\$4,600 - 6,100

**Provenance:**

German Private Collection

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



95



96



97



98



99



100

100

**A MEISSEN DESK SET, CIRCA 1760**

Each piece painted with an iron-red and gilt, scroll-edged trellis border and sprigs of gilt and iron-red Oriental flowers, comprising: a rectangular tray, a rectangular ink pot and cover, a rectangular caster, another caster on four scrollwork feet, a bell, *the tray: 26.7cm across*, crossed swords marks in underglaze-blue to tray, bell and one caster, traces of blue crossed swords marks, impressed numeral (6)

£3,500 - 4,500  
 €4,800 - 6,200  
 US\$5,400 - 6,900

A similarly decorated cup and saucer from a service ordered by Frederick the Great of Prussia and delivered to Potsdam in 1762 is illustrated by S. Wittwer, "hat der König von Preußen die schleunige Verfertigung verschiedener Bestellungen ernstlich begehret! - Friedrich der Große und das Meißener Porzellan, in *Keramos* 208 (2010), ill. 11. The style was immediately copied by Gotzkowsky's manufactory in Berlin (see W. Baer *et al.*, *Von Gotzkowsky zur KPM* (1986), P19-22).



101

101

**A MEISSEN OVAL BASKET, CIRCA 1760**

The pierced sides embellished in gilding, the centre painted in shades of green with a landscape scene depicting a huntress seated at the base of a tree, accompanied by a gentleman with a dog on a leash, within a gilt frame reserved with flowers and scrolls, *12.1cm across; 4.5cm high*, crossed swords mark in underglaze-blue

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

102

**A MEISSEN GRAPE BOX AND COVER, LATE 18TH CENTURY**

Naturalistically modelled and coloured in shades of green, the cover applied with a branch handle and grape leaves, *15.7cm high*, crossed swords mark, asterisk and 4 in blue, impressed numeral (some restoration) (2)

£1,800 - 2,200  
 €2,500 - 3,000  
 US\$2,800 - 3,400



102



103

103

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

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

£7,000 - 9,000

€9,700 - 12,000

US\$11,000 - 14,000

**Provenance:**

The Emma Budge Collection, Hamburg, offered by Hans W. Lange, Berlin, 27-29 September 1937, lot 856; and again on 18-19 November 1938, lot 637;

Acquired in the above auction by the city of Mainz;

Restituted to the heirs of Emma Budge in 2013

**Literature:**

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

Mittelrheinische Kunstwerke aus sechs Jahrhunderte, exhibition catalogue (1954), no. 35, ill. 24;

K.H. Esser, Höchster Fayencen und Porzellane (1962), ill. 10;

K.H. Esser/H. Reber, Höchster Fayencen und Porzellane (1964), p. 17, no. 18;

R. Jansen (ed.), Commedia dell'Arte (2001), p.148, no. 146

**Exhibited:**

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

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

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

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



104

104

**A HÖCHST FIGURE OF VENUS, CIRCA 1775**

Modelled by Johann Peter Melchior, standing on a grassy rockwork base holding a putto's hand, clad in pale yellow drapery, 35.5cm high, wheel mark in underglaze-blue, incised n.CG.1.R and N59. (some restoration)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



105

105

**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)

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

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.

106

**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)

£4,000 - 6,000  
 €5,500 - 8,300  
 US\$6,100 - 9,200

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.



106



107

107

**A BERLIN PART SOLITAIRE, CIRCA 1775**

Painted with medallions enclosing black monochrome landscape and harbour scenes, surrounded by scattered pink rose sprays, edged with pink-ground and gilt beaded borders, the tray with rocailles-moulded handles, comprising: a tray, a milk jug, a sugar bowl and a cup and saucer, *the tray: 36.7cm across handles*, sceptre marks in underglaze-blue, impressed numerals (small chip to rim of tray and to underside of handle) (5)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

**Provenance:**

According to a label on the reverse, given by Leopold, King of the Belgians, to a Miss Page; thence indirectly to Reverend E. Brooksbank, Healaugh Manor; Sir Nicholas Brooksbank, Menethorpe Hall

The label on the reverse is inscribed:

*Given by Leopold King of the Belgians to Miss Page - after Mrs Barlow's death - Mr Barlow gave it to E. Brooksbank*

108

**A HÖCHST GROUP OF PUTTI, CIRCA 1775**

Possibly modelled by Carl Ries, in the round with three putti around a marble plinth, two of them winged and holding a flower pot and a dove, the other holding an arrow, a full quiver and a bow beside him, the grassy base edged in rockwork and naturalistically coloured, *17cm high*, wheelmark in underglaze-blue (arrow chipped, minor restoration)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

A white example is in the collection of the Historisches Museum, Frankfurt, and illustrated in Patricia Stahl, *Höchster Porzellan 1746-1796* (1994), no. 6.6.21.



108



109



110

109

**A NYMPHENBURG PART SERVICE,  
CIRCA 1765**

Painted with scattered insects and fruit still lifes above dark puce scrollwork embellished with gilding, the borders with similar scrollwork and gilt dentil rims, comprising: a teapot and cover, a coffee pot and cover, five cups and saucers, *the coffee pot: 21.2cm high*, pentagram marks in underglaze-blue to coffee pot and teapot and pentagram letters to teapot cover, impressed shields marks, various impressed marks and numerals (restoration to teapot spout and edge of one cover) (14)

£3,500 - 4,500

€4,800 - 6,200

US\$5,400 - 6,900

110

**A NYMPHENBURG TUREEN AND COVER,  
CIRCA 1770**

Moulded with gilt-edged scrollwork handles and feet, painted with sprays of flowers, the cover with a sliced lemon finial with issuing leaves, *32cm across handles* (fine crack to one handle) (2)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600





111

111

**A VINCENNES OVAL DISH, CIRCA 1754**

*Compotier ovale*, decorated in puce with feathered bands and gilt line borders, 27.4cm long, interlaced LL monogram (minor wear to gilding)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

A plate of similar decoration is in the Musée des Arts Décoratifs, Paris, illustrated in Fäy-Hallé/Préaud, exhibition catalogue, *Porcelaines de Vincennes - Les Origines de Sèvres* (1977), p. 32.

*Compotiers* were made in a selection of different sizes and shapes at Vincennes. The first oval fruit dish, the *compotier ovale gravé*, a version with low relief decoration, is mentioned at the factory in October 1752. However, the shape of the dish in this lot, the *compotier ovale uni*, also known as a *compotier ovale* and *compotier Courteille ovale*, can be found a little later, in the kiln ledger of May-June 1754, see G. de Bellaigue, *French Porcelain in the Collection of her Majesty the Queen*, vol. II (2009), no. 138, p. 575.



112

112

**A LARGE VINCENNES BLEU-LAPIS SAUCER, CIRCA 1755-56**

Painted in blue camaïeu with a putto among clouds holding a branch, the scene surrounded by gilt foliate and floral scrollwork, gilt dentil rim, 18cm diam., interlaced LL monogram in blue, painter's mark for Jean-Louis Morin (tiny glaze chip to underside edge of rim, typical surface scratches)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

It is likely that this is the saucer for a *Gobelet 'à lait'* or *Gobelet 'à lait chopine'* of the second size, explained as having a diameter between 16.4cm and 19cm; see R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, vol II (1988), pp. 667f.



113

113

**A VINCENNES BLEU LAPIS PUNT-SHAPED DISH, CIRCA 1754**

*Bâteau à raves*, reserved with panels of polychrome birds in flight within scrolling foliate and floral cartouches, scrolling foliate branches to each long side and to the outside of the dish, gilt dentil borders to the rim, 28.8cm long, interlaced LL monogram and unidentified painter's mark '&' in blue, incised mark (minor wear)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

**Provenance:**

Private Collection, United Kingdom

Dishes of this shape were meant to be part of a service or a breakfast set (*déjeuner à raves*) and were being produced at Vincennes by the end of 1751; see G. de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, vol. III (2009), p.1241.

114

**A SÈVRES RECTANGULAR TRAY, CIRCA 1758**

*Plateau 'à tiroir à pieds'*, painted in blue camaieu with trailing flowers entwined with blue bands embellished with gilt dashes, 24.2cm long, interlaced LL monogram enclosing date letter E in blue and painter's mark for J.-C. Sioux (tiny restored chip to one corner)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600

**Provenance:**

Anon. sale, Christie's London, 24 February 2003, lot 56;

Anon. sale, Christie's New York, 21 October 2004, lot 946

For a further example of the shape, see A. Fäy-Hallé/T. Préaud, exhibition catalogue, *Porcelaines de Vincennes - Les Origines de Sèvres* (1977), p. 67.



114



115



115

**A PAIR OF SÈVRES GREEN-GROUND CUPS AND SAUCERS, CIRCA 1768**

*Gobelet 'Bouillard' et soucoupe*, of the 1st size, each reserved with gilt-edged lobed circular panels painted with roses by Pierre Freta, gilt dentil borders to rims, the handles embellished in gilding, interlaced LL monogram enclosing date letter P and painter's mark in puce and blue, incised marks (4)

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

**Provenance:**

Private Collection, United Kingdom



116

116

**A SÈVRES BLUE-GROUND CUP AND SAUCER, CIRCA 1761**

Possibly *gobelet 'couvert'* of the 2nd size, each painted with gilt-edged landscape scenes with two birds, against a gilt *caillouté* pattern on the *bleu lapis* ground, interlaced LL monogram enclosing date letter H in blue, incised oo (minor surface wear) (2)

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

**Provenance:**

Private Collection, United Kingdom



117

117

**A SÈVRES CUP AND SAUCER, CIRCA 1771**

*Gobelet 'bouillard' et soucoupe* of the second size, painted by J.-B. Tandard (l'aîné) with a band of small vases with flowers alternating with flower garlands, a gilt formal border enclosing blue dots to the rims, the saucer with a wreath in the centre, interlaced LL monogram enclosing date letter S and painter's mark and incised mark to saucer (2)

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

The decoration is based on the dinner service made for Madame du Barry in 1771.



118

**A SÈVRES GREEN-GROUND CUP, SAUCER AND TRAY,  
CIRCA 1760**

*Déjeuner 'carré plein'* of the third size, the green ground reserved with panels of birds in landscapes within gilt foliate and floral scrollwork and trellis-pattern cartouches, the rims with gilt dentil borders, *the tray*: 11cm across, interlaced LL monograms in blue, unidentified painter's marks '&' in blue and incised marks (small chip to outside corner of tray) (3)

£5,000 - 7,000

€6,900 - 9,700

US\$7,600 - 11,000

The *plateau 'carré'* with plain sides first started being produced in 1753 at Vincennes. However, the full *déjeuner 'carré plein'* did not come into production until 1755. It was available in three sizes, the second and third sizes being produced most often. Purchasers included Madame Victoire, the dauphine, Madame Infante, Louis XV and Madame Pompadour, who bought fourteen examples alone in 1762. For more details, see R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, vol II (1988), pp. 585ff.

Other complete surviving sets can be found in the Victoria and Albert Museum, London, the Wrightsman Collection, Waddesdon Manor, the Musée National de Céramiques and the Musée des Arts Décoratifs, Paris.





119

119

**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)

**£3,000 - 5,000**

**€4,100 - 6,900**

**US\$4,600 - 7,600**

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.

120

**A SÈVRES TRAY, CIRCA 1780**

*Soucoupe à pied*, painted by J.-B. Tandart (l'ainé) and G. Noël, with a border of flower garlands alternating with gilt rosettes in green-ground medallions and green-ground lambrequins, a gilt dentil border and foliate band to the outside of the wavy rim, 23cm diam., interlaced LL monogram enclosing date letter cc and painter's mark in blue, gilt painter's mark and incised marks (minor wear)

**£1,000 - 1,500**

**€1,400 - 2,100**

**US\$1,500 - 2,300**

Trays of this shape were meant to be used for ice-cream cups or for dried fruit, arranged in a pyramid; see G. de Bellaigue, *French Porcelain in the Collection of her Majesty the Queen*, vol. III (2009), p. 1245.



120



121

121

**A SÈVRES PART DÉJEUNER, CIRCA 1780**

Painted by J.-B. Tandar (l'ainé) and G. Noël, with a border of flower garlands alternating with gilt rosettes in green-ground medallions and green-ground lambrequins, gilt green-ground bands to the rims, comprising: a sugar bowl and cover (*pot à sucre 'Bouret'*, second size), a milk jug (*pot à lait 'à trois pieds'*, second size) and a cup and saucer (*gobelet 'litron' et soucoupe*, third size), the milk jug: 10cm high, interlaced LL monograms enclosing date letter cc in blue, painter's marks and incised marks (5)

£1,800 - 2,200

€2,500 - 3,000

US\$2,800 - 3,400

122

**A SÈVRES CUP AND SAUCER, CIRCA 1781**

*Gobelet 'litron' et soucoupe*, of the second size, painted by C.-C. Gérard (l'ainé), with a gilt-edged reserve of peasants drinking at a table, the saucer with a landscape scene of a butter churn and egg basket left unattended, gilt foliate and floral scrollwork borders to the rims, interlaced LL monogram enclosing date letter dd and painter's mark in blue, gilder's mark for M.-B. Chauvaux (père), incised marks (2)

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,600

The painter Claude-Charles Gérard (fils or l'ainé) was recorded at the factory as a painter of figures and was active between 1771 and 1825; see D. Peters (2005), I, p. 44.



122



123

123

**A PAIR OF SÈVRES COVERED CUPS AND SAUCERS, CIRCA 1787**

*Gobelet 'litron' et soucoupe*, of the 2nd size, painted by Jean-Joseph-Philippe Boucot and Jean-Jacques Pierre, gilt by Pierre-Jean-Baptiste Vandé, with floral and foliate bands between gilt-edged purple borders, ribbon and floral bands and, on the saucers, circular medallions with rose sprays against a purple ground, the finials gilt, interlaced LL monograms enclosing date letters kk and painters' marks in purple and blue, gilder's mark (6)

£2,500 - 3,500  
 €3,400 - 4,800  
 US\$3,800 - 5,400

**Provenance:**

Probably from the service supplied to William Eden, British Envoy-Extraordinary and Minister-Plenipotentiary to France (April 1786 to March 1788) in October 1787;  
 Sold by Christie's London, 6 March 1903, lots 8-11?;  
 Private Collection, United Kingdom

See David Peters, *Sèvres Plates and Services of the 18th Century* (2005), IV, pp. 826-826, for a detailed discussion of the service, which Eden might have acquired on behalf of a British buyer. Much of the service was sold by Christie's on 19 March 1891, lots 73-78, when it was said to have formerly been the property of the (late) Earl of Clare, though these covered cups were apparently not included.



124

**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)

£5,000 - 7,000  
 €6,900 - 9,700  
 US\$7,600 - 11,000

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 Écuelle 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.



124

*The Baron Van Nagell Service*





125

**AN EXTENSIVE PARIS, DUC D'ANGOULÊME,  
COMPOSITE TABLE SERVICE, CIRCA 1785**

Decorated with variations of cornflower patterns, comprising:

- 2 circular tureens and covers with stands (23cm across handles),
- 4 oval tureens and covers with stands (35cm across handles),
- 2 circular tureens and covers (29cm across handles),
- 2 large bowls (26cm diam.),
- 1 medium bowl (22.9cm diam.),
- 2 double salts with 2 covers each on fixed stands,
- 2 barrel-shaped mustard pots and covers on fixed stands (15cm across stand),
- 3 oval butter tubs and covers on fixed stands (29.5cm across stand),
- 2 punt-shaped dishes (30.7cm),
- 8 shell-shaped dishes (24.6cm),
- 8 lozenge-shaped dishes (29.5cm),
- 4 lozenge-shaped dishes (32cm),
- 4 oval shaped dishes (25.5cm),
- 4 square dishes (20.5cm),
- 6 barbed square dishes (25cm),
- 2 sauceboats and stands,
- 2 double-handled sauceboats and stands,
- 1 oval sauce tureen and cover on fixed stand (23.5cm across stand),
- 2 sauce tureens and covers on fixed stands (25cm across stand),
- 2 ice buckets and covers (25cm high),
- 3 tall ice buckets and covers (36cm high),
- 4 circular deep baskets (30.5cm across handles),

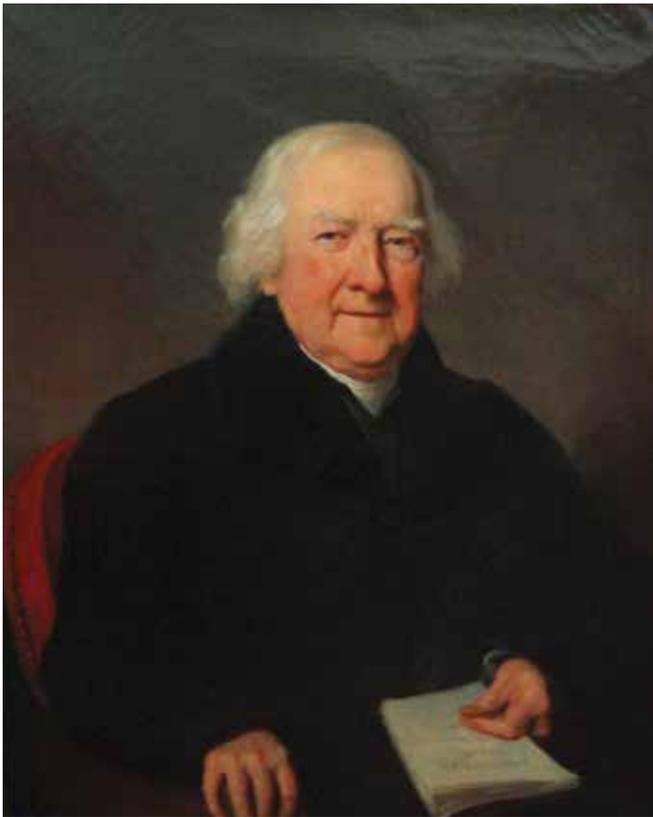
- 3 oval deep baskets (21cm across handles),
- 2 oval shallow baskets (30.5cm across handles),
- 7 bulbous ice cups and covers on a stand,
- 7 tapering cylindrical ice cups and covers on a stand,
- 2 large circular dishes (40.8cm diam.),
- 1 large circular dish (34.2cm diam.),
- 2 serving bowls (22.8cm diam.),
- 1 large oval dish (49cm across),
- 8 oval dishes (34.5cm across),
- 2 oval dishes (41cm across),
- 1 oval dish (48.7cm across),
- 2 oval dishes (43.7cm across),
- 1 oval dish (42cm across),
- 2 oval dishes (49.5cm across),
- 24 circular shallow dishes (23cm diam.),
- 36 soup plates of various patterns (approx. 25cm diam.),
- 176 plates of various patterns (24-25.5cm diam.),
- various factory marks stencilled in iron-red (some damage) (398)

**£30,000 - 50,000**  
**€41,000 - 69,000**  
**US\$46,000 - 76,000**

**Provenance:**

Acquired by Anne Willem Carel, Baron van Nagell (1756-1851); thence by descent to the present owners





Anne Willem Carel, baron van Nagell, heer van Rijenburgh en Ampsen was a nobleman from the province of Gelderland in the centre of the Netherlands. He was Ambassador in London before 1795, and was Chairman of the committee that decided first Dutch Constitution. He was also chairman of the Dutch VOC from 1781-1795. He was a confidant of Stadholder Willem V, who himself had ordered a service at Meissen (see lot 51 in this sale). Due to the political connections of Baron van Nagell, it is likely he acquired the service offered for sale before 1795, when Willem V was forced into exile to England after Napoleon invaded the Netherlands. Van Nagell was without a job during that period, until 1811 when the French retreated.

Van Nagell survived the 'French Time' well, and seemed to slip into various high-office jobs seamlessly. He had a long and prosperous political career. He was chamberlain of Stadholder Prince Willem V, King Willem I and Willem II. He also received the Knight of the Order of the Dutch Lion, and the Order of the Légion d'Honneur in 1819, Knight in the Order of Charles III, and became a Knight in the Royal Guelphic Order of Hannover in 1821. In 1814 Van Nagell became State Secretary of foreign affairs, a job he kept until 1815, when he was promoted to minister of foreign affairs. After his resignation in 1824, he received the honour of overseeing the Royal Collections of the House of Orange, and received a generous pension. He also remained active in local politics in the province of Gelderland until the late 1840s.







126

126  
**A PAIR OF SÈVRES SOFT-PASTE BOTANICAL PLATES, CIRCA 1803**

Each painted with a botanical specimen after Redouté, titled in gilding 'TIGRIDE queue de paon' and 'FICOIDE en sabre', respectively, the gilt-edged rims with gilt borders of stylised flowers and pearls on a dark brownish-purple ground, 24.7cm diam., 'Sevres. 11' stencilled in iron-red, incised marks, one with 'Sevres' in traces of lustre (some wear) (2)

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

127  
**A SÈVRES DESSERT PLATE, CIRCA 1822-24**

The centre finely painted with a flower bouquet within a gilt Vitruvian scroll border, the blue-ground rim with a gilt and platinum pattern of flowerheads enclosed by a meandering border, 23.9cm diam., interlaced LL monogram enclosing fleur-de-lys and 24 stencilled in blue, '26 9bre. 23 G.' in green, 'DT' in iron-red, 'AB. 28 Juin.' in gilding, incised 22-10 and 2

£3,000 - 4,000  
 €4,100 - 5,500  
 US\$4,600 - 6,100

**Provenance:**

From the service given in 1826 by Charles X to Sir Thomas Lawrence, P.R.A.

According to a note made by the grandmother of a previous owner: "Given to me (A.H. Anson) by Mrs Jones - widow of an artist - They were given to Mrs Jones by Sir T. Lawrence - the great artist & previously belonged to a king of France I think Charles X'.

The ninety-five piece service was given to Sir Thomas Lawrence following his visit to Paris in 1825, when he painted portraits of Charles X and his son. Part of the service was sold after his death by Christie's London, 5 July 1834, lots 15 and 16. Another plate from the service was sold by Christie's New York, 17-18 May 2005, lot 86.



128  
**A SÈVRES DESSERT PLATE, CIRCA 1823-24**

Finely painted with a flower bouquet in the centre, within a gilt Vitruvian scroll border, the blue-ground rim with a gilt and platinum pattern of flowerheads between meandering borders, 23.6cm diam., interlaced LL monogram enclosing fleur-de-lys and 24 stencilled in blue, '29 Av. 24 G.' in green, 'AB 28 Juin.' in gilding, 'DT.' in iron-red, incised 23-2 and AC

£3,000 - 4,000  
 €4,100 - 5,500  
 US\$4,600 - 6,100

**Provenance:**

From the service given in 1826 by Charles X to Sir Thomas Lawrence, P.R.A.

According to a note made by the grandmother of a previous owner: "Given to me (A.H. Anson) by Mrs Jones - widow of an artist - They were given to Mrs Jones by Sir T. Lawrence - the great artist & previously belonged to a king of France I think Charles X'.

The ninety-five piece service was given to Sir Thomas Lawrence following his visit to Paris in 1825, when he painted portraits of Charles X and his son. Part of the service was sold after his death by Christie's London, 5 July 1834, lots 15 and 16. Another plate from the service was sold by Christie's New York, 17-18 May 2005, lot 86.



127



128



129

**A SÈVRES PLATE FROM THE 'SERVICE MARLI D'OR',  
CIRCA 1810**

Painted with a still life of flowers in an overturned basket with an antique urn on a marble ledge, the rim with a burnished gilt ground border tooled with acanthus leaves, 23.6cm diam., 'M.Imp.le/ de Sevres/ 10' stencilled in iron-red (first line erased), painter's mark V., gilt mark 4.A.m., incised marks 9, II and T (haircrack to rim)

**£2,000 - 3,000**

**€2,800 - 4,100**

**US\$3,100 - 4,600**

The service started being produced in 1805 and continued being made until 1814, when the French monarchy was restored. Napoleon gave pieces from the service as gifts to King Friedrich August I of Saxony in 1809 and Prince Schwarzenberg, the Austrian ambassador, in 1812. The decoration included a variety of subjects, such as flower still lifes, landscapes, cameos and historical and genre scenes.

See Samuel Wittwer, *Refinement & Elegance - Early Nineteenth-Century Royal Porcelain from the Twinight Collection* (2007), p.246, no.60.



130

**A SÈVRES PLATE FROM THE 'SERVICE MARLI 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, *24cm diam.*, 'M.Imp.le/ de Sevres/ 1809' stencilled in iron-red, gilt mark M.fi and gilder's mark W, probably for Pierre Weydinger, incised marks 8 and T

**£10,000 - 12,000**

**€14,000 - 17,000**

**US\$15,000 - 18,000**

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.

Two other plates from the service were sold in these Rooms, 3 December 2008, lots 371 and 372, the first of which was acquired by the Chateau de Fontainebleau. Another plate was sold in these rooms 25 May 2011, lot 363, and two more on 12 December 2012, lots 238 and 240.



131

131

**A SOUP PLATE FROM THE DOWRY SERVICE OF GRAND DUCHESS EKATERINA PAVLOVNA, IMPERIAL PORCELAIN FACTORY, PERIOD OF NICHOLAS I**

The roundel painted with a view of a church in a wooded landscape, the border finely decorated with a floral garland on a gold ribbon, alternating with three oval medallions painted with palaces en grisaille, inscribed on the reverse *Eglise de S. Urbain à la Cassarella*, 23.5cm diam., crowned A in underglaze-blue (starcrack)

£3,000 - 5,000  
 €4,100 - 6,900  
 US\$4,600 - 7,600

The Dowry Service for Grand Duchess Ekaterina (Catherine) Pavlovna (1788-1818) was finished between 1799 and 1802 and thus bears marks from both the era of her father Emperor Paul I and his successor Alexander I. Although the service was completed well before her first marriage, it is often referred to as the Württemberg Service because of her second marriage to Wilhelm of Württemberg.

132

**A SÈVRES CAMEO PORTRAIT PLATE, CIRCA 1802**

The hard-paste porcelain body decorated with a circular portrait of a figure from antiquity *en profil* surrounded by a laurel wreath, the rim with tortoise imitation with gilt formal bands, 24cm diam Sèvres x in red to the reverse of the plate, incised CC and BI (?), collector's note 'Julius Caesar' in red lustre, (chip to the inside of the footrim, minimal wear to gilding)

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



132

133

**A SÈVRES CAKE STAND FROM THE SERVICE FOR THE ELECTOR WILHELM II OF HESSEN-KASSEL (SERVICE BOTANIQUE 'COURONNE DE FLEURS'), CIRCA 1830**

*Étagère 'tambour'*, each of the three tiers with gilt foliate borders and a salmon-pink ground band with gilt flowers on the underside, the base with a band of flowers around the side and a gilt palmette border on the top, 38cm high, fleur-de-lys and Sèvres/ 30 stencilled in blue, incised H-66, gilder's and painter's marks H.... and MC. 30.

£2,000 - 2,500

€2,800 - 3,400

US\$3,100 - 3,800

**Provenance:**

Elector Wilhelm II von Hessen-Kassel, delivered on his behalf to M. de Schaumbourg, August-December 1830 and March 1831.

William was the eldest surviving son of William I, Elector of Hesse and Wilhelmina Caroline of Denmark and Norway. With the Hessian troops, he was involved in the War of the Sixth Coalition against Napoleon in 1813. He succeeded as Elector of Hesse (a title that was moribund after the dissolution of the Holy Roman Empire in 1806) on his father's death in 1821.



133



134

134

**A LARGE SÈVRES TAZZA OR 'COUPE CYBÈLE' CREATED FOR THE 1878 EXPOSITION UNIVERSELLE**

Designed by Alexandre-Paul Avisse (active 1848-1884), likely decorated by J.C.G Derichsweiler set with a pâte-sur-pâte portrait medallion of Cybele *en profil*, the bowl decorated with a printed design of floral garlands and intricate scrollwork cartouches, the sides set with five gilt medallions enclosing etched emblems of horticulture, a shield bearing the inscription 'Exposition Universelle Paris - 1878' to the front, 26cm. high, S80 in underglaze-green and red medaillon reading 'décoré à Sèvres, 80', painters mark 'ER.9', incised ES78 (?) 4 egH

**£5,000 - 8,000**  
**€6,900 - 11,000**  
**US\$7,600 - 12,000**

According to the archival record at the Manufacture de Sèvres, this type of coupe was offered as the agricultural prize for the 1878 concourse. The central portrait of Cybele, a Goddess of the earth and the harvest, is particularly fitting. For nearly identical examples see Christie's, New York, 18-19 April 2012, lot 530 and The Great Exhibitions Sale, Sotheby's, London, 31 October 2006, lot 587. Alexandre-Paul Avisse is perhaps best known for his collaborations with the famous artist Taxile Doat and indeed also with Albert Dammouse, both influential figures in the development of the Art Nouveau movement in Paris in the last quarter of the 19th century.



135

135

**A LARGE SÈVRES PÂTE-SUR-PÂTE VASE, PROBABLY MADE FOR THE EXPOSITION UNIVERSELLE OF 1867**

The side signed with impressed 'Archelais' for Jules Archelais, in celadon colour with moulded white pâte-sur-pâte scallop motifs enclosing stiff leaves overlaid by high-relief pendant sprays of roses, lilies, chrysanthemum and lisianthus, four deep blue panels edged in mottled beige bands with pink drops picked out in gold, enclosing one long branches of stiff leaves in white pâte-sur-pâte, 78.5cm high, crowned N over the date mark (18)66, date mark in green 'S 65', incised DS-64-6

**£4,000 - 6,000**  
**€5,500 - 8,300**  
**US\$6,100 - 9,200**

The present lot was most likely exhibited by Sèvres at the Exposition Universelle of 1867. Two Vases Potiche N°2 are listed in the Sèvres archives, both made in 1865, decorated in 1866 and sold in March 1867:

Registre Sèvres VV7 N°55.38

Registre de vente V211, folio 289 verso, Vente à Monsieur Burgmann de 2 vases Potiche N°2, le 26 Novembre 1867

The archival record documents the vases entering the Salle de Ventes at the National Manufactory on the 30th of March 1867 described as a 'deux Vases potiche N°2 en pâte blanche sur pâte bleu, fleurs pendantes en pâte d'application et filet d'or' made by Archelais and Celos at a cost of 1000 francs each. The same description and price can also be found in a ledger listing what Sèvres sent to the 1867 Exposition (catalogue number 353). Jules Archelais was a decorator-modeller at Sèvres from 1865 to 1902.



006



Henriette Sontag  
Franz Xaver Stöber, 1827



(Reverse)

136

**A BERLIN COMMEMORATIVE TOPOGRAPHICAL VASE,  
CIRCA 1827**

*Kratervase*, one side painted with a rectangular view of the Königsstädtisches Theater on the Alexanderplatz in Berlin, within a gilt frame tooled with palmette border, the sides with gilt-edged salmon-pink-ground panels with tooled gilt musical trophies, the reverse with a gilt lyre in a circular panel enclosed by a floral band on a pink ground entwined with a ribbon inscribed with seventeen operatic roles, enclosed by a burnished gilt frame tooled with foliate scrollwork, the burnished gilt lower body reserved with a laurel wreath and the inscription 'ZUR/ ERINNERUNG/ BERLIN am V. SEPTEMBER', on a burnished gilt flared foot and rectangular base, 50.5cm high, sceptre mark in underglaze-blue, eagle and K.P.M. stencilled in manganese (restored)

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

This vase commemorates the final appearance of the internationally famous operatic soprano Henriette Sontag (1806-1854) at the Königsstädtisches Theater in Berlin, prior to her taking up an engagement at the Italian Opera in Berlin. According to the *Tonkünstler-Lexicon Berlin's* of 1861 (p. 522), such was the anguish of the Berlin public at the prospect of Sontag's departure that her first appearance on the stage following the announcement was met with boos and whistles. Only the personal intervention of the King of Prussia, Friedrich Wilhelm III, prevented the singer fleeing the stage in tears: he called out to her from the loge "*Warten! sie werden schon aufhören*". The tumult duly subsided and she was able to sing the role of Isabella in Rossini's *L'italiana in Algeri*, after which the cheers far exceeded the earlier boos and whistles. Sontag made her final appearance on the stage of the Königsstädtisches Theater on 5th September 1827 in the role of Sophie in Nicolas-Marie Dalayrac's comic opera *Sargines*.

Henriette Sontag subsequently performed all over Europe and the United States to great acclaim before her death from cholera at the age of 48. Hector Berlioz wrote of her: "She unites all the qualities - although not in an equal degree - all like to find in an artist: sweetness never surpassed, agility almost fabulous, expression, and the most perfect intonation," while Goethe always referred to her as a "*flatternde Nachtigall*" (flittering nightingale).





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**A PAIR OF MEISSEN PUG DOGS,  
CIRCA 1860-90**

After the 18th century models by J.J. Kaendler, naturalistically modelled and painted, the female with a pup, *24cm and 22cm high*, crossed swords marks in blue and underglaze-blue, incised model number 1169. and impressed numeral to her, illegible incised numeral to him (each with a restored paw) (2)

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

138

**A MEISSEN GROUP OF A TURKISH SULTAN  
RIDING A RHINOCEROS, LATE 19TH CENTURY**

After the 18th century model by J.J. Kaendler and P. Reinicke, a sultan seated on its back on a green and gilt-tasseled cushion, wearing a turban and blue robes over a pink floral tunic and yellow trousers, *26.3cm high*, crossed swords mark in underglaze-blue with one cancellation mark, incised model number 1092 (minor restoration to extremities)

£3,000 - 5,000  
€4,100 - 6,900  
US\$4,600 - 7,600

The pendant of this model is a Turkish man riding an Elephant. The version of the Turkish man riding a rhinoceros is much rarer to see. Another 19th century version of this model was sold at Bonhams Los Angeles, 16 June 2014, lot 5436.



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**A PAIR OF LARGE MEISSEN FIGURES  
EMBLEMATIC OF 'DAY' AND 'NIGHT',  
LATE 19TH CENTURY**

After the models by Heinrich Schwabe, each modelled as a putto, 'Day' holding a flaming torch and a rose, a sunflower and a bird at his feet, 'Night' draped in a dark cloak, holding a twig of rose buds, accompanied by an owl, on a gilt orb and octagonal base, *Day: 53 cm, Night: 54 cm high* Day: crossed swords mark in underglaze-blue, incised L134, impressed 25 and 110; Night: crossed swords mark in underglaze-blue, incised L135, impressed 23 and 147 (professionally restored) (2)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,600

The modeller Heinrich Schwabe (1847-1924) was born in Wiesbaden, and studied sculpture at the Kunstgewerbeschule [School for Applied Arts] in Nuremberg, where he later became a professor. Up until 1899 the Meissen factory bought 48 models by his hand, mostly Busts and Putti. One could argue that Schwabe's works for Meissen reflect a continuation of the tradition of depicting putti in various pursuits initiated at Meissen with the models of Michel Victor Acier a hundred years earlier. The large figures however, show a new departure for the factory. This pair occurs also in a smaller version of 35 centimetre height, and for a discussion of both models see Bergmann, Thomas, 'The Art of Meissen Figures', Erlangen, 2010, p. 80.

A pair of figures of the smaller size was most recently sold at Bonhams Los Angeles, 22 June 2015, lot 2520. a large figure of 'Noon' modelled by Johannes Schilling was sold in these rooms, 17 June 2015 lot 242.

These figures are sold for the benefit of the West Dean College, The Edward James Foundation Limited, whose students restored the figures as part of a conservation project conducted in 2014-15.

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**A MEISSEN SPIRIT BARREL, 19TH CENTURY**

Each end painted with a circular *Kauffahrtei* scene, the body moulded with hoops and painted with scattered sprays of flowers, a figure of Bacchus seated on top, applied leafy vines with grapes to each side of him, with a metal spout and stopper, *without stand: 27.5cm high* (one hand restuck, some restoration)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

**Provenance:**

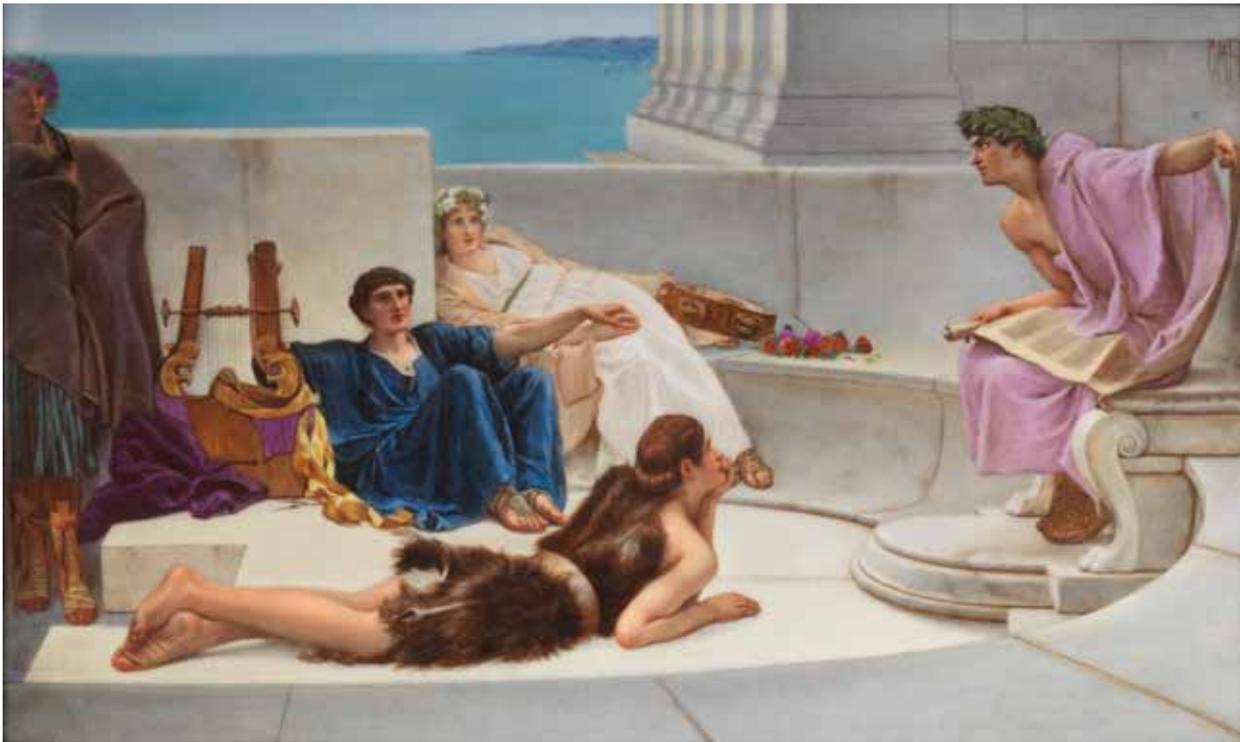
Anon. Sale, Christie's New York, 30 January 1985, lot 222



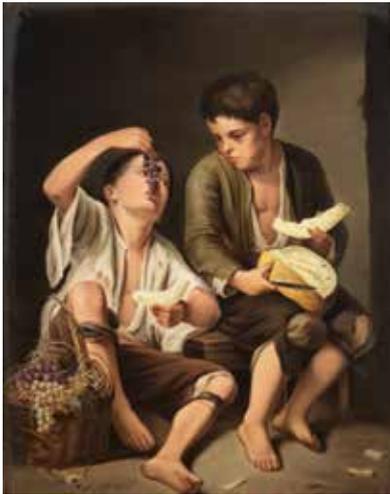
139



140



141



141

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

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

**£2,500 - 3,500**  
**€3,400 - 4,800**  
**US\$3,800 - 5,400**

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



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**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)

**£4,000 - 6,000**  
**€5,500 - 8,300**  
**US\$6,100 - 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 RARE BERLIN RECTANGULAR PORTRAIT PLAQUE OF PRINCE ALBERT, CIRCA 1845-50**

After Robert Thorburn, possibly painted in the workshop of Carl Schmidt, Bamberg, depicting a half-length portrait of the Prince Consort in armour with his right hand resting on a helmet, in a giltwood frame enclosed by pierced gilt foliate scrollwork, 30cm by 26cm (the plaque); 47.5cm by 43.5cm (the frame) impressed eagle with sceptre flanked by P and 11

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,600

After a miniature by Robert Thorburn of 1844 that was presented to Queen Victoria by Prince Albert the same year for her twenty-fifth birthday (the Queen noted in her journal "a 'chef d'oeuvre'. & so like ... I cannot say how beautiful it is, nor how it exactly portrays the dear original" (quoted in *Victoria & Albert: Art & Love*, exhibition catalogue, The Queen's Gallery, Buckingham Palace (2010), no. 176). Prince Albert also commissioned a jewel cabinet in 1851 that was mounted with a similar Berlin plaque depicting Prince Albert, along with a portrait of Queen Victoria and the young Prince of Wales, also after a miniature by Robert Thorburn of 1845. Those plaques were painted by Andreas Deckelmann and Otto Wüstlich working for the decorating firm of Carl Schmidt in Bamberg. Other copies by Schmidt of the portrait miniatures are recorded in Windsor by February 1849 (Victoria & Albert, *loc. cit.*).



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144  
**A MEISSEN JUGENDSTIL VASE AND COVER,  
 EARLY 20TH CENTURY**

The ovoid body with an iron-red ground reserved with scrolling flowers and foliage, the cover similarly decorated, the finial with a gilt flower, *25cm high*, crossed swords mark in underglaze-blue, impressed numeral (2)

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

145  
**A SÈVRES CRYSTALLINE-GLAZED VASE,  
 DATED 1900**

Decorated with fully blown celadon and cream crystals on a pale yellow *flamme* ground, the foot mounted with a metal ring, *66cm high*, S1900 in black triangle, incised C.91.9.PN (some scratches to body of glaze very faint hairline crack to neck)

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

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**A RARE MEISSEN BUST OF THE MADONNA,  
CIRCA 1925**

Modelled by Professor Richard Langer as a half-length bust of a young woman with her right hand raised, her head slightly tilted, wrapped in a large robe, *66cm high*, crossed swords mark and dot in blue to base, the back with impressed crossed swords mark and dot and 'weiß', incised model number A.1125, impressed 23 and 38

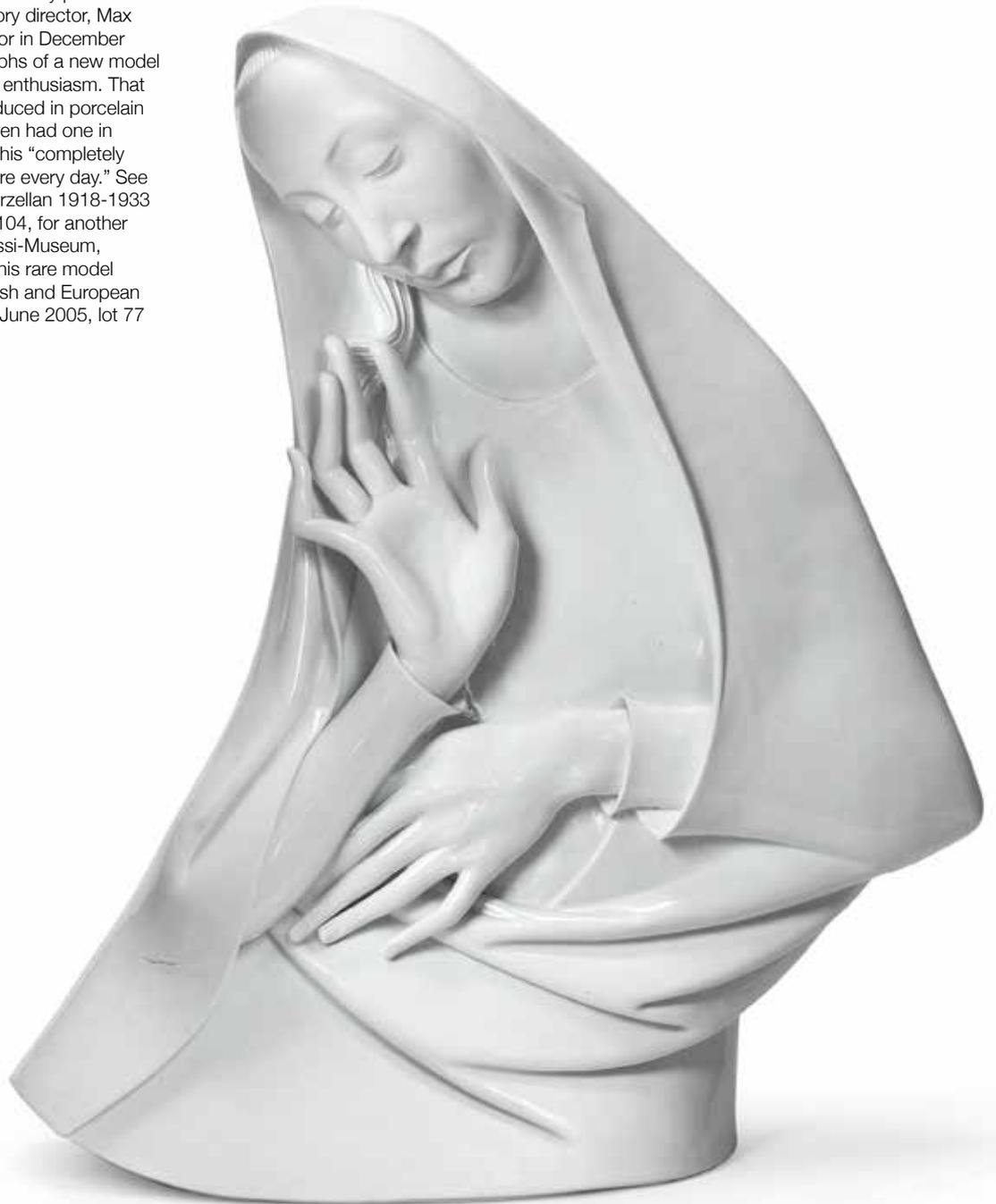
**£8,000 - 12,000**

**€11,000 - 17,000**

**US\$12,000 - 18,000**

The sculptor Richard Langer was introduced to the Meissen manufactory by Paul Scheurich as early as 1913, though the first models were only purchased from him in 1919. The manufactory director, Max Adolf Pfeiffer, wrote to the sculptor in December 1924, thanking him for photographs of a new model for which he expressed his great enthusiasm. That model - the Madonna - was produced in porcelain the following year, and Pfeiffer even had one in his office, writing to Langer that this "completely wonderful piece gives me pleasure every day." See C. Marusch-Krohn, *Meissener Porzellan 1918-1933 Die Pfeifferzeit*, pp. 121ff., and ill. 104, for another example of the model in the Grassi-Museum, Leipzig. Two other examples of this rare model were sold at Sotheby's, *Fine British and European Ceramics & Glass*, London, 2nd June 2005, lot 77 and 5 June 2007, lot 97.

**END OF SALE**



## 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*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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;

**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](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

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

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

## Gemstones

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

## Estimated Weights

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

## Signatures

### 1. A diamond brooch, by Kutchinsky

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

### 2. A diamond brooch, signed Kutchinsky

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

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

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

## 20. PHOTOGRAPHS

### Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of *Catalogue* Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

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

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

### 1 THE CONTRACT

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

### 2 SELLER'S UNDERTAKINGS

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

### 3 DESCRIPTIONS OF THE LOT

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

### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused in respect of 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

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 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;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

## 9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

## 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of *Contracts (Rights of Third Parties) Act 1999*, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

### 3 PAYMENT

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

### 4 COLLECTION OF THE LOT

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

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

### 5 STORING THE LOT

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

### 6 RESPONSIBILITY FOR THE LOT

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

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	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.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	7.3.1	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> ):	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
7.1.1	7.4	to terminate this agreement immediately for your breach of contract;	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.
7.1.2	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	to retain possession of the <i>Lot</i> ;	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> .
7.1.3	8.1	to remove, and/or store the <i>Lot</i> at your expense;	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> .
7.1.4	8.1.1	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;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	8.1.2	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;	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.
7.1.6	8.1.3	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;	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> .
7.1.7	8.1.4	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	<b>10 OUR LIABILITY</b>	10.1
7.1.8	8.2	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;	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> .
7.1.9	8.2.1	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;	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:
7.1.10	8.2.2	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;	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
7.1.11	<b>9 FORGERIES</b>	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	9.1	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.	10.2.3	damage to tension stringed musical instruments; or
	9.2	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	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.
	9.2.1	Paragraph 9 applies only if:	10.2.1	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	10.2.2	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> .	10.2.3	damage to tension stringed musical instruments; or

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* 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 *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

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 *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

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.

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.

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 *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

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 *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

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.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

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 *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 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 *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

# Bonhams Specialist Departments

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

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## 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

Madeline 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  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
carpets@bonhams.com  
U.S.A.  
Hacjji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
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HONG KONG  
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