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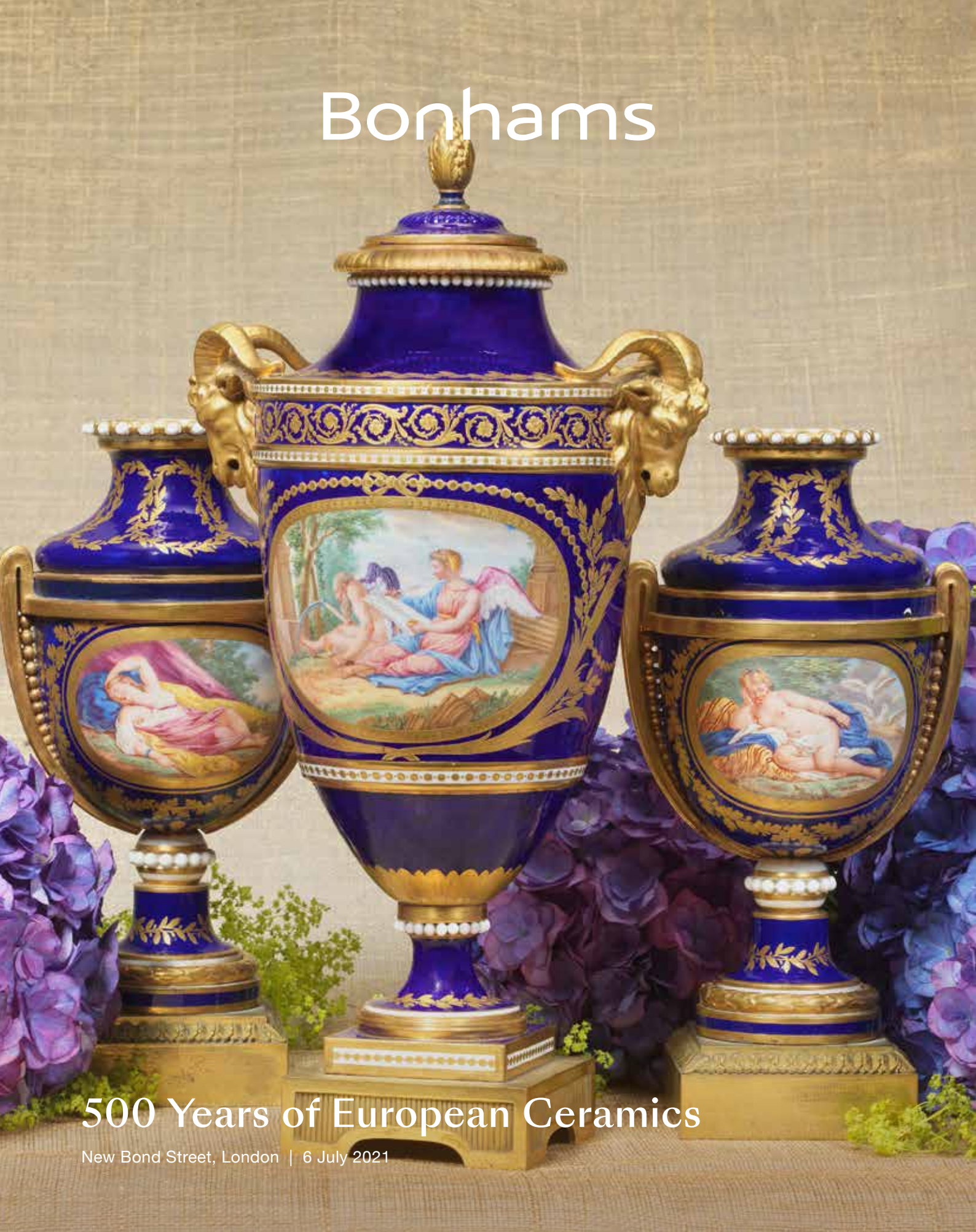

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New Bond Street, London | 6 July 2021

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Lots 1 - 292

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Front Cover: lots 126 and 127
Inside Front Cover: lots 200 and 201 (part)
Inside Back Cover: lot 10 (detail)
Back Cover: lot 11 (detail)

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500 Years of European Ceramics

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1

1
AN ITALIAN MAIOLICA TAZZA, PROBABLY DERUTA, CIRCA 1540
Painted with a profile bust of a woman against a shaded blue background, titled on the left side 'GOSTANZA', within blue-dash and red and yellow-striped bands, the rim edged in yellow, the reverse of the rim with a band of blue crosses, *22.5cm diam.,* C in blue (restoration to edge of rim, minor retouching)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

2

2
AN URBINO MAIOLICA WET DRUG JAR ATTRIBUTED TO THE FONTANA WORKSHOP, CIRCA 1565-70
With a serpent handle over a grotesque mask, decorated with two putti holding up a label reading *SY.IVIVBINI*, above a seated crowned woman holding a sceptre flanked by trees, in a mountainous landscape with rocks and buildings, *23cm high* (spout re-stuck)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

This vessel is part of a series that is now believed to have been made in the workshop of Orazio Fontana for the apothecary of the Santuario di Loreto. A large part of the apothecary is in the Museo del Palazzo Apostolico di Loreto.

Two vases of this type without the drug label, one in the Victoria and Albert museum (inv.no.8969&A-1863) and one formerly in the Spitzer collection, are instead inscribed '*Fatto in Urbino*' (made in Urbino). In T. Wilson/E. Sani, Le maioliche rinascimentali nelle collezioni della Fondazione Casse di Risparmio di Perugia, (2006), cat.no 55, the authors point out that the series can be attributed to the Fontana workshop based on stylistic comparison with a vase in the British Museum and a vase sold at auction in London in 1950, both inscribed '*FATE. IN.BOTEGA.DE.ORATIO.FONTANA*' and '*FATTO IN URBINO IN BOTEGA DI ORATIO FONTANA*', pp.166-170. It is plausible that the seated figure represents the city of Florence, though this theory cannot be proven. The decorative scheme recurs on a later series made in Pesaro or Castel Durante around 1574-75, where the crowned figure is sitting beneath a canopy. Both types are illustrated next to one-another in Rudolf E A Drey, Apothecary Jars (1978), plates 24a and 24b.

A further albarello is in the Fitzwilliam Museum, illustrated in Julia Poole, Italian maiolica and incised slipware in the Fitzwilliam Museum (1995), no.411. She notes that there are some forty known pharmacy vessels, albarelli and ewers, most of which she lists, p.377. There are two further albarelli in the Metropolitan Museum, New York (inv. nos.1975.1.995 and 1975.1.996).
A pair of similar wet drug jars was sold at Christie's Paris, Collection d'un amateur, 15 May 2003, lot 535, and a double-handled pharmacy jar at Christie's London, 2 November 2016, lot 199.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

3

3
TWO SMALL CASTELLI MAIOLICA PLATES, FIRST HALF 18TH CENTURY
Decorated in the Grue workshop with landscape scenes, one with a lady and a dog and the other with a shepherd and his sheep, the rims with a border of scrollwork cartouches surrounded by flowers and putti, *16.2cm diam.* (some chips to rims) (2)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

4
A CASTELLI MAIOLICA ARMORIAL SMALL DISH, FIRST HALF 18TH CENTURY
Decorated with a coat of arms and the initials A M, above a landscape scene with figures and a building at a lake, the rim with a band of foliate scrollwork, *24.3cm diam.* (typical chips to rim)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Two similar dishes were sold at Christie's Paris, 16 November 2008, lot 27, where the coat of arms was attributed to the Durini family. Unfortunately, only certain aspects correspond and it is more likely the coat of arms belongs to another family.

4

5

5
A DUTCH DELFT GRAPE BOX, COVER AND STAND, CIRCA 1760
Modelled as a bunch of red grapes applied with a leafy branch, the stand in the shape of a leaf, *the stand: 20cm long, the box: 8.8cm high* (tiny haircrack to base, typical glaze losses) (3)

£800 - 1,000
€920 - 1,200
US$1,100 - 1,400

6
A HOLICS FAIENCE DISH, CIRCA 1745-50
Decorated in the istoriato style in shades of yellow, ochre, blue, green and manganese with a landscape scene, depicting a horse drinking from a troth, a nude man with draperies resting on the side wearing a crown of grapes and leaves, *24.3cm diam.,* H mark in blue (typical minimal glaze losses to rim)

£700 - 900
€810 - 1,000
US$990 - 1,300

6

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

7

A LARGE DUTCH DELFT BALUSTER VASE AND COVER, DE PAAUW FACTORY, CIRCA 1700

Decorated in blue and green with details in red and yellow with a peacock amidst flowering shrubs surrounded by scattered birds and insects in flight, above a stiff leaf border, the shoulder with a band of pendant motifs enclosing flower heads, the domed cover similarly decorated, *53cm high* (cover restored) (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Provenance:
The Property of a Spanish Noble Family

The De Paauw factory was founded in 1651 in the east of the city of Delft. Marion van Aken-Fehmers in her seminal book 'Delfts Aardewerk, geschiedenis van een nationaal product' (2001) describes the history of the factory in detail. The success of the factory can be measured at least in part by the rapid succession of owners. From 1701, the Kam family took ownership of the factory and under the leadership of father and son Gerrit and David Kam, the factory flourished. From an inventory of the factory and house contents from 1725 and documented minutely by Van Aken-Fehmers (*op.cit.* pp. 160-163), it becomes clear that in the living room on a large cabinet, there was a large *Kaststel* or garniture of vases. It is tempting to think this vase would have been one of that type. It is noted by Van Aken-Fehmers (*op.cit.* p. 162) that the factory was producing eight-sided large garnitures. Examples of these kinds of polychrome wares are rare, and only a few vases with polychrome *grand feu* colours are known today, a fully marked garniture previously in the collection of Dr. F. H. Fentener van Vlissingen (1882-1962), is now with Aronson Antiquairs.

7

8

A LARGE COLOGNE/FRECHEN STONEWARE ARMORIAL JUG (BELLARMINE), FIRST HALF 17TH CENTURY

With neck-cordons and a strap handle, moulded with a bearded mask around the neck and moulded oval medallions to the side, with the coat of arms for the city of Amsterdam on the front, *41.8cm high* (typical minor chips to footrim edge)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Another bellarmine with the arms of Amsterdam is in the collection of the British Museum, illustrated in D. Gaimster, German Stoneware 1200-1900 (1997), no. 67.

8

The Rosa Alba Collection of 18th Century Meissen Porcelain

Part I

9 *

A MEISSEN CIRCULAR STAND, CIRCA 1726

Painted in the centre with a circular medallion of chrysanthemums reserved against iron-red foliage enclosed by an elaborate gilt and Böttger lustre strap- and scrollwork border enclosing parasol motifs alternating with flower-heads, the rim with four finely painted chinoiserie scenes within gilt and Böttger lustre cartouches, divided by a gilt seated pagoda below a lustre and gilt parasol and flanked by foliate scrollwork, the reverse with three trailing branches of *indianische Blumen* and insects, *29.7cm diam.,* crossed swords mark in underglaze-blue (very minor wear)

£20,000 - 30,000
€23,000 - 35,000
US$28,000 - 42,000

Provenance:
King William IV of England;
Private Collection, Germany

Literature:
U. Pietsch/K. Jakobsen, Frühes Meissener Porzellan (1997), no. 12

Exhibited:
Düsseldorf, Hetjens-Museum, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 19 January-6 April 1997;
Dresden, Staatliche Kunstsammlungen Dresden, Porzellansammlung im Zwinger, Albertinum, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 7 May-12 July 1997

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

10 *

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

Each side finely painted in enamels, gilding and lustre with a chinoiserie scene depicting two figures flanked by flowers and vessels containing objects, within a gilt scrollwork cartouche filled with Böttger lustre and embellished with iron-red and purple scrollwork,the handle and spout flanked by insects and flower sprigs, a gilt scroll- and strapwork border below the rim, the domed cover with a hinged mount, decorated with two similar chinoiserie vignettes, the spout with a hinged cover, the footrim with a silver-gilt mount, *12cm high,* crossed swords mark and K.P.M. in underglaze-blue,

£15,000 - 20,000
€17,000 - 23,000
US$21,000 - 28,000

Provenance:
Private Collection, Germany (sold at Sotheby's Zurich, 1 June 1994, lot 99)

Literature:
M. Newman, Die deutschen Porzellanmanufakturen, I (1977), ill. 8;
U. Pietsch/K. Jakobsen, Frühes Meissener Porzellan (1997), no. 179

Exhibited:
Düsseldorf, Hetjens-Museum, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 19 January-6 April 1997;
Dresden, Staatliche Kunstsammlungen Dresden, Porzellansammlung im Zwinger, Albertinum, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 7 May-12 July 1997

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

11 *

A RARE MEISSEN AUGUSTUS REX VASE AND COVER, CIRCA 1730

Of ovoid form, superbly painted in the manner of J.E. Stadler with a vignette depicting two large chinoiserie figures enclosed by vividly coloured *indianische Blumen* and birds in flight and perched on the flowers, the neck with similar flowering branches, the domed cover similarly decorated with an iron-red border of whorls and sunbursts to the rim, *38.4cm high,* AR monogram in underglaze-blue, (2)

£40,000 - 60,000
€46,000 - 69,000
US$57,000 - 85,000

Provenance:
Anon. sale, Sotheby's London, 2 March 1993, lot 269

Literature:
U. Pietsch/K. Jakobsen, Frühes Meissener Porzellan (1997), no. 177

Exhibited:
Düsseldorf, Hetjens-Museum, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 19 January-6 April 1997;
Dresden, Staatliche Kunstsammlungen Dresdeb, Porzellansammlung im Zwinger, Albertinum, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 7 May-13 July 1997

A closely similar vase, possibly the pair to the present lot, is in the Victoria & Albert Museum, London (accession no. C.48&A-1971).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

12 *

A MEISSEN OCTAGONAL SUGAR BOWL AND COVER, CIRCA 1728

Painted with a continuous *Kauffahrtei* scene depicting merchants and their wares by a quayside between gilt borders, the cover with two similar vignettes within gilt and purple lines and a trellis band reserved with four flower panels, the rim with a green band between gilt borders, *11cm across; 7.9cm high,* crossed swords mark in underglaze-blue, gilt numeral 39. to both (very minor wear to gilding on cover) (2)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

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(reverse)

13 *

A LARGE MEISSEN BEAKER AND COVER, CIRCA 1726-30

Each side finely painted with a harbour scene, one with Chinoiserie figures by a quayside, the other with large ships in a harbour, within gilt scrollwork cartouches filled with Boettger lustre and edged with iron-red and purple scrolls, above a border of moulded acanthus heightened in gilding, gilt scrollwork border to the rim, the cover similarly decorated and applied with a gilt knop finial, *14.8cm high, 9.8cm diam. at widest,* crossed swords mark in underglaze-blue, gilt B. (2)

£10,000 - 15,000
€12,000 - 17,000
US$14,000 - 21,000

14 *

A MEISSEN LILAC-GROUND AUGUSTUS REX VASE AND COVER, CIRCA 1730

Of ovoid form with a narrow, flared foot and cylindrical neck, each side reserved with a gilt quatrelobe cartouche painted with a chinoiserie scene, one side in the manner of J.G. Höroldt depicting a bending figure preparing tea attended by another figure holding a basket and fan, with birds in flight overhead, the reverse in the manner of J.E. Stadler showing a figure holding a parasol together with a smaller figure by flowering plants and with birds overhead, the rim of the neck with a band of scrollwork, the domed cover similarly decorated, the finial embellished in gilding, *49cm high,* AR monogram in underglaze-blue (haircrack to cover) (2)

£30,000 - 50,000
€35,000 - 58,000
US$42,000 - 71,000

15 *

A RARE MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1720-30

Decorated in the workshop of Ignaz Priessler, Kronstadt (Bohemia), in polychrome enamels with chinoiserie scenes, the saucer depicting two figures seated at a table and a standing figure holding a parasol, flanked by pierced rockwork and trees, the teabowl with a continuous landscape scene with six chinoiserie figures and pagoda-like buildings flanking pierced rockwork, *the saucer: 12.6cm diam.; the teabowl: 4.5cm high* (2)

£8,000 - 12,000
€9,200 - 14,000
US$11,000 - 17,000

Provenance:
Hugo von Kilényi (1840-1924), Budapest (sold Ernst Museum, Budapest, 26 November 1917, lot 639);
Anon. sale, Christies Geneva, 10 November 1986, lot 203

Other recorded teabowls and saucers with similar polychrome decoration: a teabowl and saucer formerly in the Otto and Magdalena Blohm Collection (published by R. Schmidt, Early European Porcelain as collected by Otto Blohm (1953), no. 107; a teabowl and saucer formerly in the Margarete Oppenheim Collection (sold by J. Böhler, Munich, 18-22 May 1936, lot 930; a teabowl and saucer formerly in the Jacques Mühsam Collection, Berlin (sold at Glückselig, Vienna, 27-30 April 1925, lot 474; a saucer in the Gardiner Museum, Toronto (possibly the Mühsam example), published by M. Chilton/C. Lehner-Jobst, Fired by Passion vol. III (2009), no. 55.

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16 *

A RARE MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1720-30

Decorated in the workshop of Ignaz Preissler, Kronstadt (Bohemia), each with a harbour scene with the ships, figures, land and buildings in iron-red and the water and sky in black, the details sketched in a *sgraffito* technique through the enamel, *the saucer: 12.5cm diam.; the teabowl: 4.5cm high* (2)

£15,000 - 20,000
€17,000 - 23,000
US$21,000 - 28,000

Provenance:
Private Collection, Switzerland (sold at Christie's London, 11 December 2007, lot 80)

Similar scenes, including the same fortified tower and arch-bridge, are on a series of faience plates decorated in black monochrome with harbour scenes and armorials in the Germanisches Nationalmuseum, Nuremberg (A. Müller-Hofstede, Der schlesisch-böhmische Hausmaler Ignaz Preißler, in Keramos 100 (1983), ill. 54, attributed to Preissler). A teapot decorated with a view of Paris in the same technique using iron-red and black is in the Victoria & Albert Museum (C.75&A-1939, published by A. Müller-Hofstede, Der schlesisch-bömische Hausmaler Ignaz Preissler, in Keramos 100 (1983), ill. 49), and a bowl is in the Prague Museum of Decorative Arts (published by H. Brozkova (ed.), Daniel a Ignac Preisslerové (2009), no. 77).

17 *

A MEISSEN TEAPOT AND COVER AND TWO TEABOWLS AND SAUCERS, CIRCA 1735

Painted in *Schwarzlot* with *Kauffahrtei* scenes depicting merchants and their wares by a quayside within gilt scrollwork cartouches filled with Böttger lustre and edged with elaborate puce scrollwork heightened in brown surmounted by a mask and small Chinoiserie figures, scattered puce *indianische Blumen*, *the teapot: 11.5cm high,* crossed swords marks in underglaze-blue, gilt numeral 70 (tiny restored chip to one saucer rim) (6)

£8,000 - 12,000
€9,200 - 14,000
US$11,000 - 17,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

18 *

TWO EARLY MEISSEN BEAKERS, CIRCA 1730

Each painted in the manner of C.F. Herold with a continuous *Kauffahrtei* scene depicting merchants and their wares by a quayside, on gilt gadrooned feet, the rims decorated with wide gilt scroll- and strapwork borders, *9cm high, 7.2cm diam.,* crossed swords marks in underglaze-blue, gilt numerals 5. (very minor rubbing to gilding) (2)

£10,000 - 15,000
€12,000 - 17,000
US$14,000 - 21,000

19 *

A MEISSEN HAUSMALER OLIO POT AND COVER, CIRCA 1720-25, THE DECORATION CIRCA 1730

Decorated in Augsburg, probably by Anna Elisabeth Wald, each side with a chinoiserie scene within a gilt scrollwork cartouche flanked by *indianische Blumen* between gilt scrollwork borders, the handles, feet and interior of the bowl and cover with a burnished gilt ground, the cover with three chinoiserie vignettes flanked by gilt scrollwork and trellis panels, the rim with a border of gilt scrollwork alternating with flowers and foliage reserved on a red ground, *16.5cm across handles; 13cm high* (chip to one foot, very minor losses to gilding) (2)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

Provenance:
Collection Dr. and Mrs D.H. Barnbrook (paper label to underside)

The Property of a Gentleman, Christie's New York, 18 May 1989, lot 159;
The Property of Canadian Collectors, Christie's New York, 20 May 2008, lot 82

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20 *

A RARE MEISSEN HAUSMALER TEAPOT AND COVER, THE PORCELAIN EARLY 1720S, THE DECORATION PROBABLY CIRCA 1740

Painted in black monochrome with a continuous classical landscape scene depicting figures by ruins on one side and Bacchanalian figures on the reverse, below a gilt band with pendant scrollwork and flowers, iron-red line borders to rims, the domed cover similarly decorated, the curved spout with a mask terminal, *10.7cm high* (2)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

Provenance:
Mr and Mrs H.G. Terwilliger Collection, Vermont

The Hausmaler decorator responsible for this distinctive monochrome style, found on Meissen and Du Paquier porcelain, (sometimes referred to as the 'Indian Ink' painter) remains to be identified. The gilt borders may indicate a Bayreuth Hausmaler, but the style perhaps closer to Vienna or Bohemian decorators (see S. Kuhn, The Hausmaler, in M. Chilton/C. Lehner-Jobst (eds.), Fired by Passion, vol. I (2009), pp. 543-544).

21 *

FIVE MEISSEN HAUSMALER TWO-HANDLED BEAKERS AND SIX SAUCERS, THE PORCELAIN EARLY 1720S, THE DECORATION PROBABLY CIRCA 1745

Each moulded with flower sprigs, probably decorated in the workshop of J.F. Metzsch, Bayreuth, the saucers with a circular purple monochrome hunting scene within gilt line borders, the beakers with two purple landscape scenes depicting animals flanked by gilt trellis panels joined by floral swags, the moulded flowers on the beakers heightened in enamels and gilding, the ear-shaped handles gilt, the rims with gilt trellis panel borders, on the saucers embellished with floral and drapery swags; together with a similar beaker, 19th century, *the saucers: 12.6cm diam.; the beakers: 8cm high,* incised / inside footrims, the later beaker with crossed swords mark in underglaze-blue and impressed numeral (very minor wear) (12)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

The coffee pot from the same service was in the Arnhold Collection, New York (M. Cassidy-Geiger, The Arnhold Collection of Meissen Porcelain 1710-50 (2008), no. 338).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

(reverse)

22 *

A MEISSEN HAUSMALER GOLD-GROUND SILVER-GILT-MOUNTED COFFEE POT AND COVER AND TWO TEABOWLS AND SAUCERS, CIRCA 1725

Painted in Augsburg in the Auffenwerth workshop, probably by Anna Elisabeth Wald, each piece reserved with lobed panels on the burnished gilt ground enclosing a chinoiserie scene within a quatrelobe gilt scrollwork cartouche embellished with iron-red scrollwork, the cover reserved with two panels enclosing a landscape vignette with an exotic bird, the teabowls with a similar vignette, insects and birds in flight on the reverse, the interior of the teabowls gilt, the coffee pot with contemporary silver-gilt mount marked for Paul Solanier, Augsburg, *the coffee pot: 21.5cm high; the saucers: 12.8cm diam.; the teabowls: 4.5cm high* (very minor wear) (5)

£12,000 - 15,000
€14,000 - 17,000
US$17,000 - 21,000

Provenance:
Edmond de Rothschild Collection, anon. sale, Christie's London, 28th March 1977, lot 71 (the coffee pot), and 17th October 1977, lot 94 (the teabowls and saucers);
With H. Reichert, Munich (the coffee pot);
Private Collection, Switzerland, anon. sale, Christie's London, 11 December 2007, lots 38 (the coffee pot) and 39 (the teabowls and saucers)

23

24

23 *
A MEISSEN HAUSMALER PART TEA SERVICE, CIRCA 1740-50
Decorated in Augsburg, with finely tooled gilding over an underglaze-blue base of the *Fels-und Vogel* pattern, comprising: teapot and cover, sugar bowl and cover, two double-handled beakers and saucers, *the teapot: 10cm high,* crossed swords marks in underglaze-blue (small chips to teapot spout tip) (8)

£3,000 - 4,000
€3,500 - 4,600
US$4,300 - 5,700

24 *
A MEISSEN HAUSMALER TEABOWL AND SAUCER, THE PORCELAIN CIRCA 1720, THE DECORATION LATER
Painted with Chinoiserie scenes of figures in landscapes heightened in gilding, the rims with gilt borders, *the teabowl: 4.8cm high, the saucer: 12.5cm diam.* (minor wear to gilt borders) (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

25

26

25 *
A MEISSEN SUGAR BOWL AND COVER, CIRCA 1735-40
Each side painted with a European landscape scene depicting a *Kauffahrtei* scene of merchants and their wares by a quayside, and travellers and buildings in a landscape, within a gilt cartouche of scrollwork and trellis panels edged with colourful scrollwork, a sprig of *indianische Blumen* to the sides, the cover with two vignettes depicting a Winter and a *Kauffahrtei* scene within a band of gilt scrollwork, a sprig of *indianische Blumen* within the moulded rim at the top, gilt-edged rims, *12.2cm diam.,* crossed swords mark in underglaze-blue, gilt numeral 13. to both (gilding flaking) (minor flaking to giding) (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

26 *
A MEISSEN COCKEREL TEAPOT AND COVER, CIRCA 1734
Modelled by J.J. Kaendler, looking over its shoulder, the spout protruding from its neck, its tail forming the handle of the pot, the plumage painted in shades of brown, black, yellow and iron-red heightened in gilding, gilt foliate motifs to the rim, the cover in the shape of a monkey eating fruit, *11cm high, 16.5cm long,* crossed swords mark in underglaze-blue (some chips to tail and toes) (2)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

The model is loosely based on a Chinese Yixing stoneware example. Another one of this model with a different finial is illustrated by R. Rückert, Meissener Porzellan 1710-1810 (1966), no. 1126.

28

27

27 *
A MEISSEN TEABOWL AND SAUCER, CIRCA 1725-30
Painted with chinoiserie scenes of figures engaged at various pursuits heightened with gilt details, within gilt scrollwork cartouches edged with purple and iron-red scrolls and filled with Böttger lustre, wide gilt scrollwork borders to the rims, *the teabowl: 4.3cm high, the saucer: 12.8cm diam.,* crossed swords marks in blue, gilt numeral 86 (minor wear to gilt borders) (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

28 *
A MEISSEN TEABOWL AND SAUCER, CIRCA 1725-30
Painted with chinoiserie scenes of figures engaged at various pursuits within gilt scrollwork cartouches edged with purple and iron-red scrolls and filled with Böttger lustre, gilt scroll- and strapwork borders to the rims, *the teabowl: 4.6cm high, the saucer: 12.6cm diam.,* gilt numeral 76 both (very minor rubbing to saucer) (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

29 *

A MEISSEN GROUP OF HARLEQUIN AND COLUMBINE, MID 18TH CENTURY

Modelled by J.J. Kaendler, both seated, he wearing a mask, a tunic decorated with a pink-ground and playing cards on one side and a colourful diamond pattern on the other, holding a sausage in this raised left hand and a feathered hat in his right hand on her knee, she wearing a small pink tricorn hat, yellow bodice with blue bow and a floral skirt, holding a slapstick in her raised right hand, the base applied with leaves, branches and flowers, *15.8cm high,* faint crossed swords mark in blue (his head and left hand restuck, her right wrist restored)

£15,000 - 25,000
€17,000 - 29,000
US$21,000 - 35,000

Kaendler's Taxa from 1740-48 states: '*1 Groupgen aus 2 Figuren bestehend, da ein Arlequin neben einem Frauenzimmer sizt, solche zu caressi, die ihn mit der Pritzsche schlägt, 8 Thlr.*' [1 group consisting of 2 figures, a harlequin sitting next to a woman, trying to embrace her, she hitting him with a slapstick] (see R. Rückert, Meissener Porzellan (1966), no. 868).

Another example from the collection of the Bayerisches Nationalmuseum, Munich, is illustrated in R. Jansen (ed.), Commedia dell'Arte Fest der Komödianten (2001), no. 22. Further examples are in the Metropolitan Museum of Art, New York, in the Wadsworth Atheneum, Hartford, and the Pauls-Eisenbeiss Collection, illustrated in Dr Erika Pauls-Eisenbeiss, German Porcelain of the 18th Century (1972), vol. I, pp.298-301.

30

30 *
A RARE MEISSEN SAUCIERE AND COVER, CIRCA 1741-45
Each moulded with the *Alt Brandenstein* pattern to the rims, painted with the '*Gelber Löwe*' pattern of a tiger curled around bamboo and flanked by flowers, with further scattered flowers and insects, gilt-edged rims, the spout and side-handle moulded and embellished in gilding, the cover with a branch handle with flower terminals, *14cm high; 21.7cm across including handle,* crossed swords mark in underglaze-blue, impressed 24 (minor restoration to applied leaves and flowers, small flat chip to tip of spout) (2)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

There are several mentions in J.F. Eberlein's work records between 1741-1743 of the service ordered by the *Oberküchenmeister* Friedrich August von Brandenstein, though the service has yet to be identified and it is not known whether he ordered it for the court or for himself. No service of this pattern is recorded in the surviving inventories of the Saxon court pantries, though a service fitting this description was among the vast quantity of porcelain seized by the King Friedrich II of Prussia in 1745 at the end of the Second Silesian War. See J. Weber, Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern, II (2013), pp. 453-455, and nos. 474-481 for further pieces from the service in the Dr. Ernst Schneider Collection.

31 *
A LARGE MEISSEN CIRCULAR DISH, CIRCA 1741-45
Moulded with the '*Alt Brandenstein*' pattern to the rim, painted with the '*Gelber Löwe*' pattern of a tiger curled around bamboo and flanked by flowers, with further scattered flowers and insects, the gilt-edged rims with scattered insects and panels of indianische Blumen including two with a bird, *30.4cm diam.,* crossed swords mark in underglaze-blue, impressed 21

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

See footnote to lot 30

32 *
A PAIR OF MEISSEN CIRCULAR DISHES, CIRCA 1741-45
Each moulded with the '*Alt Brandenstein*' pattern to the rims, painted with the '*Gelber Löwe*' pattern of a tiger curled around bamboo and flanked by flowers, with further scattered flowers and insects, the gilt-edged rims with scattered insects and panels of *indianische Blumen* including two with a bird, *26cm diam.,* crossed swords mark in underglaze-blue, impressed 21 (very minor stacking wear) (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

See footnote to lot 30

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

31

32

33 *

A MEISSEN GROUP OF SCARAMOUCHE AND COLUMBINE, CIRCA 1741

Modelled by J.J. Kaendler, Scaramouche wearing a black hat, pale pink tunic patterned with playing cards and blue breeches, embracing Columbine holding a birdcage and wearing an iron-red bodice with black stomacher, yellow and black striped skirt and a white apron with stylised flowers, a leafy tree to the side, the base applied with leaves and flowers, *17.5cm high,* faint traces of crossed swords mark in blue (chips and restoration to the leaves)

£15,000 - 20,000
€17,000 - 23,000
US$21,000 - 28,000

The group is recorded in Kaendler's Taxa:'*Groupgen von 2 Figuren, bestehend, so einander umarmen, das Frauenzimmer aber hält in der lincken Hand einen Vogelgebauer*' [group made up of 2 figures, embracing each other, the woman however holding a birdcage in her left arm].

Further examples are in the Porcelain Collections, Dresden (illustrated in R. Jansen (ed.), Commedia dell'Arte Fest der Komödianten (2001), no. 18), the Pauls-Eisenbeiss Collection, Basel (illustrated in Dr Erika Pauls-Eisenbeiss, German Porcelain of the 18th Century (1972), vol. I, pp. 284-287), the Gardiner Museum, Toronto (illustrated in Meredith Chilton, Harlequin Unmasked (2001), no. 82, fig. 298), the Victoria and Albert Museum, London, and the Metropolitan Museum of Art, New York, amongst others. Another example was sold in these rooms, 3 December 2020, lot 86.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

34 *

A MEISSEN GROUP OF PASTORAL LOVERS, CIRCA 1745

Modelled by J.J. Kaendler, seated on rocks, the gentleman wearing a salmon-pink hat with red band and blue ribbon, a puce jacket embellished with gilt scrollwork, turquoise breeches with purple ribbons and black shows with red ribbons, a recumbent dog to his right, the lady holding a sheep, wearing a gilt-edged grey bodice, white apron and yellow skirt with a broad band of scrolling foliage and flowers and red shoes with blue bows, the base applied with leaves and flowers, *15.8cm high* (minor restoration and lossses)

£10,000 - 15,000
€12,000 - 17,000
US$14,000 - 21,000

Literature:
U. Pietsch/K. Jakobsen, Frühes Meissener Porzellan (1997), no. 211

Exhibited:
Düsseldorf, Hetjens-Museum, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 19 January-6 April 1997;
Dresden, Staatliche Kunstsammlungen Dresden, Porzellansammlung im Zwinger, 'Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen', 7 May-13 July 1997

The model is after a depiction by François Boucher. Kaendler's Taxa for 1740-48 states:'*1 Grouppgen, ein Frauenzimmer in einer Andrijan wohlgepuzt vorstellend, ingl. einen Schäffer in seinem Habit wohl angekleidet, welche einander embrassiren, worbey noch ein Schäffgen zu befinden, 12 Thlr.*' [1 group, a woman nicely dressed in an Andrijan, and a shepherd well-dressed in his costume, embracing each other, where also a sheep]. See R. Rückert, Meissener Porzellan 1710-1810 (1966), no.869, the illustrated example is a version without the tree. Another example is in the collection of the Victoria and Albert Museum, London.

36

35

35 *
A MEISSEN GILT-METAL MOUNTED ETUI, CIRCA 1750-60
Painted with vignettes of elegant couples in landscapes and puce scale borders edged with polychrome rocailles, *12cm long* (haircrack to bottom section)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

36 *
A MEISSEN TEACUP AND SAUCER, CIRCA 1750
Painted with military battle scenes, possibly after G.P. Rugendas, within elaborate gilt cartouches shaded in brown, surrounded by scattered flower sprays, gilt scrollwork borders to the rims, *the cup: 4.7cm high, the saucer: 12.7cm diam.,* crossed swords marks in underglaze-blue (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

37 *

TWO GILT-METAL-MOUNTED FIGURES OF NODDING CHINESE MARCHING BOYS, CIRCA 1750

Modelled by J.J. Kaendler und F.E. Meyer, each wearing a leaf hat on the articulated nodding head resting on a gilt-metal collar, the first wearing a puce flower-decorated short cape over a yellow tunic and red shoes, the second with a green cape and white tunic with gilt and purple flowers, the bases applied with leaves and flowers, on later gilt-metal mounts raised on three scroll feet, *27.5cm high,* crossed swords marks in underglaze-blue to rear of bases, the first with 2 in black (restoration to hats and heads, green cape restored, the other figure with right thumb restored, small chips to flowers and leaves on bases (2)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

Provenance:
By repute, the Dukes of Württemberg;
Private Collection, Germany (sold Christie's London, 6 Nov 2008, lot 56)

38 *

A VERY RARE SET OF TWENTY-ONE MEISSEN 'CRIS DE PARIS' FIGURES, CIRCA 1755

Modelled by Peter Reinicke after drawings by Christophe Huet of 1753, comprising: crier with a magic lantern, the spirits seller, the pipe and drum player, the female fish vendor, the oyster seller, the hurdy-gurdy player, the grape seller, the orange seller, the peasant with a cradle, the vegetable seller, the triangle player, the violinist, the flower seller, the lemon seller, the liquorice-water seller, the cook with a stove, the lemonade seller, the egg seller, the horn player, the crier with chicks (later-decorated) and the poultry chef, after 1760, *14-15cm high,* crossed swords marks in underglaze-blue and blue, various impressed numerals (scattered restoration) (21)

£60,000 - 80,000
€69,000 - 92,000
US$85,000 - 110,000

Literature:

Martin Eberle, Cris de Paris Meissener Porzellanfiguren des 18. Jahrhunderts (2001): no. 23 (the flower seller), no. 25 (crier with chicks), no. 28 (lemonade seller), no. 29 (cook with stove), no. 32 (triangle-player), no. 33 (hurdy-gurdy player), no. 35 (crier with drum and whistle), no. 36 (crier with horn), no. 37 (vegetable seller), no. 38 (crier with cradle), no. 39 (fish seller), no. 43 (spirit seller), no. 44 (liquorice-water seller), no. 47 (orange-seller);
U. Pietsch/C. Banz, Triumph der blauen Schwerter (2010), cat. no. 436 (crier with magic lantern)

Exhibited:

Leipzig, Gohliser Schlößchen, 'Sachsens Gold im Schlößchen', 29 April-10 June 2001 (as above Literature);
Dresden, Japanese Palace, 'Triumph der blauen Schwerter. Meissener Porzellan für Adel und Bürgertum 1710-1815', 8 May-29 August 2010 (crier with magic lantern)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

40

39

39 *
A MEISSEN GILT-METAL MOUNTED ETUI, CIRCA 1750-60
Painted with vignettes of elegant couples in landscapes and blue-scale borders edged with polychrome rocailles, *14.2cm long* (faint scratches)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

40 *
A MEISSEN COFFEE CUP AND SAUCER, CIRCA 1750
Decorated with river scenes with figures and palaces within elaborate gilt scrollwork cartouches edged in brown, surrounded by scattered flower sprays, gilt borders to the rims, *the cup: 7cm high, the saucer: 13.4cm diam.,* crossed swords marks in underglaze-blue, impressed numeral 59 (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

41

41 *
A PAIR OF MEISSEN FIGURAL BOUQUETIÈRES, CIRCA 1745
Modelled by J.J. Kaendler, as gardeners, each seated on a rocky mound holding a basket with pierced tops, respectively, the gentleman wearing a jacket decorated with *indianische Blumen* and white breeches with gilt embellishments, his companion wearing a black headscarf, yellow bodice and apron with *indianische Blumen* and blue and white striped skirt, the bases applied with leaves and flowers, *20.4cm high,* very faint traces of crossed swords marks in blue (minor chips, one basket handle restuck) (2)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

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

42

42 *
A MEISSEN TEA CUP, CIRCA 1745
Decorated with a puce battle scene within an elaborate gilt cartouche shaded in puce, flanked by flower sprays, *4.7cm high,* crossed swords mark in underglaze-blue, impressed numeral

£200 - 300
€230 - 350
US$280 - 430

43

43 *
A MEISSEN COFFEE AND TEA SERVICE, CIRCA 1755-60
Painted with putti within clouds surrounded by scattered flower sprays, under wide borders of puce scale ground edged with gilt scrollwork, comprising: coffee pot and cover, teapot and cover, shaped stand, tea canister and cover, sugar bowl and cover, milk jug and cover, waste bowl, twelve tea cups and saucers, and six coffee cups and saucers, *the coffee pot: 23.5cm high, the teapot: 11cm high, the waste bowl: 16.8cm diam.,* crossed swords marks in underglaze-blue, gilt numerals 80 and some impressed numerals (minuscule chips to finials) (48)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

44 *
A NYMPHENBURG COFFEE CUP AND SAUCER, CIRCA 1775
Each painted with a bird perched on a tree in a landscape above a green rocaille cartouche edged with flowers, surrounded by flower sprays, *the cup: 6.4cm high, the saucer: 12.8cm diam.,* impressed shield marks, impressed 5 (minor wear to saucer) (2)

£300 - 500
€350 - 580
US$430 - 710

45 *
A NYMPHENBURG MODEL OF A SEATED MASTIFF, CIRCA 1765
Modelled by F.A. Bustelli, naturalistically painted in shades of black, wearing a green collar and seated on a flat base, *10.8m high,* impressed shield mark to top of base (some restoration to the base and front legs)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Two further examples, one white and one polychrome, are illustrated in K. Hantschmann/A. Ziffer, Franz Anton Bustelli (2005), nos. 217 and 218. Another polychrome example formerly from the Kaumheimer Collection was sold at Christie's London, 3 December 2003, lot 69.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

44

45

46

46 *

A HÖCHST FIGURE OF A CHARLATAN, CIRCA 1755

Modelled by Laurentius Russinger, wearing a black tricorn hat, a red coat, pink doublet with gilt foliate scrolls and green breeches, the flat base moulded with puce and gilt scrollwork, *12.5cm high,* wheel mark in iron-red (small chips)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

A similar model is published in H. Reber, Höchster Porzellan des 18. Jahrhunderts aus Privatbesitz (1984), p. 53.

47

47 *
A RARE MEISSEN TEAPOT AND COVER, CIRCA 1730
The ovoid body applied on each side with flowering branches, short curved spout and wishbone handle, *11.5cm high* (2)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

48

48
A MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1720-25
Each applied with three moulded branches with flowers, heightened in enamels and painted with insects, butterflies and a flower sprig, *saucer: 13.2cm diam.* (some rubbing) (2)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Provenance:
The Gertrude J. and Robert T. Anderson Collection, Orlando, sold Christie's London, 1 June 1992, lot 5; Eveline Newgas Collection, London (acquired in the above sale)

Exhibited:
Orlando Museum of Art, *Eighteenth Century Porcelain from the Collection of Gertude J. and Robert T. Anderson*, 27 March 1988-12 February 1989, no. 5

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

49

49 *
A MEISSEN TEABOWL AND SAUCER, CIRCA 1725
Each decorated with chinoiserie scenes within gilt scrollwork cartouches filled with Boettger lustre and edged with iron-red scrollwork shaded in brown, the rims with gilt scroll- and strapwork borders, *the saucer: 14cm diam.; the teabowl: 4.5cm high,* the teabowl with caduceus mark in underglaze-blue, numeral in iron-red (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

50 *
A RARE MEISSEN PEWTER-MOUNTED HEXAGONAL JUG AND COVER, CIRCA 1730-35
Of baluster form with an ear-shaped handle, the cover with a pewter mount, *17.4cm high*

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

A cruet pot of the same shape with Kakiemon decoration is in the collection of the V&A Museum (C.54&A-1949). Two jugs and covers of the same form decorated with chinoiserie scenes and the arms of the Duke of Holstein-Gottorp are illustrated by R. Rückert, Meissener Porzellan 1710-1810, nos. 483 and 484.

50

51

A MEISSEN TEABOWL AND SAUCER, CIRCA 1735

Each painted with a chinoiserie scene within a gilt scrollwork cartouche embellished with Böttger lustre and edged with iron-red scrollwork, gilt scrollwork borders to the rims, the interior of the teabowl with *indianische Blumen*, *the saucer: 12.6cm diam.,* crossed swords mark in underglaze-blue, gilt 12. to both (restored haircrack) (2)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Provenance:
Brigitte Britzke Collection, Bad Pyrmont;
Sold by Bonhams online, 22 June 2017, lot 6;
Private Collection, U.K.

Literature:
Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 27;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p.60

Exhibited:
Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

52
AN EARLY MEISSEN TEABOWL AND SAUCER, CIRCA 1723
Each painted with a chinoiserie scene within a gilt scrollwork quatrelobe cartouche filled with Böttger lustre and edged with iron-red and brown scrollwork, the reverse of the teabowl with a branch of *indianische Blumen* and scattered insects, the rims gilt, *the teabowl: 5cm high; the saucer: 12.4cm diam.,* incised II inside saucer footrim (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

52A

52A
A MEISSEN KAKIEMON SHAPED DISH, CIRCA 1735
Of oblong shape, painted in Kakiemon style with the 'Flying Fox' pattern, of a squirrel perched on one of two banded hedges and another overhead, over an elaborate diaper pattern, the reverse painted with scattered flowers, brown-edged rim, *20.2cm long,* crossed swords mark in underglaze-blue (broken through the middle and restored)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance:
Brigitte Britzke Collection, Bad Pyrmont;
Sold by Bonhams online, 22 June 2017, lot 9;
Private Collection, U.K.

Literature:
Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p.75;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p.127

Exhibited:
Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

Another example of this shape with a similar Kakiemon pattern was sold in these rooms in the Hoffmeister Collection, Part I, 25 November 2009, lot 26.

53 *
TWO MEISSEN PLATES, CIRCA 1735-40
Each painted in purple monochrome heightened in gilding with a *Fabeltier*, or mythical animal, in the manner of A.F. von Löwenfinck in a landscape vignette flanked by Oriental flowers, the gilt-edged, wavy rims with a border of purple scrolling foliage and three flower sprigs within a gilt line, *23cm diam.,* crossed swords marks in underglaze-blue (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

A similar plate from the collection of Brigitte Britzke, Bad Pyrmont, was sold in these rooms, 15 December 2016, lot 93.

54
A RARE MEISSEN PURPLE-GROUND SPIRIT BARREL AND FIGURAL STOPPER, CIRCA 1740-45
Moulded with gilt-edged hoops, each end painted with an elaborate chinoiserie harbour scene and green-edged rim, one with a small apeture for a tap, the purple-ground reserved with quatrelobe panels with similar scenes, two polychrome scenes each side of the apeture edged with gilt scrollwork, four panels with iron-red and two with black monochrome scenes, the stopper with a bacchic youth draped in fruiting vines, together with a gilt-metal stand, *15.5cm long,* crossed swords mark in underglaze-blue to one edge (beneath gilding), (restoration to stopper) (2)

£2,500 - 3,500
€2,900 - 4,000
US$3,500 - 5,000

Provenance:
Private Collection, U.K., sold in these Rooms, 14 June 2017, lot 129;
Private Collection, U.K.

The model for this spirit barrel was created by J.J. Kaendler after August 1738, and the figural stopper in April 1739, when it is mentioned in Kaendler's work notes. A similar model with yellow ground together with its stand painted with the arms of Count Brühl is illustrated in U. Pietsch/C. Banz, Triumph der blauen Schwerter (2010), no. 172. The inventory of Count Brühl's pantry lists '*3 Grosse Fässer mit 1 Bacchus' and '2 kleinere dergl.*' [3 large barrels with 1 Bacchus and 2 smaller similar].

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

53

54

55

55
A DUTCH-DECORATED CHINESE PORCELAIN BOTTLE, KANGXI, THE DECORATION EARLY 18TH CENTURY
The bulbous body moulded with fluting and with a knopped neck, painted in Kakiemon style with a banded hedges and flowers alternating with pairs of birds around the body, the neck with bamboo and flowers issuing from stylised rockwork, *20.5cm high* (small rim chip)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance:
Anon. sale in these Rooms, 14 June 2017, lot 69

56
A PAIR OF MEISSEN YELLOW-GROUND AUGUSTUS REX VASES, CIRCA 1730-35
Of ovoid form, each side reserved with a purple-edged quatrelobe panel boldly painted with flowering branches of *indianische Blumen*, the neck painted with butterflies and small flower sprigs above a gilt band, gilt band to footrim, *28.5cm high,* AR marks in underglaze-blue, incised x (one with restuck section to neck) (2)

£8,000 - 12,000
€9,200 - 14,000
US$11,000 - 17,000

Provenance:
The Property of a European Nobleman, decd. (sold at Sotheby's London, 29 June 1982, lot 46)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

56

(detail)

57

58

57
A MEISSEN TEABOWL AND SAUCER, CIRCA 1739
Painted in the style of J.E. Stadler, with a Chinoiserie scene of a figure holding a large fan flanked by a fence and flowering shrubs, the rims with a purple trellis band reserved with panels enclosing chrysanthemums, *the teabowl: 5cm high; the saucer: 13.5cm diam.,* crossed swords marks in underglaze-blue, impressed Dreher's marks for Johann Christoph Schumann to both, impressed numeral inside footrim to saucer / incised inside footrim to teabowl (flat chip to teabowl footrim) (2)

£700 - 900
€810 - 1,000
US$990 - 1,300

58
A MEISSEN SUGAR CASTER, EARLY 19TH CENTURY
Decorated in Kakiemon style with the '*Koreanischer Löwe*' pattern, the pinecone moulded top section embellished in puce, brown-edged rim, *18.2cm high,* crossed swords and asterisk mark in underglaze-blue (minor wear to brown rim)

£700 - 900
€810 - 1,000
US$990 - 1,300

Provenance:
Brigitte Britzke Collection, Bad Pyrmont;
Sold by Bonhams online, 9-22 June 2017, lot 13;
Private Collection, U.K.

Literature:
Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 74;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p.126

Exhibited:
Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

59

59
A MEISSEN OCTAGONAL DOUBLE-HANDLED BEAKER AND SAUCER, CIRCA 1730
Painted in Kakiemon style with the "Quail" pattern, brown-edged rims, *the saucer: 23.3cm wide,* crossed swords marks in underglaze-blue (saucer) and blue enamel (cup), incised Japanese Palace inventory numbers N=346-/W (cup with restored sections) (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance:
Royal Collections of Saxony, Japanese Palace, Dresden;
Brigitte Britzke Collection, Bad Pyrmont;
Sold by Bonhams online, 9 June 2017, lot 8;
Private Collection, U.K.

Literature:
Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 76;
La Porcelana de Meissen en la Colección Britzke/Das Meissner Porzellan der Britzke-Sammlung, exhibition catalogue (2009), p.128

Exhibited:
Museum im Schloss, Bad Pyrmont, Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, 28 November 2002 to 26 January 2003;
Fundación Caja Segovia, La Porcelana de Meissen en la Colección Britzke 1709-1765, 16 July to 18 November 2009

60

60
A MEISSEN CIRCULAR DISH, CIRCA 1735-40
Painted in Kakiemon style with the '*Gelber Löwe*' pattern, brown-edged rim, *25.6cm diam.,* crossed swords mark in underglaze-blue (small rim chip, minor wear to enamels)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance:
British Private Collection, assembled in the 1950s and 1960s;
Sold in these Rooms, 14 June 2017, lot 159;
Private Collection, U.K.

61 *

A VERY RARE MEISSEN ARMORIAL TEACUP AND SAUCER, CIRCA 1730-35

Each painted with the arms of Lognay and another, enclosed by scattered flower sprigs, the rims with gilt scrollwork bands, *the saucer: 12.5cm diam.; the teabowl: 4.3cm high,* crossed swords marks in underglaze-blue, 71 painted in puce (2)

£3,000 - 4,000
€3,500 - 4,600
US$4,300 - 5,700

Provenance:
The Property of C. Wade, Esq., sold Christie's London, 7 July 1969, lot 127;
Anon. sale, Christie's London, 29 November 1976, lot 257

A coffee cup and saucer from the same service was sold in these Rooms from the Hoffmeister Collection, Hamburg, 25 November 2009, lot 83. Other than a coffee cup and saucer, formerly in a Bad Pyrmont private collection (Meissener Porzellan des 18. Jahrhunderts aus Bad Pyrmonter Privatbesitz, exhibition catalogue (2002), p. 122, and another formerly in the von Klemperer Collection, Dresden (L. Schnorr von Carolsfeld, Porzellansammlung Gustav von Klemperer (1928), no. 259, pl. 27), no other pieces from this service are recorded.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

62 *

A RARE MEISSEN ARMORIAL TEABOWL AND SAUCER, CIRCA 1726

Each with a large coat of arms including two rampant lions holding a wreath between two crownson a blue ground flanked by palm fronds, the reverse of the teabowl with detailed chinoiserie scenes, the rims with gilt bands reserved with small cartouches enclosing puce chinoiserie scenes, *the saucer: 12.5cm diam.; the teabowl: 4.5cm high,* crossed swords marks in underglaze-blue (saucer restored in several places) (2)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Several components from this armorial service - the teapot, the waste bowl, the oval sugar box and the tea canister - were sold at Lempertz, Cologne 15 May 2018, lots 731-734, respectively.

63 *

A RARE MEISSEN ARMORIAL TWO-HANDLED BEAKER AND SAUCER FROM THE CAMPOFLORIDO SERVICE, CIRCA 1739-40

Each painted with the arms of Campoflorido, on the beaker against a continuous *Kauffahrtei* scene of merchants and their wares by a quayside above two iron-red lines, the saucer with scattered *indianische Blumen* on both sides, gilt-edged rims, *the saucer: 13cm diam.; the beaker: 8cm high,* crossed swords marks in underglaze blue (2)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Provenance:
The Property of a Gentleman, sold at Christie's London, 29 November 1973, lot 181

This coat-of-arms had been long been thought to belong to the Mauro d'Aversa family, which obscured the history of the Meissen porcelain painted with these arms. It is now known that the arms belong to Don Luigi Reggio e Branciforte, known as the prince of Campoflorido. Campoflorido was the Spanish ambassador to Venice at the time of Crown Prince Friedrich Christian of Saxony's Grand Tour of Italy between 1738 and 1740.

Parts of a table service have survived with a more elaborate version of the same coat-of-arms, including ermine and the Order of St. Januarius, which was established by the King of Naples on 8 July 1738 to commemorate his marriage to Princess Maria Amalia of Saxony. The service is thought to have been given as a gift in gratitude for Campoflorido's hospitality during the crown prince's stay in Venice. The service in its entirety was much admired in 1745 by the duc de Luynes, when he observed it in use at a dinner in Campoflorido's home in Paris. *'We noted a very beautiful porcelain service which was used at both tables; it displayed the coat of arms of the ambassador; it seemed quite substantial; there are even covers to go over the plates. The Royal Prince of Poland gave him a gift and has added to it since'* (M. Cassidy-Geiger (ed.), Fragile Diplomacy (2007), p. 229).

The absence of the Order of St. Januarius on the chocolate beaker suggests that this service may predate the larger table service. The impressed Dreher's marks on the beaker and saucer also suggest a date of manufacture before 1739, whereas the table service has impressed numerals. This may explain the reference in a letter of January 1740, in which the Saxon agent in Venice wrote to Count Brühl that he had mentioned to Prince Campoflorido that the porcelain promised to him would be ready in February, yet the table service is not mentioned in the manufactory work reports until June 1741, although it is possible that existing models were used prior to this date. Intriguingly, Count Brühl wrote to the Saxon agent in Venice in December 1740, requesting another rendering of Campoflorido's arms, since the original at Meissen had been lost (Cassidy-Geiger, ibid.). It is possible that the agent's mention of porcelain in January 1740 refers to the present service, and the new rendering of the arms - presumably including the Order of St. Januarius - was used for the table service some 18 months or so later.

64 *

A RARE MEISSEN ARMORIAL TEABOWL AND SAUCER FROM THE CAMPOFLORIDO SERVICE, CIRCA 1739-40

Each painted with the arms of Campoflorido, on the teabowl against a continuous *Kauffahrtei* scene of merchants and their wares by a quayside above two iron-red lines, the saucer with scattered *indianische Blumen* on both sides, gilt-edged rims, *the saucer: 13cm diam.; the teabowl: 4.5cm high,* crossed swords marks in underglaze-blue (some wear to gilding) (2)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

See footnote to preceding lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

63

64

65

65
A MEISSEN SMALL TURQUOISE-GROUND ECUELLE, COVER AND STAND, CIRCA 1740
Reserved with *Kauffahrtei* scenes of merchants and their wares at a quayside within gilt quatrelobe cartouches, gilt rims, the centre of the stand with a flowering shrub of *indianische Blumen*, the cover applied with a gilt finial in the shape of a dragon, *the ecuelle: 10.7cm high; the stand: 18.3cm diam.,* crossed swords marks in underglaze-blue (small restoration to cover rim) (3)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

66

66
A MEISSEN GOLD-GROUND ECUELLE AND COVER, CIRCA 1735-40
Decorated with large baroque cartouches with Böttger lustre and black-edged gilt strapwork enclosing finely painted pastoral scenes of lovers in various pursuits, the cover with three cartouches of the same type, with French 18th century silver-gilt handles set over the footrim in an elaborate mount, various hallmarks visible, *15cm high,* crossed swords mark in underglaze-blue (handles 18th century replacements, restored rim chip to cover)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Provenance:
Anon. sale, Sotheby & Co., London, 9 October 1972, lot 120 (part)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

67

69

68

67 *
A MEISSEN GILT-METAL MOUNTED SCENT BOTTLE, CIRCA 1730
In the shape of a pilgrim bottle with a female mask on each side, painted with chinoiserie scenes of figures engaged at various pursuits, details heightened in gilding, above moulded gilt gadrooning, an iron-red scrollwork border around the neck, in its own fitted leather case, *8cm high,* crossed swords mark in underglaze-blue (reduced neck under gilt metal mount)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Provenance:
Anon. sale, Christie's London, 16 November 2010, lot 139

68
TWO MEISSEN CHESS PIECES, 18TH CENTURY
Modelled by J.J. Kaendler as two Bishops with AR monogram painted with flower sprays, *5.8cm high,* crossed swords marks in underglaze-blue (some glaze cracks to neck on one) (2)

£300 - 500
€350 - 580
US$430 - 710

Provenance:
With Albert Amor (paper labels to undersides)

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

A similar Meissen Bishop was sold in these rooms, 26 Nov 2014, lot 233 (part).

69 *
A LUDWIGSBURG GILT-BRONZE MOUNTED FIGURAL SCENT BOTTLE, CIRCA 1770
Modelled by Johann Heinrich Schmidt, as a huntress, wearing a green cap, green-edged white bodice and puce skirt, holding a rifle in her left hand and a bird in the other, the underside with a circle of roses, the stopper attached by a fine chain, *9cm high*

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Anon. sale, Sotheby's London, 19 November 1996, lot 171

Modelled by Schmidt between 1766 and 1770; see H.D. Flach, Ludwigsburger Porzellan (1997), p. 558, no. 446.

70

70
A RARE CASED SET OF MEISSEN HAUSMALER DOUBLE-HANDLED BEAKERS AND SAUCERS, CIRCA 1740-50
Decorated in Augsburg in finely tooled gilding over an underglaze-blue base of the *Fels-und Vogel* pattern, flowering shrubs and scattered insects to the reverse of the beakers, in a fitted oval case base, *the beakers: 6.6cm high; the saucers: 13.1cm diam.,* crossed swords marks in blue, dots and various letter in underglaze-blue, impressed numerals (one saucer restored) (13)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

71 *
A RARE MEISSEN HAUSMALER TEABOWL AND SAUCER, THE PORCELAIN CIRCA 1720, THE DECORATION SLIGHTLY LATER
Applied with flowering branches picked out in polychrome enamels surrounded by gilt strapwork, the saucer finely decorated probably in Augsburg in gilding with a chinoiserie scene under elaborate strapwork borders, *the saucer: 13cm diam.; the teabowl: 4.5cm high* (two small repairs) (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

71

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

72

72
A MEISSEN TURQUOISE-GROUND LARGE BOWL, CIRCA 1745
The upper half lobed with a gilt-edged barbed rim, reserved with three quatrelobe panels edged in brown and gilding painted with scenes depicting figures in European landscapes, the inside painted with a flower sprig and scattered blooms, a border of gilt scrolling foliage around the rim, *23cm across,* crossed swords mark in underglaze-blue, impressed 20

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

73 *
A MEISSEN RECTANGULAR TEA CANISTER, CIRCA 1735-40
Each side painted with a European landscape and harbour scene, between gilt edges, the shoulder with a puce trellis work pattern with stylised flower heads, together with a wood replacement cover, *11cm high,* R to the underside (cover a wood replacement) (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

73

Meissen porcelain from the armorial service for Alexander Joseph Count von Sulkowski

Palais Flemming-Sulkowski, Dresden

The Sulkowski Service was the Meissen manufactory's first magnificent and large, privately commissioned armorial service to have been designed to order, preceding the more famous Swan Service by several years, and was the first that was not intended for the Elector/King. It was famously used on 28 February 1737 for the wedding of Prince Stanislaus III. Lubomirski and Baroness von Stein zu Jettingen, a relative of Sulkwoski's wife, that was attended by Augustus III. It was the first time a complete table service of porcelain without any silver vessels was used (G. Reinheckel, Meissener Prunkservice (1990), p. 86).

Alexander Joseph Graf von Sulkowski (1695-1762) was born into a prominent Polish noble family and entered royal service as a page at the Warsaw court. From 1711, he was raised in the household of the Electoral Prince Friedrich Augustus, the heir of Augustus the Strong, of whom he became a close friend. He accompanied the Prince as Master of the Horse on his travels for seven years from 1712, including his tours of Italy, France and Catholic German states, and subsequently became the head of the Prince's household. He became a Gentleman of the Bedchamber in 1726, was raised to a (Polish) count in 1732, and, following the accession of Friedrich Augustus in 1733, was made Privy Councillor, Minister of State, Cabinet Minister and an Imperial Count. Sulkowski was the first Pole to achieve such a position of power: he was in charge of most Court offices, and was responsible not only for the Green Vaults, which held the treasures of the Wettin dynasty, but was also in charge of the porcelain deliveries to the Japanese Palace. Sulkowski also was the recipient of numerous gifts and orders from both Augustus the Strong and his successor, Friedrich Augustus, including Schloß Übigau and the Flemmingsche Palais in Dresden, as well as the Polish Order of the White Eagle and the Order of St. Heinrich. Even Heinrich Graf von Brühl, Sulkowski's better-known successor and the receipient of the famous Swan Service, was subordinate to Sulkowski until the latter's fall from grace in February 1738.

The long-held supposition that Brühl saw Sulkowski as a rival and engineered his downfall has been questioned by Dr. Rainer Rückert, who has suggested that the cause of the Elector and King's displeasure with Sulkowski was probably that he used the Meissen manufactory for his own benefit without informing the manufactory commission or the King. Not only did he order a porcelain armorial service to be made for himself of princely magnificence and modelled on Elector/King's silver, but he even had it delivered to the King's own porcelain palace, the Japanese Palace (R.Rückert, Biographische Daten der Meißener Manufakturisten des 18. Jahrhunderts, pp.267-269).

Sulkowski married (firstly) in 1728 a Lady in Waiting of the Electoral Princess, Maria Anna Franziska Catharina Freifrau von Stein zu Jettingen (1712-41), whose arms appear on the service together with those of her husband. The first explicit mention of the service in Kaendler's work notes (*Arbeitsberichte*) appears to be the large sugar box and cover "belonging to the order of His Excellency the Count Von Solkofsky (sic)" in September 1735. The manufactory inspector reported in May 1736 that although Kaendler, as well as the best Formers and Cleaners had worked on the service for a year and a half, it was not going to be possible to finish everything as Count Brühl had ordered a new service of "entirely new design" and the store rooms urgently needed tablewares, small animals, figures and birds for sale (quoted by Ingelore Menzhausen, In Porzellan verzaubert, p.189 - see facing page for the tureen from the service in the Pauls Collection, Basel). Nonetheless, a supplementary order was made by the *Küchenmeister* [Kitchen Master] H. Wolff at the end of July 1737.

Production of the service seems to have continued until Sulkowski's fall: a list of the pieces delivered to the Japanese Palace, dated 8th February 1738 - three days after Sulkowski's dismissal - and signed by J.G. Höroldt himself was published by Hilde Rakebrandt, Meissener Tafelgeschirre des 18. Jahrhunderts (1958), pp.14-15. Larger forms of the service seem to have been based, at least in part, on silver examples in the Dresden Residence: according to Fritz Fichtner (Meißner Porzellan für Polen und Rußland (1941), p.15), Sulkowski himself specified that the large tureens be copies of a silver tureen by the Augsburg goldsmith Johann Miller (or Biller, according to Rückert and Schnyder von Wartensee). The basket-moulded borders, now known as "Sulkowsky-Ozier", seem to have been used from around 1732.

Sulkowski was permitted by the King to retain his titles and property, and four months after his fall he purchased the estates in Poland of the exiled Stanislaus Leszczinski. Friedrich Augustus even sought the advancement of his childhood friend with the Emperor in Vienna. In 1752, Sulkowski purchased the Silesian principality of Teschen and was raised to the rank of Prince of the Holy Roman Empire. In 1754 he was created Duke zu Bielitz and created Principal Master of the Hunt and Master of the Ordinance in the Grand Duchy of Lithuania. The Sulkowski Service was the subject of one of the very earliest scholarly monographs on Meissen porcelain, when it was published by Julius Lessing in 1888 ("Das Porzellangeschirr Sulkowski", in Kunstgewerbeblatt, vol.4, pp.43-8). Much of the service was apparently sold shortly afterwards, though a substantial portion was preserved in the family home until it was sold by Sotheby's London ("The Property of a Lady of Title") on 23rd May 1967, lots 29-50).

THE PROPERTY OF A NORTH AMERICAN PRIVATE COLLECTOR (LOTS 74-78)

74 *

A VERY RARE MEISSEN STAND FROM THE SULKOWSKI SERVICE, CIRCA 1738

Possibly modelled by J.F. Eberlein, of rectangular form with indented corners, the sides moulded with basketwork, applied on the front and back with a crowned cartouche painted with the arms of Sulkowski and Stein zu Jettingen, all raised on four gilt-edged scroll feet with palmettes, the surface painted with scattered sprigs of *indianische Blumen*, *49.5cm across,* crossed swords mark in underglaze-blue (some regilding, minor damage)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

Provenance:
Graf Alexander Joseph von Sulkowski (1695-1762);
Paul Schnyder von Wartensee Collection, Lucerne;
Anon. sale, Sothebys Zurich, 21 November 1990, lot 85

This form may be the second referred to in an entry of J.F. Eberlein's work records for December 1737: "*Zwey neue Tisch Bletter eines oval, das andere viereckigt die ecken verbrochen, von Doone [Ton] gemacht*" [Two new table leaves one oval, the other rectangular with broken corners, made from clay] (AA I Ab 09, fol. 270 a-b {Monatsrapporte, 1737}).

This form has been considered a stand for a tureen (see R. Rückert, Meissener Porzellan 1710-1810 (1966), no. 488, pl. XVIII, for a tureen and cover on a smaller stand of similar form). Another possibility is that this stand belongs to the '*64 Stück Confect-Aufsatzstücken, wozu 160 kleine Figurgen und 48 kleine Blumen Bouquettes*' [64 dessert pieces, to which 160 small figures and 48 small flower bouquets] among the additional pieces for the service ordered in July 1737 (quoted by H. Rakebrand, Meissener Tafelgeschirr des 18. Jahrhunderts (1958), pp. 14-15).

75

76

75 *
A RARE MEISSEN SALADIÈRE FROM THE SULKOWSKI SERVICE, CIRCA 1735-38
Painted with two shaped escutcheons with the arms of Sulkowski and Stain zu Jettingen, flanked by rampant lion supports standing on a stepped plinth above a puce panel with gilt scrolls, the arms of Sulkowski with the sash and badge of the Order of the White Eagle, the well with scattered *Indianische Blumen* within a *Sulkowski Ozier*-moulded border, *23cm diam.; 4.7cm high,* crossed swords mark in underglaze-blue

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

The delivery specification of the service (signed by J.G. Höroldt on 8th February 1738) includes '*16 Weiße Saladieren 2erley Sorten*' [16 white saladières two sorts], and the additional order of July 1737 includes another 20 saladières (published by H. Rakebrand, Meissener Tafelgschirr des 18. Jahrhunderts (1958), pp. 14-15).

76 *
A RARE MEISSEN PLATE FROM THE SULKOWSKI SERVICE, CIRCA 1735-38
Painted with two shaped escutcheons with the arms of Sulkowski and Stain zu Jettingen, flanked by rampant lion supports standing on a stepped plinth above a puce panel with gilt scrolls, the arms of Sulkowski with the sash and badge of the Order of the White Eagle, the well of the plate with scattered *Indianische Blumen* with a *Sulkowski Ozier*-moulded border, *24cm diam.,* crossed swords mark in underglaze-blue

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

The delivery specification of the first order for the service includes '*6 Dzt ordinaire Tafel Teller*' [6 dozen ordinary plates] (published by H. Rakebrand, Meissener Tafelgschirr des 18. Jahrhunderts (1958), p. 14).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

77 *

A RARE MEISSEN CIRCULAR STAND FROM THE SULKOWSKI SERVICE, CIRCA 1735-38

Moulded with basketwork and raised on four gilt-edged scroll- and shell feet, applied with two crowned armorial shields painted with the arms of Sulkowski and Stain zu Jettingen, the top painted in Kakiemon style with wheat sheaves and scattered flowers, *21.5cm across feet; 10cm high,* crossed swords mark in underglaze-blue

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Possibly one of the '*64 Stück Confect-Aufsatzstücken, wozu 160 kleine Figurgen und 48 kleine Blumen Bouquettes*' [64 dessert garniture pieces, to which 160 small figures and 48 small flower bouquets] mentioned in an additional order list of July 1737.

A similar example from the Sulkowski Service was sold in these Rooms, 17 June 2015, lot 67.

78 *

A VERY PAIR OF RARE MEISSEN CANDLESTICKS FROM THE SULKOWSKI SERVICE, CIRCA 1735-38

Each with a faceted and knopped stem painted with sprigs of Kakiemon flowers, a band of gilt flowers and gilt lines, with a gilt-edged moulded border of acanthus leaves below the basket-moulded nozzle, the domed bases similarly painted with flower sprigs, applied on each side with a gilt-edged cartouche below a crown, painted with the marriage arms, the gilt scroll mantling moulded with green leaves threaded through the scrolls, flanked by gilt-edged moulded bellflowers, *24cm high* crossed swords marks in underglaze-blue, one with (unidentified) impressed Dreher's mark of four crosses within a circle (one restored through the shaft) (2)

£8,000 - 12,000
€9,200 - 14,000
US$11,000 - 17,000

Provenance:
Graf Alexander Joseph von Sulkowski (1695-1762);
Thence by descent;
The Property of a Lady of Title, sold Sothebys London, 23 May 1967, lot 34 (probably);
European Private Collection

The delivery specification of the service records "*28 Tafel Leuchter*" [28 table candlesticks] (quoted by H. Rakebrand, Meissener Tafelgeschirre des 18. Jahrhunderts (1958), p. 14).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

VARIOUS OWNERS

79
A MEISSEN "CRIS DE PARIS" FIGURE OF A VEGETABLE SELLER, CIRCA 1755
Modelled by Peter Reinicke, holding a bucket filled with leaves in her left hand and a leafy vegetable in the right hand, wearing a bonnet with flaps, a puce bodice, flower-decorated dress, white apron with a knofe hanging to the right side, on a gilt-edged, scroll-moulded base applied with leaves and flowers, *14cm high,* crossed swords mark in underglaze-blue to rear of base, incised 5 (head restuck, some restoration to extremities)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Property of a Noble Spanish family

After the 1753 drawing by Christophe Huet, published in M. Eberle, Cris de Paris (2001), no. 37.

80 *
A MEISSEN 'CRIS DE PARIS' FIGURE OF A POULTRY SELLER, CIRCA 1755
Modelled by Peter Reinicke, wearing a black hat, purple coat and yellow breeches, a basket with eggs on his right arm, his head turned to the left and holding two dead birds in his left hand, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *14.5cm high,* crossed swords mark in underglaze-blue to the rear of the base, impressed numeral 8. (restoration to hat, right arm and egg basket and to right wing of chicken)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Provenance:
Anon. sale, Sotheby's London, 14 December 2004, lot 23

After a drawing by Christophe Huet of 1753, illustrated by M. Eberle, Cris de Paris (2001), no. 41.

81 *
A MEISSEN 'CRIS DE PARIS' FIGURE OF A MARMOT SELLER, CIRCA 1763-74
Modelled by Peter Reinicke, wearing a white head scarf, yellow bodice and white skirt with *indianische Blumen*, pulling a marmot out of a box and holding a staff, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *14cm high,* crossed swords and dot mark in underglaze-blue, incised 23. (restored)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Anon. sale, Sotheby's London, 12 June 2002, lot 161

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.50.

79

80

81

82 *
A MEISSEN 'CRIS DE PARIS' FIGURE OF A SPIRITS SELLER, CIRCA 1754
Modelled by Peter Reinicke, wearing a black tricorn, a yellow cloak, pink waistcoat and green breeches, holding a basket with bottles on his left arm and a lantern in his right hand, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *14.5cm high,* crossed swords mark in underglaze-blue to the rear of the base, impressed numeral 17 (minor restoration to back of hat brim)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Provenance:
Anon. sale, Christie's Milan, 10 June 2002, lot 334 (part)

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.43.

83 *
A MEISSEN 'CRIS DE PARIS' FIGURE OF A PASTRY SELLER, CIRCA 1755
Modelled by Peter Reinicke, wearing a lavender headscarf, pale yellow tunic with white stomacher, white apron and puce skirt with stripes, holding a basket of baked goods in her right hand and sheet of pastries in her left hand, the base moulded with gilt-edged scrollwork and applied with leaves, *13.5cm high,* crossed swords mark in underglaze-blue to rear of base, (edge of pastry sheet in basket chipped)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

After a drawing by Christophe Huet of 1753, illustrated by M. Eberle, Cris de Paris (2001), no. 40.

84 *
A MEISSEN 'CRIS DE PARIS' FIGURE OF A FISH SELLER, CIRCA 1755
Modelled by Peter Reinicke, wearing a white headscarf, yellow bodice and floral skirt with white apron, her hands on her hips and a tray with fish strapped around her waist, the base moulded with gilt-edged scrollwork and applied with leaves, *13.5cm high,* crossed swords mark in underglaze-blue to rear of base, impressed 13 (minor chips)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Provenance:
Anon. sale, Christie's Paris, 15 May 2003, lot 474

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.39.

85 *
A MEISSEN 'CRIS DE PARIS' FIGURE OF A HURDY-GURDY PLAYER, CIRCA 1755
Modelled by Peter Reinicke, wearing a white headscarf, puce-lined green dress, yellow underskirt and red shoes, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *13cm high,* crossed swords mark in underglaze-blue to the rear of the base (left thumb restored, neck of instrument broken off)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Provenance:
With Lukacs & Donath, Rome

After a drawing by Christophe Huet of 1753, illustrated by M. Eberle, Cris de Paris (2001), no. 33.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

82

83

84

85

86

87

86
THREE MEISSEN MODELS OF SWANS, MID 18TH CENTURY, LATER-DECORATED
Each naturalistically modelled and coloured, on grassy bases, *11.2 - 14.3cm cm high* (some restoration) (3)

£700 - 900
€810 - 1,000
US$990 - 1,300

87
A LARGE MEISSEN DISH, CIRCA 1750
Moulded with the '*Gotzkowsky-Relief*' pattern, painted with a large central flower spray and four smaller sprays alternating with the moulded panels on the border, the rim with a gilt crosshatch border, *32.5cm diam.,* crossed swords mark in underglaze-blue, impressed numeral and incised III to footrim (minor wear)

£500 - 700
€580 - 810
US$710 - 990

Provenance:
The de Trafford Collection, Christie's London, 3 March 1994, lot 44

A substantial part (131 pieces) of the same service was sold by the USSR at Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 21-22 October 1930, lot 204.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

88

89

88
A SMALL MEISSEN MODEL OF A SWAN, CIRCA 1760
Naturalistically modelled, some feathers heightened in black, on a grassy base, *12cm high* (restored through neck)

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,600

89
A MEISSEN MODEL OF A SWAN, THE PORCELAIN 18TH CENTURY, THE DECORATION LATER
Modelled by J.J. Kaendler, naturalistically modelled with its head turned to the left, on a mossy base modelled with reeds, *22cm high,* crossed swords mark in underglaze-blue and incised / to the rear of the base (small chips to reeds)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

90
A MEISSEN MUSTARD POT AND COVER, CIRCA 1740-45
Each side painted with a military scene within elaborate gilt quatrelobe cartouches, surrounded by scattered sprays of 'Holzschnittblumen', the spout moulded with a bearded mask, the handle heightened in gilding, the cover similarly decorated, the rims gilt, *16.4cm high,* crossed swords mark in underglaze-blue, gilt B. to both (small restored chip to spout, chip to handle) (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Anon. sale in these Rooms, 14 June 2017, lot 113;
Private Collection, U.K.

90

91

92

91
A MEISSEN MARCOLINI PERIOD, PART TEA AND COFFEE SERVICE, 1774-1812
Decorated with generous floral sprays and scattered flowers under a rim of interlinked gilt egg and dart pattern, comprising: ten teacups and saucers, four coffee cups and saucer, a milk jug, a sugar bowl and slop bowl and plate made by the Courtille factory, all contemporary to each other, *milk jug 15cm high,* crossed swords and asterix in underglaze-blue, the Locré (one cup restored, one handle missing, some minor chips and losses) (32)

£500 - 700
€580 - 810
US$710 - 990

92
A MEISSEN CANDLESTICK, CIRCA 1745-50
The domed foot rising to a waisted base moulded with panels of bellflowers below a knopped shaft and foliate border below the sconce, painted in underglaze-blue with flower-sprigs, a butterfly and insects, *23.5cm high,* crossed swords mark in underglaze-blue

£700 - 1,000
€810 - 1,200
US$990 - 1,400

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

93

93
A MEISSEN GROUP OF 'EUROPA AND THE BULL', CIRCA 1770
Modelled by J.J. Kaendler, the nude Europa draped in a yellow cloak embellished with *indianische Blumen* and a blue lining, seated on a white bull with a flower garland draped on its head, two maidens seated on the ground beside them, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *22.2cm high,* crossed swords and dot mark in underglaze-blue (two haircracks to base, some losses)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

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

94
A MEISSEN FIGURAL CANDLESTICK, CIRCA 1770
Modelled as two boys and two girls holding hands and dancing around a candlestick, painted with flowers and applied with flowering branches, the rockwork base applied with leaves, the candlestick possibly matched and screwed to the base, *22.2cm high* crossed swords and dot mark in underglaze-blue (some restoration)

£500 - 700
€580 - 810
US$710 - 990

94

95

95
A MEISSEN FIGURE OF A BOY WITH A CHICKEN, CIRCA 1763-74
Wearing a yellow bicorn hat, a purple jacket with purple foliate pattern and turquoise trousers, holding a chicken in one arm and a walking stick in the other, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *14.8cm high,* crossed swords mark and dot in underglaze-blue to the rear of the base, impressed 2 (head restuck)

£700 - 900
€810 - 1,000
US$990 - 1,300

Provenance:
Property of a Noble Spanish family

96

96
A MEISSEN FIGURE OF A WOOD-CHOPPER, MID 18TH CENTURY
Modelled by J.J. Kaendler, wearing a black hat, yellow waistcoat over a white shirt and green trousers, holding an axe and chopping wood, *13.6cm high,* faint crossed swords mark in blue (some flaking and retouching to hat)

£600 - 800
€690 - 920
US$850 - 1,100

Provenance:
With Dott. Falanga, Naples (paper label to underside); Property of a Noble Spanish family

97

97
A MEISSEN WASTE BOWL, CIRCA 1755-60
Each side decorated with a European landscape scene surrounded by polychrome scrollwork cartouche interspersed with foliage and flowers, flanked by floral sprays, the interior with a further flower spray, the rim gilt, *16.8cm diam., 8.7cm high,* crossed swords mark in underglaze-blue, impressed 24

£700 - 1,000
€810 - 1,200
US$990 - 1,400

Provenance:
Herbert Wolfe Collection, sold at Bonhams, 17 June 1998, lot 122

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

98
A MEISSEN GROUP EMBLEMATIC OF 'TASTE', CIRCA 1760
Modelled by Carl Christoph Punct, as an elegantly-dressed couple, the lady holding a goblet with grapes gathered in her apron, her companion seated on a leafy tree-stump pouring wine, with a basket containing two bottles at his feet, the pierced, gilt-edged scrollwork base applied with leaves and flowers, *20cm high,* crossed swords mark in underglaze-blue (some restoration)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Provenance:
The Hasse Collection, sold in these rooms, 8 October 2014, lot 109

98

99
A MEISSEN FIGURE OF A FEMALE GREEK MUSICIAN PLAYING A TRIANGLE, CIRCA 1745-50
Wearing a white headscarf and yellow-lined puce tunic, playing a triangle, on a square base, *20cm high,* crossed swords mark in underglaze-blue to rear of base (some restoration)

£700 - 900
€810 - 1,000
US$990 - 1,300

99

100 *
A MEISSEN GROUP ALLEGORICAL OF 'AIR', CIRCA 1750-60
Modelled by J.J. Kaendler and F.E. Meyer, with a classical nude seated on a cloud base, her hair flying behind her and a dove perched on her left hand, a peacock standing beside her and a putto with bellows kneeling behind, another putto flying amidst the clouds above, *15.5cm high* (small losses)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

The model is from a series of the Elements, of which 'Fire' is in the Hans Syz Collection, Smithsonian Institution (H. Syz et al., Catalologue of the Hans Syz Collection (1979), no. 289).

100

101
A MEISSEN MODEL OF A DOVE, CIRCA 1760
Naturalistically coloured, its right wing slightly outstretched, the base applied with leaves, *9.4cm high,* crossed swords mark in underglaze-blue (restored beak)

£700 - 900
€810 - 1,000
US$990 - 1,300

Provenance:
Property of a Noble Spanish family

102
A MEISSEN PLATE FROM THE 'PHILOSOPHISCHES SERVICE' FOR THE MARQUIS D'ARGENS, CIRCA 1760
Painted with four trophies within floral borders emblematic of music, architecture, measurement and wise government, and a hand holding scales in the centre emblematic of Justice, brown-edged wavy rim, *23.4cm diam.,* crossed swords mark in underglaze-blue, impressed 54 (very minor wear)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

This service was famously ordered to his own design by Frederick the Great of Prussia for his friend and advisor, Jean-Baptiste de Boyer, Marquis d'Argens. The opportunity arose during the Prussian occupation of Saxony in the Seven Years War when, in Spring 1760, he was headquartered near Meissen. The king offered a gift of porcelain to his friend, who gratefully accepted and countered with an invitation to dine from the service at a "philosophical" feast. This inspired Frederick to design the service himself, with the phrase "Dubium initium sapientiae [est]" after Aristotle inscribed on the finial of the tureen and on a dish. The relatively modest scale of the service - a total of 48 plates for twelve diners and no soup or dessert plates - underscores that it was intended as an intimate gift for the private sphere. The service was delivered to the Marquis d'Argens by 22 June 1760, when he wrote an effusive letter of thanks to the king. A large portion of the service was acquired in 2000 by the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg and is now displayed in the appartement of the Marquis d'Argens in the Neues Palais in Potsdam.

See Dag Nabrdalik, DUBIUM INITIUM SAPIENTA - Das philosophische Tafelservice Friedrichs des Großen aus der Meißener Porzellanmanufaktur für Jean-Baptiste de Boyer, Marquis d'Argens, in Keramos 201 (2008), pp. 41-54, for a thorough discussion of the service and associated correspondence, and Samuel Wittwer, "hat der König von Preußen die schleunige Verfettigung verschiedener Bestellungen ernstlich begehret" - Friedrich der Große und das Meißener Porzellan, in Keramos 208 (2010), pp. 17-80, for the Prussian king's interest in Meissen porcelain. Another plate from the service was sold in these Rooms, 14 December 2016, lot 125.

103
A MEISSEN DESSERT DISH FROM THE "BRÜHL'SCHE ALLERLEI" SERVICE, CIRCA 1746
Probably modelled by Johann Friedrich Eberlein, painted with with a flower spray and hazelnuts, the wavy gilt-edged rim moulded with shells and pierced trellis panels interspersed with pierced flower sprays picked out in polychrome enamels, *24.2cm diam.,* crossed swords mark above a dot in underglaze-blue, impressed 21 (rim section restuck)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Provenance:
From the service commissioned by Heinrich Graf von Brühl in 1742 and listed at his death in 1763 in his Dresden palace in the Augustusstrasse

The 'Brühlsche Allerlei' service was one of the most magnificent table services made at the Meissen manufactory and is comparable in scale and ambition to the better-known Swan Service. The service has been thoroughly discussed by Johanna Lessmann, Das "Brühlsche Allerlei" Ein Service für Heinrich Graf von Brühl, in U. Pietsch (ed.), Schwwanenservice (2000), pp. 106-123. It originally comprised over 2000 pieces, including dinner, dessert and coffee services, and at Brühl's death in 1763, still included 145 soup plates and 269 dinner plates. Most of the modelling work on the service appears to have been done by J.F. Eberlein and J.G. Ehder, whose work records include numerous references to the service. Two large quantities from the service were sold by Sotheby's London, 8 July 1997, lot 57; and by Sotheby's New York, 21 November 2014, lot 1304.

A similar dessert dish from the service is in the Dresden porcelain collection, published in U. Pietsch (ed.), Schwanenservice (2000), no. 151.

101

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

102

103

© Metropolitan Museum Of Art
Stefano Della Bella, (1641) "Diversi Animali"

104 *
A VERY RARE PAIR OF MEISSEN MODELS OF DROMEDARIES, CIRCA 1760-65
Each naturalistically modelled and finely panted in shades of grey, the bases modelled with gilt-edged scrollwork and applied with leaves and flowers, *16.4cm and 17cm high,* crossed swords mark and crossed swords mark with dot in underglaze-blue (one with tail restuck) (2)

£8,000 - 12,000
€9,200 - 14,000
US$11,000 - 17,000

Another example of this rare model is in the Hermitage Museum, St. Petersburg (published by K. Butler, Meissner Porzellanplastik des 18. Jahrhunderts (1977), no. 379).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

105 *
A MEISSEN PLATE FROM THE 'JAPANISCHES TAFELSERVICE' FOR FREDERICK THE GREAT OF PRUSSIA, CIRCA 1763
Painted in the centre with a landscape vignette depicting a tortoise, within a blue feathered border around the edge of the well, the gilt-edged, lobed and spirally-moulded rim with a yellow-ground trellis border edged with puce scrollwork, *24.4cm diam.,* crossed swords mark in underglaze-blue, impressed 56 (very minor wear)

£10,000 - 15,000
€12,000 - 17,000
US$14,000 - 21,000

Provenance:
Erich von Goldschmidt-Rothschild Collection (sold at Christies Geneva, 9 May 1988, lot 156)

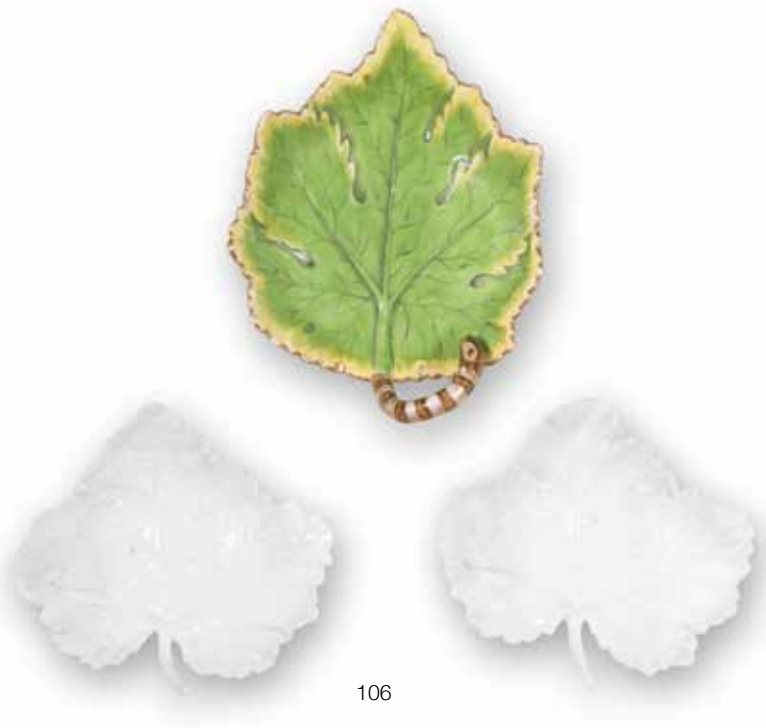
In the final months of the Seven Years War before the Peace of Hubertusburg on 15th February 1763, Frederick the Great ordered the last and best-documented of his six large table services from the Meissen manufactory for the 'Chinesisches Haus' in the park of Sanssouci. For a detailed discussion of the Prussian king's Meissen porcelain orders and requisitions, see Samuel Wittwer, Friedrich der Große und das Meißener Porzellan, in Keramos 208 (2010), p. 17-81.

The king gave very detailed written instructions for the design of the service to Johann Joachim Kaendler on 11th November 1762, and subsequently in person, with the aid of drawings by his own hand. Kaendler left a detailed record of the king's instructions to him, which - in addition to the title of the service - record that the shape was based upon a French silver plate, that it should appear both '*etwas antique*' (somewhat antique) as well as '*muschlicht* (shell-like), that it should have a yellow '*mosaique*' border, and that it should be painted with '*Indianische Thiere und Vögel*' ('Indian' or exotic animals and birds) [quoted by Wittwer 2010, pp. 64-65].

Samuel Wittwer has demonstrated how Frederick's unusual design was in keeping with the spirit of the Chinese House in Potsdam for which it was intended: making light of the European fashion for Chinoiserie. Of all the services that Frederick commissioned or acquired at Meissen, the 'Japanese Service' is perhaps the one that reflects the Prussian king's sophisticated taste most closely. It also serves as a reminder of the way European chinoiserie taste evolved over the course of the 18th century.

Fifteen plates from the service, including the present lot, were in the renowned collection of Erich von Goldschmidt-Rothschild. A dessert plate from the service was sold in these Rooms, 2 July 2019, lot 49.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



106

106
A PAIR OF DOCCIA WHITE LEAF-SHAPED DISHES TOGETHER WITH A FÜRSTENBERG LEAF-SHAPED DISH, LATE 18TH/EARLY 19TH CENTURY
Each naturalistically modelled, the Fürstenberg dish painted in shades of green, yellow and brown with a gilt rim and applied with a branch handle, *the Doccia dishes: 12.4cm wide, the Fürstenberg dish: 15.6cm long,* the Fürstenberg dish with crossed swords and asterisk mark in underglaze-blue (3)

£800 - 1,000
€920 - 1,200
US$1,100 - 1,400

Provenance:
With Klaber & Klaber, London (the Fürstenberg dish)

107
A SMALL ITALIAN TEAPOT AND COVER, PROBABLY VINOVO, CIRCA 1780, TOGETHER WITH A CHINESE FAMILLE ROSE COFFEE POT AND COVER AND LODI FAIENCE MILK JUG AND COVER, 18TH CENTURY
The teapot painted with flower garlands, the coffee pot painted with floral sprays, the Lodi milk jug and cover painted with a flower spray on each side and scattered flowers and leaves, *the coffee pot: 17cm high* (some restoration and chips) (6)

£300 - 500
€350 - 580
US$430 - 710

107

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

108 *
A RARE DOCCIA ARMORIAL BEAKER AND SAUCER, CIRCA 1745
The beaker decorated with an elaborate crowned armorial of the Gerini and Franceschi families, surrounded by scattered insects, the saucer painted with a vignette of a squash surrounded by butterflies and insects, wide gilt bands to the rims, *the saucer: 12.5cm diam.; the beaker: 6.7cm high* (2)

£8,000 - 10,000
€9,200 - 12,000
US$11,000 - 14,000

Two beakers from this service were sold in these rooms, 6 Jul 2010, lot 218, and are now in a private collection.

A teabowl and saucer from the service is illustrated in Andreina d'Agliano, Settecento europeo e barocco toscano nelle porcellane di Carlo Ginori a Doccia (1996), cat. no.42, where the author notes that the Gerini family commissioned several services from the Doccia factory. The Ginori-Lisci Archives show that crested porcelain of the period 1745-57 was produced for the Marchesi Giovanni and Andrea Gerini, gentlemen of Court. There is also a stencil-decorated plate with the Gerini and Franceschi family crest in the collection of the Palazzo Pitti, probably made for a marriage between the two families in 1745 (see Andreina d'Agliano, Le porcellane italiane a Palazzo Pitti (1986), cat. no.5).

The insects are heavily inspired by the well-known prints of Hoefnagel which circulated the factories of Europe at the time, and reflect the influence of the Du Paquier factory on the Doccia porcelain production of the earlier period.

109

109
A PAIR OF CAPODIMONTE CUPS AND SAUCERS, CIRCA 1750
Each painted by Giovanni Caselli '*a paesi neri*' with finely rendered black monochrome landscape scenes, formal gilt floral borders to the rims, the handles embellished in gilding, fleur-de-lys marks in blue (4)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Provenance:
Aldo Pironti, Benevento (applied paper labels no. 98 and 99);
Italian Private Collection

Literature:
A. Caròla-Perrotti, Le Porcellane dei Borbone di Napoli (1986), no. 37, col. pl. XIV

A similar cup is in the Museo Duca di Martina in Naples, published by E. Romano, La Porcellana di Capodimonte (1959), pl. 47.

110
AN EXTREMELY RARE CAPODIMONTE CHESTNUT-BROWN-GROUND CUP AND SAUCER, CIRCA 1750
The chestnut-coloured ground ('*a fondo marrone*') with lambrequin-shaped gilt-edged reserves painted in enamels heightened in gilding with flowers, the inside rims with gilt foliate scrollwork borders, the handle embellished in gilding, fleur-de-lys marks in brown and blue enamel (small very flat chip to rim of cup) (2)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Provenance:
Italian Private Collection

Literature:
A. Caròla-Perrotti, Le Porcellane dei Borboni di Napoli (1986), no. 85, col. pl. XXVI

This is the only known example of this ground colour.

111
A VERY RARE CAPODIMONTE TURQUOISE-BLUE-GROUND TEA CANISTER AND COVER, CIRCA 1745-50
Of baluster form, each side reserved with a gilt-edged panel finely painted by Giacomo Nani with a still-life of vegetables, gilt rims and finial, *14.2cm high,* fleur-de-lys mark in blue (two restored small flat chips to underside of rim of cover, some faint crazing) (2)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

Provenance:
Luzzatto Collection, Milan, by 1960;
Italian Private Collection

Literature:
G. Morazzoni, Le Porcellane Italiane (1960), vol. II, pl. 307b;
A. Caròla-Perrotti, Le Porcellane dei Borbone di Napoli (1986), no. 84

The waste bowl from the same turquoise-ground service is illustrated by Morazzoni (1960), col. pl. XXI.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

110

111

112

113

112
A BUEN RETIRO CHARGER, CIRCA 1755
Painted with a landscape scene in the well depicting a gentleman dancing watched by a lady and a seated violinist, flanked by bushes, trees and pots on a pedestal, with broken classical architectural fragments in the foreground, gilt scrollwork border to the rim, *32.7cm diam.,* fleur-de-lys mark in blue (flat rim chips)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

113
AN ITALIAN BISCUIT PORCELAIN FIGURE OF A SHEPHERD, LATE 18TH CENTURY
Dressed in classical draperies and holding his hands up as if playing a flute, a dog seated at his feet, a classical pedestal beside him, on a rockwork base, *26.5cm high* (restoration to dog and extremities)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

114 *
A CAPODIMONTE FIGURE OF A HUSSAR, CIRCA 1750
Modelled by Giuseppe Gricci, wearing a black hat, a jacket with cape and sash, blue trousers and yellow boots, leaning on a shell-shaped basket, a bottle in his right hand, *14.5cm high,* impressed fleur-de-lys mark (hat and right hand restored)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Another example of this figure with a slightly different basket and no hat is illustrated by Angela Caròla-Perrotti, Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinandea 1743-1806 (1986), p.208, pl. 152a.

THE PROPERTY OF A EUROPEAN NOBLE FAMILY

115 *
A PAIR OF PARIS, DAGOTY, VASES, CIRCA 1800-1810
Of ovoid form, decorated with large circular cartouches depicting scenes of a coastal shipwreck, a mountainous landscape in the background, the second vase with a placid seascape in a similar mountainous landscape, all set within a gilt border, the pale peach-tinted ground with formal bands of neo-classical thyrsus alternated with spears of pine cones, the gilt flanking handles as bracket scrolls issuing from an anthemion, the wide gilt everted neck and foot with tolled laurel leaves, all placed on a square foot decorated in marble imitation, *45.5cm high,* (two handles restored) (2)

£20,000 - 30,000
€23,000 - 35,000
US$28,000 - 42,000

The Dagoty factory (1798-1820) was one of the principal factories of French hard-paste porcelain production. Founded by the Dagoty brothers, who had both previously worked at Dihl et Guérhard, the factory soon received royal patronage from the Impératrice Joséphine Bonaparte, who was a great supporter and lover of porcelain. For further reading on the factory, see R. de Plinval de Guillebon, Dagoty à Paris, la manufacture de porcelaine de l'impératrice (2006), where under cat no. 23 and 95 the author publishes two different pairs of vases of the same shape (cat.no. 95 with slightly different handles, otherwise of the same shape). The same author, in her book Faïence et Porcelaine de Paris XVIIIe-XIXe Siècles (1995) publishes another pair of Dagoty vases (cat.no. 323) of the same form with variant handles but with a burnished gold everted neck chased with laurel leafs similar to those on the present examples.

Iris Moon, in her article 'Stormy Weather in Revolutionary Paris: a Pair of Dihl et Guérhard Vases' (Metropolitan Museum Journal 51, pp. 113-127), discusses the unlikely combination of restrained neo-classicism with scenes of such a destructive nature as a shipwreck. The author considers the political climate possibly informing a more unsettling iconography. Much of the porcelain by Dihl et Guérhard and by extension at the Dagoty factory, was produced during or just after the French Revolution, a period of large-scale political, cultural, and social upheaval that overturned, among other things, the Ancien Régime patronage system, which had supported much of the production of French porcelain.

116
No lot

117
No lot

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

118

119

THE PROPERTY OF VARIOUS OWNERS

118
TWO VIENNA GROUPS OF CHILDREN, CIRCA 1760
The first modelled as blacksmiths with a child sharpening an arrow and another operating the grindstone set on rockwork, the second group emblematic of Sculpture, one child working on a female bust with chisel and hammer, another boy working on a small figure in his hands, *20.6cm and 22.5cm high,* shield marks in blue and underglaze-blue, incised mark and impressed star marks (some restoration)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance :
Anon. sale, Phillips London, 29 January 1975, lot 113 (the first);
Ernst Blumka (1886-1969), Vienna (to 1938) and London, thence by descent (the second);
Eveline Newgas Collection, London

The second group is part of a series of allegories of the Arts, depicting children at various pursuits. It also included groups emblematic of Astronomy, Music and Painting. For another example of this model, see E. Sturm-Bednarczyk/E. Sladek, Zeremonien - Feste - Kostüme (2010), no. 262, p. 186.

119
A DU PAQUIER BEAKER AND TREMBLEUSE SAUCER, CIRCA 1730
The beaker painted with a continuous polychrome chinoiserie scene in Meissen style above iron-red and purple lines, the saucer with a small vignette with a single figure within the pierced gallery and three single Oriental flowers, the rims with formal borders of trellis panels and scrollwork, the reverse of the saucer with three iron-red flowers, *cup: 7cm high,* incised / to saucer (restuck section to saucer) (2)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Provenance:
Anon. sale, Sotheby's London, 25 November 1997, lot 169;
Eveline Newgas Collection, London (acquired in the above sale)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

120
THREE DU PAQUIER SAUCERS, CIRCA 1725-1730
One painted in *Schwarzlot* with two horsemen in combat, the second painted in grey monochrome with a landscape scene of figures in front of building and a bridge, the third painted in polychrome colours with a chinoiserie terrace and hedge and a large cockerel, *12-13.8cm diam.* (small chip to rim on third) (3)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance:
Phillips London, 16 February 1977, lot 274 (the second saucer);
Anon. sale, Phillips London, 12 March 1997, lot 116 (the third saucer);
Eveline Newgas Collection, London (acquired in the above sales)

This style of monochrome decoration on the first saucer can also be found on Meissen teabowls and saucers made in the 1730s, suggesting that Du Paquier painters decorated porcelain for their own benefit as Hausmaler; see M. Chilton/C. Lehner-Jobst, Fired by Passion (2009), I, ill. 6:9.

The naive style of monochrome landscape decoration on the second saucer is usually considered to date from the early years of the Du Paquier manufactory, but this combination of black monochrome landscape vignette with an iron-red or purple characteristic Du Paquier border to the rim can also be found on Meissen porcelain of the 1730s with impressed Dreher's marks that are presumed to be the work of Viennese Hausmaler, perhaps Du Paquier painters working for themselves (M. Chilton/C. Lehner-Jobst (eds.), Fired by Passion (2009), I, pp. 508-509.

120

121
A VERY RARE DU PAQUIER PIERCED CIRCULAR BASKET, CIRCA 1735
Painted with Oriental flowers in the centre within a gilt- and iron-red border, the finely pierced side embellished with iron-red circles below a zig-zag line border on the inside, and an iron-red floral trellis pattern on the exterior, gilt-edged rim, *12.5cm diam.; 5cm high*

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance:
Ernst Blumka (1886-1969), Vienna (to 1938) and London; Thence by descent to the Eveline Newgas Collection, London

Only two other pierced bowls of this type, which would have contained fruit or other sweet confectionery, are recorded in the **Literature:** one in the Museum für Angewandte Kunst, Vienna (inv. Ke 6098); and another formerly in the Karl Mayer collection (see M. Chilton/C. Lehner-Jobst (eds.), Fired by Passion (2009), cat. no. 351.

121

122

122
TWO ZÜRICH PORCELAIN BUSTS EMBLEMATIC OF ZODIAC SIGNS, CIRCA 1775
'Aries' as a bearded man wearing a silvered ram's horn helmet and blue-lined red robes, the other as a young man wearing a bearded mask with tail, puce-striped cravat and white tunic over puce sleeves, on gilt- and iron-red-edged canted plinths, respectively *11.5cm high* (some rubbing to silvered helmet, one restored at base, small chip and minor restoration to tail of other headdress) (2)

£600 - 800
€690 - 920
US$850 - 1,100

123 *
A RARE DU PAQUIER LOBED PLATE, CIRCA 1730
Decorated in Imari style in blue, red and gilding with a wide border of lambrequins and a central flower spray, *21cm diam.,* incised V

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

123

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

124
A RARE LARGE LUDWIGSBURG GROUP OF THE FINDING
OF MOSES, CIRCA 1775
Modelled by J.H. Schmidt, with four semi-nude ladies clothed in classical draperies, one kneeling and holding a baby, another lying on the ground and leaning on a pot spilling water emblematic of the Nile, the other two flanking a tree on rockwork at the back, one standing and the other seated, on a grassy and rockwork base, *33.2cm high,* incised W(?)5 / AF 1 AM (minor chips)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Ernst Blumka (1886-1969), Vienna (to 1938) and London; Thence by descent to the Eveline Newgas Collection, London

Only two other examples are recorded in the literature: D. Flach, Ludwigsburger Porzellan (1997), no. 28 (without the tree), and another in L. Balet, Ludwigsburger Porzellan (Figurenplastik), Vol.I (1911), no. 398.

124

125
A RARE FRANKENTHAL ARBOUR GROUP, CIRCA 1756-59
Modelled by J.W. Lanz, with a cupid in disguise as a pastor seated on a chair holding a book inscribed '*Maitre de l'amour*', a bow and quiver beneath the chair, a lady kneeling in front and another standing beside him, both in elegant costume, a pierced arbour at the back, the base and edge of arbour with gilt-edged and blue scrollwork, *20.4cm high,* rampant lion mark in underglaze-blue, impressed PH and 2 (some damage)

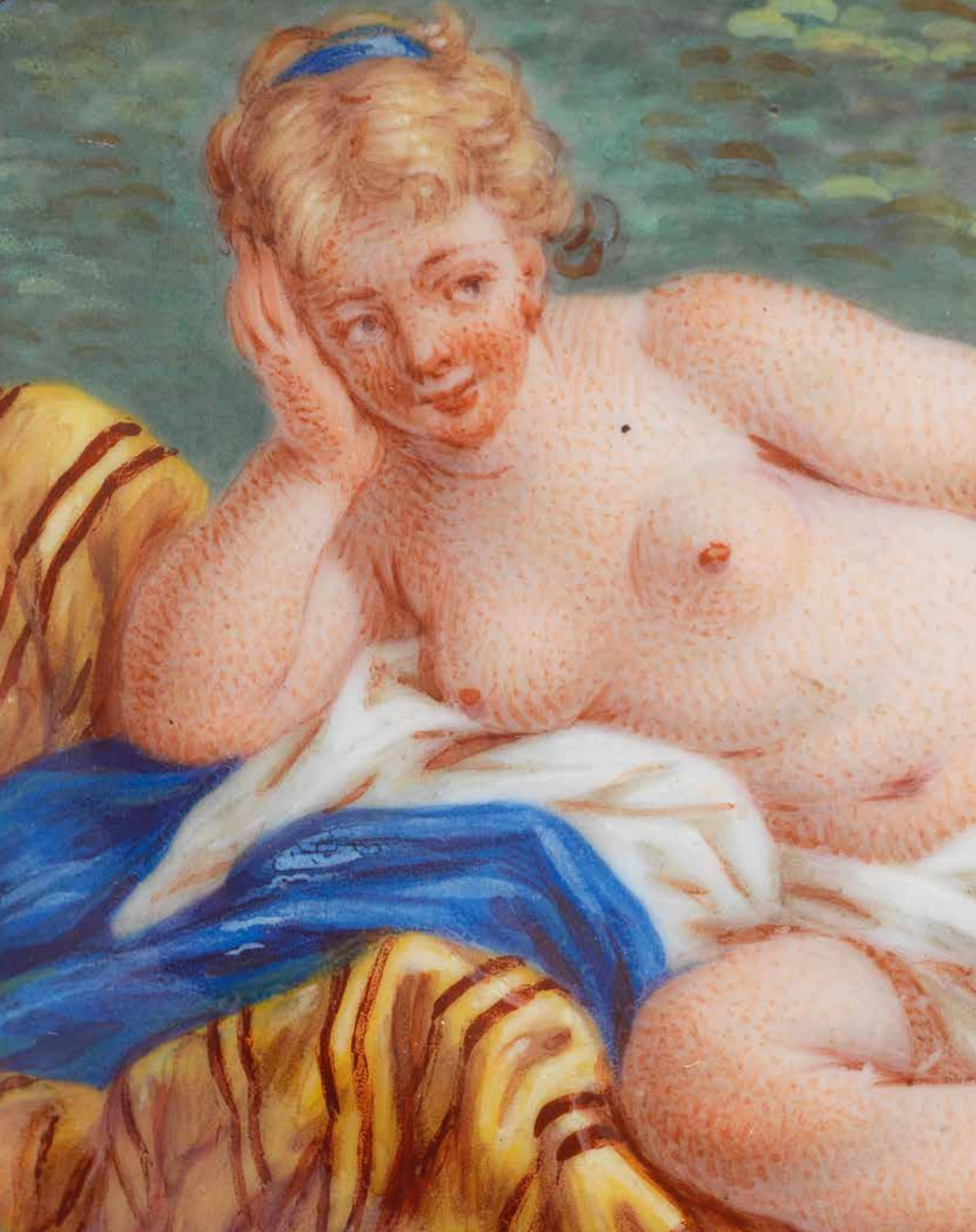
£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

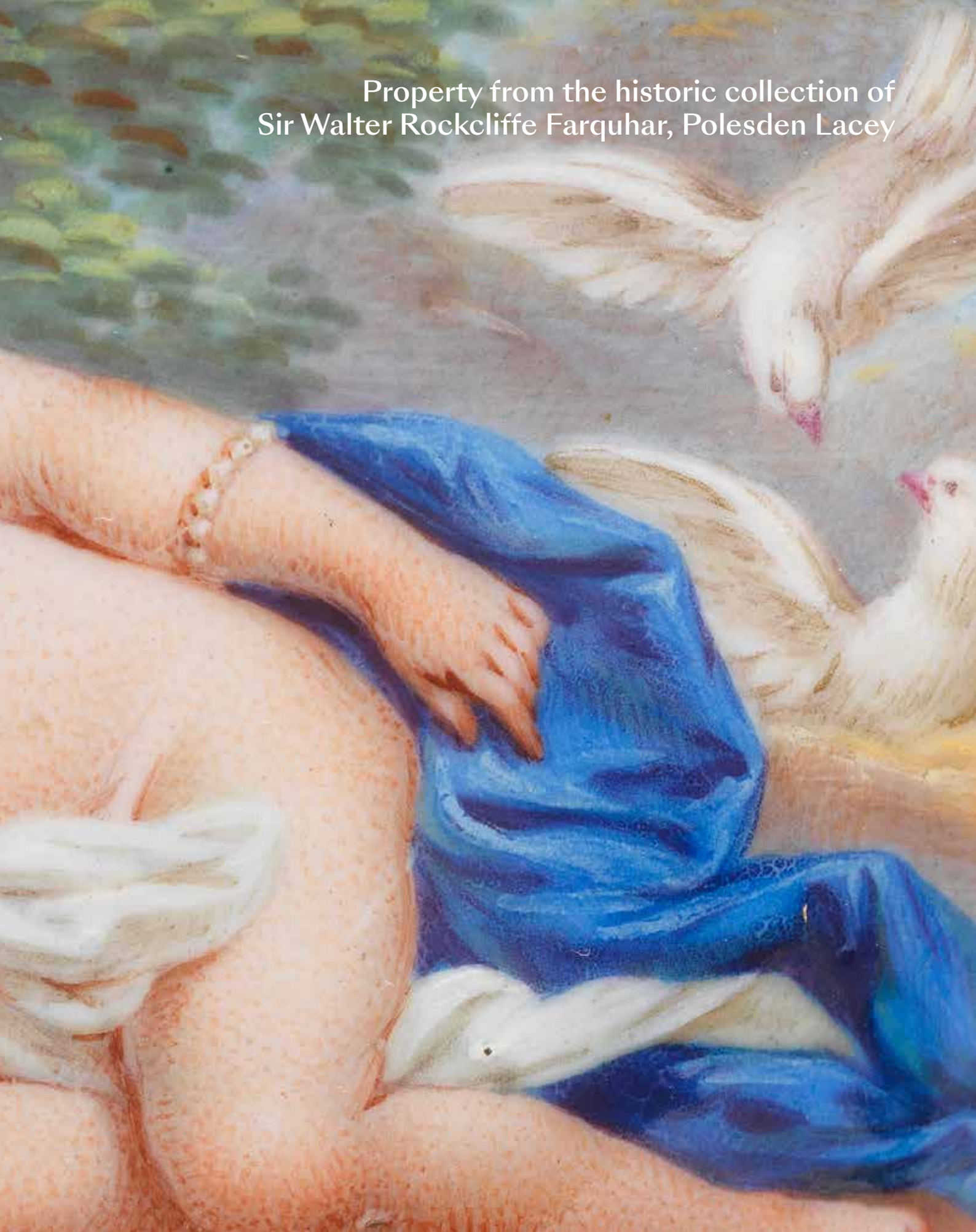
Provenance:
Ernst Blumka (1886-1969), Vienna (to 1938) and London; Thence by descent to the Eveline Newgas Collection, London

This early model is after the engraving '*L'Amour précepteur*', circa 1730, by François-Bernard Lépicié after a pastel by Charles Coypel. It was published with the inscription '*L'Air grave que je fais paroitre/ Belles ne doit point allarmer, Il caracterise le maitre/ Et ne fait pas moins aimer.*' [The solemn air I display/ should not alarm the beauties, it characterises the teacher/ and does not make him less loved.].

Another example of the model is in the Pauls-Eisenbeiss Collection, Basel; see E. Pauls-Eisenbeiss, German Porcelain of the 18th Century (1972), vol. II, pp. 104-105. A version without the arbour is in the collection of the Rijksmuseum, Amsterdam, and in the collection of the Stadtmuseum, Ludwigshafen. The seated Cupid in disguise holding the book also exists as a single figure; see B. Beaucamp-Markowsky, Frankenthaler Porzellan - Die Plastik (2008), no.45, pp.143-144.

125





Property from the historic collection of
Sir Walter Rockcliffe Farquhar, Polesden Lacey

Objects photographed whilst on loan to the Bethnal Green Museum, 1929

126
A SÈVRES BLUE-GROUND VASE AND A COVER *(VASE BOIZOT À TÊTE DE BOUC)*, CIRCA 1775
Reserved with a gilt-edged panel depicting Chronos with his scythe and an angel seated in a landscape, a depiction of 'History's Victory over Time', the reverse with flowers, surrounded by a gilt beaded border and foliate branches, further beaded bands and foliate scrollwork to the shoulder, the stem of the foot and edge of the neck moulded with pearl bands, the handles in the shape of gilt goat heads, mounted on a square gilt-metal plinth, the replacement cover applied with a gilt pinecone finial, *40cm high (including cover)* (cover a replacement, one goat's horn restored) (2)

£20,000 - 30,000
€23,000 - 35,000
US$28,000 - 42,000

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1900), Polesden Lacey; Thence by descent to the current owner

Exhibited:
Bethnal Green Museum, from 1929

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Anton Raphael Mengs, ceiling frescoes for the Camera dei Papiri in the Vatican Library

The drawing for the model of the present lot, *Vase Boizot bouc*, is at the Cité de la cèramique, Sèvres, inventory number 2011.3.416. Not many examples of this shape are currently known. A pair of vases *Boizot à têtes de boucs* with additionally moulded borders were sold at Sotheby's New York, 19 October 2017, lot 232. Another undecorated and unglazed pair with applied vine wreaths is in the collection of the Château de Fontainebleau (F2005-25-1, F2005-25-1).

Sir Walter Rockcliffe Farquhar was a senior partner at Herries, Farquhar & Co., a private bank that pioneered the use of circular notes (the forerunner of traveller's cheques) and became one of the leading financiers of the aristocracy and gentry. After the Napoleonic wars, the bank acquired French bonds and apparently came into contact with Napoleon III. According to family tradition, the deposed Emperor was accommodated by the Farquhar family either at the London family home in Eaton Square or at Polesden Lacey, which had been acquired in 1853. By tradition, Napoleon III was unable to repay a loan by conventional means and so gave Sir Walter valuables from French royal palaces that has been transported to the channel in bullock carts and brought to the U.K.

The subject of History's Victory over Time, here exemplified by the winged Angel as history leaning on the shoulders of time proved a popular iconographical source in the second half of the 18th century. It was reprised perhaps most notably by Anton Raphael Mengs (1727-1779) in the ceiling frescoes for the Camera dei Papiri in the Vatican Library in 1772. The subject of the Triumph of History over Time on this vase shows a departure from the more rococo subjects into fashionable neoclassical subjects on Sèvres porcelain.

127

A PAIR OF SÈVRES BLUE-GROUND VASES (*VASE CHAPELET*) CIRCA 1772

Each reserved with gilt-edged panels depicting classical landscape scenes after Boucher, one with a sleeping Venus, the other with a sleeping woman, the reverse with similar reserves depicting flowers, each surrounded by gilt acorn leaves, gilt foliate wreaths to the feet and necks, the gilt handles with beaded borders, moulded bead borders to the neck and foot, on square gilt metal bases, *27.9cm high* (one with some damage, covers missing) (2)

£15,000 - 20,000
€17,000 - 23,000
US$21,000 - 28,000

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1902), Polesden Lacey; Thence by descent to the current owner

Literature:
R. Savill, The Wallace Collection Catalogue of Sèvres Porcelain, vol. II (1988), p.789 and n.4

Exhibited:
Bethnal Green Museum, from 1929

The plaster model for the *vase chapelet*, made in three sizes, was recorded in the 1814 inventory, illustrated in G. de Bellaigue (2009), p. 383, together with the 18th century drawings of the shape. It is so far unknown, when the shape was introduced in the manufactory, but the Royal Collection garniture is dated T for 1772. Unfortunately, none of the known vases have been identified in the sale records and the name of *vase chapelet* does not seem to have been used there, although the overtime records does mention the term in 1776. According to R. Savill (see above Literature), a single cover mounted in a gilt-bronze candlestick in the Wallace Collection is possible the cover to one of these vases.

A pair of very similar vases (also missing their covers), which are part of a garniture painted by Dodin is in the Royal Collection, see Geoffrey de Bellaigue, French Porcelain in the Collection of Her Majesty the Queen, vol. I (2009), no. 87. One of these is decorated with the same scene as one of the vases in the present lot, after the engraving 'Vénus endormie' by G. Demarteau after F. Boucher. A *vase chapelet* of the second size with a blue Taillandier ground is in Grimsthorpe Castle in Lincolnshire and another smaller pair with covers and pink Taillandier ground were sold at Sotheby's New York, 16 May 1987, lot 2, one of which is probably the one illustrated in M. Brunet/T. Préaud, Sèvres - des origines à nos jours (1978), p. 106, plate XLVI.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

127 (reverse)

Objects photographed whilst on loan to the Bethnal Green Museum, 1929

128

A SÈVRES BLUE-GROUND ÉCUELLE, STAND AND COVER (*ÉCUELLE 'RONDE TOURNÉE' ET PLATEAU*), CIRCA 1775

Of the third size, reserved with gilt-edged panels enclosing children at play in landscapes, a child on the stand wearing a bicorn hat enclosing three *fleur-de-lys*, surrounded by gilt foliate borders, gilt dentil rims, the cover applied with a berried and foliate branch handle, *the stand: 20cm diam.; the écuelle and cover: 11.3cm high,* interlaced LL monograms in blue, incised marks (3)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1900), Polesden Lacey; Thence by descent to the current owner

Exhibited:
Bethnal Green Museum, from 1929

Objects photographed whilst on loan to the Bethnal Green Museum, 1929

129
A SÈVRES BLUE-GROUND ÉCUELLE, STAND AND COVER (*ÉCUELLE NOUVELLE FORME ET PLATEAU*), CIRCA 1775
Of the first size, painted by Jacques Fontaine, the *beau bleu* ground reserved with curved oval cartouches enclosing children engaged at various pursuits in pastoral landscapes, wide gilt bands with foliate scrollwork to the rims, applied with gilt scrolling foliate handles, the cover with a flower bud finial, *the stand: 26cm across handles; the ecuelle and cover: 18.5cm across handles and 13.2cm high,* interlaced LL monograms in blue, painter's marks for Fontaine and gilder's mark for Boulanger, incised marks (3)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1902), Polesden Lacey; Thence by descent to the current owner

Exhibited:
Bethnal Green Museum, from 1929

130

130
A RARE AND LARGE MEISSEN PIERCED BOWL, CIRCA 1740-45
Of lobed circular form with a pierced band of stylised flowers, painted with a flower, scattered insects, a butterfly and a caterpillar with shadows in the centre, gilt-edged rim, *31.3cm diam.,* crossed swords mark in underglaze-blue, impressed 21

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1900), Polesden Lacey;
Thence by descent to the current owner

See footnote to preceding lot.

131

131
A RARE MEISSEN PIERCED BOWL, CIRCA 1740-45
Probably modelled by J.F. Eberlein and J.G. Ehder, of deep lobed form, the gilt-edged rim with a pierced band of stylised flowers, the centre painted with scattered flowers and insects with shadows, *27.3cm diam.,* crossed swords in underglaze-blue, impressed 21 (haircrack and minor loss to rim)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1900), Polesden Lacey;
Thence by descent to the current owner

The model is first mentioned in Eberlein's work records in September 1740 as an unfinished "*durchbrochene ConfectSchale*" [pierced confectionary bowl]; it was completed the same month by Ehder and is referred to in his work records as "*eine Große Obst Schale mit durchbrochenen Zieraden*" [a large fruit bowl with pierced decorations], with further mention of three more in October (see J. Weber, Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern, vol. II (2013), cat. no. 300, for a smaller example decorated with the 'Squirrel' pattern.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

132
A PAIR OF MEISSEN BEAKERS AND COVER, AFTER 1760
Each with two quatrelobe cartouches decorated with gilt, iron red and puce scrollwork filled with Böttger lustre, enclosing detailed landscape scenes, the bulbous octagonal faceted lower parts reserved with landscape panels painted alternately in iron-red and purple, the covers with slightly domed cover and knop finials, each with three cartouches enclosing similar landscape scenes, *17cm high, 10.5cm diam.,* crossed swords marks in underglaze-blue, gilders mark 3. to both (one with haircracks and restuck cover) (4)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1902), Polesden Lacey;
Thence by descent to the current owner

133

134

133
TWO MEISSEN FIGURAL SALTS, CIRCA 1765, ONE LATER-DECORATED
The first wearing a purple-striped headscarf and puce-lined yellow skirt decorated with flowers, standing by a basket reserved with quatrelobe panels painted with flowers, the grassy base applied with leaves and flowers; the second, later decorated, wearing a feather headdress and skirt, the basket painted with bird vignettes within gilt borders, the base applied with leaves and flowers and embellished in gilding, *17cm high,* crossed swords marks with dot in underglaze-blue (some restoration to both) (2)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1900), Polesden Lacey;
Thence by descent to the current owner

134
A SÈVRES STYLE BLUE-GROUND FLOWER VASE (*VASE HOLLANDOIS*), LATE 19TH CENTURY
Reserved with panels of a putto, trophies and birds within gilt floral and foliate scrollwork cartouches, gilt dentil borders to rims, *19cm high,* pseudo interlaced LL monogram to stand (stand restuck)

£300 - 500
€350 - 580
US$430 - 710

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1900), Polesden Lacey;
Thence by descent to the current owner

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

135

135
A PAIR OF MEISSEN FIGURAL SALTS DEPICTING TURKS, CIRCA 1745
Modelled by J.F. Eberlein, the kneeling gentleman wearing a brown hat, yellow-lined puce coat with the tails tucked into a striped sash, a flower-decorated tunic and red slippers, the seated lady wearing a yellow hat, puce jacket, flower-decorated tunic, purple pants and yellow slippers, each with an oval basket-moulded bowl reserved with panels painted with flower sprigs, the bases applied with leaves and flowers, *16.4cm and 17cm high,* crossed swords marks in underglaze-blue to edges of bases (both heads restuck, some further restoration) (2)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1900), Polesden Lacey;
Thence by descent to the current owner

136

136
A MEISSEN FIGURE OF A TURKISH WOMAN, CIRCA 1750-60
Seated on rockwork next to a basket embellished in gilding, wearing a high headdress, purple long coat, puce-lined pale-yellow tunic decorated with flower sprigs and yellow shoes, the base applied with leaves and flowers, *16cm high,* crossed swords mark in underglaze-blue to rear of base (restored)

£600 - 800
€690 - 920
US$850 - 1,100

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1900), Polesden Lacey;
Thence by descent to the current owner

137

138

137
NINE MEISSEN FIGURES OF CHILDREN AS GARDENERS, CIRCA 1760-80
Each figure barefoot on a base modelled with gilt-edged scrollwork, including seven boys and one girl; together with a similar Meissen figure of a boy as a gardener, circa 1820; together with a Meissen figure of a child, circa 1760, holding a large basket and wearing a satchel on his back, on a gilt-edged scrollwork base; together with a pair of Meissen figures of a boy and girl as gardeners, mid 19th century, holding a spade and a watering can, respectively, on bases modelled with gilt-edged scrollwork, *11.5cm-14.5cm high,* crossed swords mark in underglaze-blue, some with dots or asterisk, the 19th century figures with incised model numbers (minor chips and restoration) (12)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1902), Polesden Lacey; Thence by descent to the current owner

138
A MEISSEN FIGURE OF A MAN KNEELING BY A BARREL, CIRCA 1755
Wearing a black tricorn, pale yellow jacket and puce breeches, the barrel painted with scattered flower sprigs, the base modelled with gilt-edged scrollwork and applied with leaves and flowers, *15.5cm high,* crossed swords mark in underglaze-blue (left lower leg replaced, hat restored)

£600 - 900
€690 - 1,000
US$850 - 1,300

Provenance:
Sir Walter Rockcliffe Farquhar, 3rd Bart (1810-1900), Polesden Lacey; Thence by descent to the current owner

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Property from the collection of Dr. Johannes Ralph Lafrenz

Johannes Lafrenz (1965-2020) was an avid, passionate and educated collector of Vincennes and Sèvres porcelain. His 'maladie de porcelaine' resulted in many trips abroad to attend auctions, visit collections and museums and to share his love of the subject with other collectors. A psychiatrist by profession, he was also a lover of opera, a dedicated dog owner and a serving member of the Russian Orthodox church. Many in the ceramics community will remember him as a kind, cheerful and enthusiastic collector, who was a longstanding and active member of the French Porcelain Society and a regular attendee of its events. His collection ranged from pieces with early ground colours and sumptuous gilding of the 1750s, to textile-patterned objects of the 1770s, to neo-classical shapes of the 1790s; a selection of which can be found from lots 139 to 172.

Lot 159

139

139
A SÈVRES GREEN-GROUND CUP AND SAUCER (*GOBELET 'HÉBERT' ET SOUCOUPE*), DATED 1757-78
Of the second size, the saucer painted by Vincent Taillandier, reserved with a large flower-shaped central panel edged with gilt floral scrollwork and enclosing loose flower garlands issuing from the corners, the cup similarly decorated and applied with interlaced scrolling handle, gilt dentil borders to the rims, *the cup: 6.6cm high, the saucer: 14.3cm diam.,* interlaced LL monogram enclosing date letter D (saucer) and date letter E (cup) in blue, painter's mark for V. Taillandier on saucer and traces of painter's mark to cup, incised mark to cup (minor rubbing) (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance:
Anon. Sale, Beaussant Lefèvre Paris, 6 December 2019, lot 65

140
A VINCENNES BLUE-GROUND CUP AND SAUCER (*GOBELET 'BOUILLARD' ET SOUCOUPE*), DATED 1754
Of the first size, the dark bleu-lapis ground reserved with gilt foliate and floral cartouches enclosing sprays of polychrome flowers, gilt dentil borders to the rims, *the cup: 6.1cm high, the saucer: 13.3cm diam.,* interlaced LL monograms to both, date letter A to saucer, unidentified painter's marks B to both and painter's marks * for Mme Caton, incised 2 and N (cup restored) (2)

£300 - 400
€350 - 460
US$430 - 570

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

140

141
A SÈVRES BLEU-LAPIS GROUND MILK JUG AND COVER (*POT À LAIT HÉBERT*), CIRCA 1758
Painted by Vincent Taillandier with thick spiralling blue-ground ribbons edged with two parallel gilt bands enclosing stylised floral elements, alternated with a white ground set with polychrome trails of flowers, applied diagonally over pot and cover, the cover with a small yellow carnation finial, the interlacing handle picked out in gilding, *13.5cm high* interlaced LL monogram in blue enclosing date letter E for 1758, painter's mark for Taillandier (finial restuck) (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Another *pot à lait Hébert* of a similar costly type of decoration but with more common green alternating bands is in the Royal Collections (See: G. de Bellaigue, French Porcelain in the Collection of Her Majesty the Queen, Vol. III, cat.no. 257). Here the author notes that the earliest reference to ribbon decoration, dated 1757, occur in the sales' ledger and in Lazare Duvaux's *Livre-Journal*. In that and the following year a number of pieces were sold which were painted with ribbons coloured in *bleu lapis, bleu céleste* and *rose* and, most often, green ground colours.

Vincent Taillandier was working at the factory as a painter of flowers and ground patterns from 1753 to 1790 (See: D. Peters, Sèvres plates and services of the 18th century, Vol. I)

Another *pot à lait Hébert* with a bleu-celeste ground was sold at Christie's Paris, 6 December 2001, lot 169.

141

142

142
A PAIR OF SÈVRES CHESTNUT BASKETS WITH PIERCED COVERS (*MARRONNIÈRE*), CIRCA 1760
The foliate piercing heightened in gilding, applied with interlaced branch handles, *11.4cm high, 16cm long,* interlaced LL monograms, gilder's marks for J-B-E Vandé (père), incised marks (missing stands)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Marronnières were made at the Sèvres factory from 1757 onwards and various shapes are described in their records: *unie, à compartiments, contourné, ovale, à ozier, à jour, forme Pompadour* and *tenant au plateau*. However, it is not clear which shape refers to the present lot. Chestnut baskets were often sold singly and in pairs, which were often included in dessert services, such as in the service given by Louis XV to Maria-Theresia in 1758. See Rosalind Savill, The Wallace Collection Catalogue of Sèvres Porcelain (1988), Vol II, p.759, no. C473, and Adrian Sassoon, The J. Paul Getty Museum, Vincennes and Sèvres Porcelain - Catalogue of the Collections (1991), no. 12, for a full discussion on *marronnières* and a list of known examples.

Another pair of chestnut baskets on fixed stands of basket shape are in the Wadsworth Atheneum, see Linda H. Roth and Clare Le Corbeiller, French Eighteenth-Century Porcelain at the Wadsworth Atheneum, The J. Pierpont Morgan Collection (2000), p. 260, no. 134, and a single one of different shape and separate stand in the David Collection, Copenhagen, illustrated in Svend Eriksen, The David Collection, French Porcelain (1980), no. 54a.

143

143
A SÈVRES POMADE POT AND COVER (*POT À POMMADE*), CIRCA 1760-65
Painted with scattered flower sprays, gilt dentil borders to the rims, the cover applied with a flower finial, *9.3cm high,* incised mark (tiny chip to rim) (2)

£400 - 600
€460 - 690
US$570 - 850

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

144

144
A SÈVRES DÉJEUNER (*DÉJEUNER À JOUR*), DATED 1765
Decorated in gilding with scrollwork borders enclosing trelliswork panels, comprising: a rectangular tray (*plateau 'tiroir à jours'*), a teapot and cover (*théière 'calabre'*), a sugar bowl and cover (*pot à sucre 'Bouret'*) and a cup and saucer (*gobelet 'litron' et soucoupe*), *the tray: 24.6cm long, the teapot: 12.4cm high,* interlaced LL monograms in blue to some, date letter M to tray, incised marks (restoration to tray rim, chips to spout tip, some rubbing) (7)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

145
A SMALL SÈVRES SUGAR BOWL AND COVER (*POT À SUCRE 'BOURET'*), CIRCA 1770
Of the second size, decorated with straight and undulating bands of blue harebells on a striped gilt ground, gilt dentil borders to the rims, the cover applied with a flower finial, *9.5cm high,* interlaced LL monogram in blue, incised mark o (2)

£500 - 700
€580 - 810
US$710 - 990

145

146

146
A SÈVRES BLUE-GROUND PLATE (*ASSIETTE À PALMES*), CIRCA 1769
Painted by J-J. Pierre (le jeune) with scattered roses in the well, the rim with a *bleu Fallot*-ground reserved with flower sprigs against a pattern of gilt dotted circles, the moulded edge of the rim embellished in gilding, *24.8cm diameter,* interlaced LL monogram enclosing date letter q and painter's mark P' for Pierre (le jeune) in puce, incised CT (restuck section to rim)

£300 - 500
€350 - 580
US$430 - 710

Provenance:
English Private Collection since the 1930s;
Anon. sale, Bonhams Oxford, 17 October 2012, lot 233;
Purchased in the above sale

The present lot may have been from one of two *Rozes et Mosaïque* services, the service purchased by Milord Comte D'harcourt, probably 1st Earl Harcourt, on 1 October 1769, or the service purchased the duc de Choiseul in December 1769.
See D. Peters, Sèvres Plates and Services of the Eighteenth Century (2005), II, nos. 69-5 and 69-7 for a full discussion of both services.

147
A SÈVRES CUP AND ASSOCIATED SAUCER (*GOBELET LIZONNÉ À RELIEF*), DATED 1757 AND 1759
Moulded with prunus branches in high relief, interspersed with blue floral sprigs, the rims with gilt dentil borders, *the cup: 7.2cm high, the saucer: 14.1cm diam.,* interlaced LL monogram in blue enclosing date letter D (cup) and date letter F (saucer), painters' marks for Antoine Buteux to cup and Charles-Louis Méreaud to saucer, unidentified painter's mark H to saucer, incised fd (fine haircrack to cup rim) (2)

£300 - 500
€350 - 580
US$430 - 710

Provenance:
With Jacob Stodel, London, 1963;
Lady Cynthia Postan Collection, E&H Manners selling exhibition, 21-29 May 2015, no. 51

147

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

148

A LARGE SÈVRES CUP AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), CIRCA 1765

Of the first size, possibly decorated by Jacques Fontaine, with a bleu-lapis ground and central cartouche of laurel wreath between bands of tooled gilding enclosing on the cup a *grisaille* scene of Amor seated on a cloud holding a bow and wreath, on the saucer his attributes of quiver and arrows and a wreath deposed on clouds, the rims of cup and saucer with a *pointillé* ground alternated by interlacing wreaths of gilt leaves, *the cup: 8cm high, the saucer: 15.2cm diam.,* interlaced LL monogram over a single dot in blue, the saucer with incised X in square (minimal rubbing) (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

According to Rosalind Savill, The Wallace Collection Catalogue of Sèvres Porcelain (1988), Vol III, pp. 1033-1034, Jacques Fontaine worked as a painter, gilder and burnisher at the Sèvres factory between 1752-1800, and from 1767 he specialised in cherubs, grisaille trophies and children or cherubs in grisaille. In overtime 1767-69 he earned 4 *livres* each for reserves of monochrome children in landscapes, and 1 *livre* 10 *sous* each for 160 *Médaillons et trophés en gris* (op.cit. p.1034).

A sugar bowl and cover with a comparable decoration previously with Michel Vandermeersch was sold at Drouot, 17 February 2016, lot 104.

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149

A LARGE SÈVRES BLUE-GROUND SUGAR BOWL AND COVER (*POT À SUCRE 'CALABRE'*), CIRCA 1770

Of the first size, the blue ground reserved with gilt-edged cartouches enclosing putti and trophies '*en grisaille*' surrounded by berried laurel garlands, gilt foliate and dotted borders to the rims, the cover applied with flower bud finial, *11cm high,* interlaced LL monogram and dot in blue, incised mark (some flaking to gilt rim) (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
With Antiquité Vandermeersch, Paris;
With Vincent l'Herrou, Paris

149

150

151

150
A SÈVRES PIERCED CHESTNUT BASKET AND COVER (*MARRONNIÈRE À OZIER*), CIRCA 1760
Decorated in pink and green heightened in gilding, the cover applied with an intertwined scrollwork handle, gilt rims, *12.5cm high, 16.5cm long* (restored, foot replaced and detached from missing stand) (2)

£400 - 600
€460 - 690
US$570 - 850

151
A SÈVRES COVERED CUP AND SAUCER (*GOBELET 'COUVERT' ET SOUCOUPE*), DATED 1759
Of the first size, painted in pink camaieu with trailing flowers heightened with gilt dashes, gilt dentil rims, the cover applied with a flower finial, *the cup:9cm high, the saucer: 13.8cm diam.,* interlaced LL monograms in blue enclosing date letter f, unidentified painter's mark o, incised marks (minor rubbing) (3)

£500 - 700
€580 - 810
US$710 - 990

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

152
A LARGE SÈVRES DOUBLE-HANDLED COVERED CUP AND SAUCER (*GOBELET À LAIT ET SOUCOUPE*), DATED 1767
Of the second size, decorated by Jacques-François Micaud (père) with a textile pattern of vertical bands of rose sprays against a gilt dotted ground, alternating with bands of foliate trellis with gilt flowerheads edged with blue lines interlaced with gilt foliate sprigs, the cover applied with a flower finial, *the cup: 12.8cm high, the saucer: 18.8cm diam.,* interlaced LL monogram enclosing date letter o in puce, painter's mark for Micaud (père), incised mark (small faint starcrack to underside of saucer rim) (3)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

153
A SÈVRES TEA SERVICE DECORATED *EN BRIQUES D'OR*, CIRCA 1770
Painted with a wide band of gilt tooled brickwork between bands of gilt laurel wreaths on a blue pointillist ground, comprising a teapot and cover (*théière 'calabre'*), a slop bowl (*jatte 'Hebert'*), a sugar bowl and cover (*pot à sucre 'Bouret'*), a milk jug on three legs (*pot à lait à trois pieds*), 13 cups and 12 saucers, (*gobelet 'Bouillard' et soucoupe*), *the teapot: 13.8cm high* interlaced LL monograms, some pieces with incised marks (31)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

A *gobelet litron* with alternating red and gilt brickwork is in the Royal Collection (see G. de Bellaigue, French Porcelain in the Collection of Her Majesty the Queen, 2009, cat. no. 196, p. 792f.) The author notes that Svend Eriksen, writing about a similar *gobelet litron* with solid gilt bricks, dated 1770 at Woburn Abbey, points out that the first reference in the Sèvres factory sales' ledgers to this type of decoration dates from 1769. Geoffrey de Bellaigue however mentions a cup and saucer with gilt brick decoration dated 1767, which sold at Christie's, New York, 23 May 1995, lot 36. The author further underlines the popularity of the design by pointing out that Henry-Léonard-Jean-Baptiste Bertin, the minister responsible for the Sèvres manufactury, ordered a *déjeuner à briques d'or* in 1769 (op. cit. pp. 793).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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154
A SÈVRES SMALL MILK JUG (*POT À LAIT 'À TROIS PIEDS'*) AND A SUGAR BOWL AND COVER (*POT À SUCRE 'CALABRE'*), CIRCA 1780
Of the third (jug) and fourth sizes (sugar bowl), decorated with wide blue-ground bands reserved with interlacing gilt-edged scrollwork enclosing gilt trellis work above interlacing flower garlands, *the milk jug: 8cm high, the sugar bowl: 7.6cm high* (the milk jug restored) (3)

£500 - 700
€580 - 810
US$710 - 990

155
A SMALL SÈVRES CUP AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), DATED 1773
Of the fourth size, decorated with a flower bouquet surrounded by berried garlands of leaves and garlands of cornflowers interlaced with garlands of mixed flowers, gilt dentil rims, *the cup: 4.6cm high, the saucer: 10.9cm diam.,* interlaced LL monograms enclosing date letters u in blue, gilder's mark V for J-B-E Vandé père, incised marks (the handle restuck) (2)

£500 - 700
€580 - 810
US$710 - 990

157

156

156
A SÈVRES CUP AND SAUCER (*GOBELET 'CANNELÉ' ET SOUCOUPE*), DATED 1764
Of the first size, of fluted shape, painted by Antoine-Louis Fontelliau with the 'hop-trellis' pattern of vertical foliate garlands alternating with horizontal red lines encircled by gilt S-scrolls, between blue-ground bands, *the cup: 7.6cm high, the saucer: 13.9cm diam.,* interlaced LL monograms in blue enclosing date letter L, painter's mark for Fontelliau and incised marks (cup restored) (2)

£200 - 300
€230 - 350
US$280 - 430

The saucer model and a lobed teabowl shape were both introduced at the factory as early as 1753, but the cup does not appear until later with known examples dating to 1764, such as the present lot (Rosalind Savill, The Wallace Collection Catalogue of Sèvres Porcelain (1988), Vol II, pp.560f, no. C373). The shape and decoration were later copied at Worcester, an example of which can be seen in the collection of the V&A, London (414:657/&A-1885).

157
A SÈVRES SHAPED ICE CUP TRAY (*PLATEAU DE TASSES À GLACE À ORNEMENTS*), DATED 1763
Painted by Pierre-Antoine Méreaud, the centre with a floral wreath surrounded by blue-ground panels with a gilt trellis pattern alternating with floral wreaths hung from gilt moulded scrolls, the rim with moulded puce feathering and gilt scrolls, *21.5cm diam.,* interlaced LL monogram enclosing the date letter K, painter's mark for Pierre-Antoine Méreaud in blue (retouching to the gilding)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Provenance:
Anon. sale, sold in these rooms, 15 June 2016, lot 180

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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158
A SÈVRES BLUE-GROUND CUP AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), CIRCA 1775
Of the second size, painted by Jean Bouchet with river landscapes within gilt-edged cartouches, the blue ground with an elaborate gilt border of a stylised Greek key pattern encircled by a floral and foliate garland, the knopped handle gilt, *the cup: 6.8cm high, the saucer: 14.1cm diam.,* interlaced LL monograms in blue, painter's mark for Bouchet and gilder's mark Le Guay (l'aîné) (two restored chips to cup rim, some scratches to scenes) (2)

£400 - 600
€460 - 690
US$570 - 850

159
A SÈVRES BLEU-LAPIS GROUND TEAPOT AND COVER (*THÉIÈRE 'CALABRE'*), CIRCA 1774
Of the first size, decorated by Jean-Jacques Pierre le jeune, with large oval cartouches enclosing scattered flowers such as roses and a large poppy on one side, the reverse with flowers and fruit such as peaches, grapes and apples alternated with trailing morning glory all on a dark blue ground, the gilt handle surrounded by tooled gilt oak leaves at the terminals, the spout surrounded by the same oak leaf pattern, and set with a spiralling garland of blooms finishing in a gilt edge, the cover with similar decoration and chrysanthemum finial, *12.5cm high,* interlaced LL monogram enclosing dated letter 'V' and painter's mark P' in mauve (minute flat chip to tip of spout) (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Provenance:
With Stockspring Antiques

Pierre *le jeune* was at the Sèvres factory from 1763-1800 as a painter of flowers and as a gilder.

160
A SÈVRES SQUARE TRAY (*PLATEAU 'CARRÉ À JOUR*), DATED 1763
Of the first size, the tapering sides moulded and pierced with a border of S-scrolls and bell-flowers, painted by Pierre-Antoine Méreaud (l'aîné) with a pink ground with blue trellis pattern around an undulating band with panels of alternating flowerheads and trellis panels, the centre with foliate flower garlands, *15cm wide,* interlaced LL monogram enclosing date letter K, painter's mark 'S' for Méreaud, incised marks x and IC (restoration to the rim)

£600 - 800
€690 - 920
US$850 - 1,100

Provenance:
With Nicolier, Paris

161
A SMALL SÈVRES HARD-PASTE PORCELAIN TEAPOT AND COVER (*THÉIÈRE CALABRE*), CIRCA 1780
Decorated with tooled vertical gilt bands enclosing flowers and gilt dots and gilt trellis bands enclosing flowerheads, the spout with gilt foliate garlands and the handle with gilt husks, the cover similarly decorated and with gilt fruit finial, *10.8cm high,* crowned interlaced LL monogram in underglaze-blue, gilder's mark for Vincent le jeune in iron-red, incised AP (some restoration to finial and top part of spout) (2)

£700 - 900
€810 - 1,000
US$990 - 1,300

162
A SÈVRES COVERED EWER AND BASIN (*POT À L'EAU À LA ROMAINE ET JATTE À FEUILLE DE CHOUX*), CIRCA 1777
Based on a model first designed by Jean-Claude Duplessis in 1751, the ewer of hard-paste porcelain, *painted by Louis-Gabriel Chulot* with elaborate floral wreaths of different varieties including roses, poppies and cornflowers, on either side, the front with turtle doves flanking a wicker basket with a *musette de coeur*, a straw hat and letters, one entitled 'Pastor Fido' all set between moulded stylised leaf shapes heightened in gilding, the shell-shaped cover with a flower wreath enclosing a single rose, the large scrolling handle brought forth from gilt bulrushes surrounding the base of the handle, the basin of soft-paste porcelain *painted by François-Marie Barrat* with floral wreaths and swags between the moulded sways picked out in gilding, *the ewer: 26cm high, the basin: 36.5cm wide,* the basin: interlaced LL monogram enclosing dated letter 'Z' over painters mark FB all in mauve colour, the ewer: crowned interlaced LL mark and painters mark of a quaver (2)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Provenance:
Sotheby's New York, 11 November 2000, lot 40;
Christie's New York, 24 October 2012, lot 156;
Private European Collection

The writing on the letter on the ewer, 'Pastor Fido' likely refers to popular pastoral tragicomedy *Pastor Fido* by Giovanni Battista Guarini, first published in 1590. The play was to have its first performance in 1584 at the court of Vincenzo Gonzaga, who had intended to mount a production of the play as part of the festivities around his marriage to Leonora de'Medici, but remained unfinished until 1585, when it was performed in its completed version in honour of the marriage of the Duke of Savoy and Catharine of Austria. After its initial publication, Guarini revised the play many times, and it appeared in over a hundred editions following its first publication. It became one of the most famous plays of the 17th century, and inspired numerous composers including Monteverdi, Alessandro Grandi and Heinrich Schütz. Sonatas playing on themes from *Il Pastor Fido* for the instrument *musette de coeur*, depicted on the ewer, were long published as Vivaldi's opus 13. They were however secretly composed by a man called Nicholas Chédeville. The music was published in 1737 by Jean-Noël Marchand through a secret agreement with Chédeville to publish a collection of Chédeville's compositions under Vivaldi's name. Chédeville supplied the funding and received the profits, all of which was documented in a notarial act by Marchand in 1749. The work includes six sonatas for musette, Vielle à roue, recorder, flute, oboe or violin, and basso continuo (documented by Federico Maria Sardelli, Vivaldi's music for flute and recorder (2007), pp.76 ff.) According to some, Chédeville was the most famous musette player France ever had. He was born in 1705 into a family of musicians and took up a post in the prestigious royal oboe consortium *Les Grands Hautbois*, where he stayed until a few years before his death in 1782. Notwithstanding his self-pronounced title as 'musette layer to the King', Chédeville was plagued by financial difficulties eventually leading to his bankruptcy shortly before his death in 1782. He however seems to have been successful in keeping up appearances at the French Court and taught the musette to Princess Victoire from about 1750. He became a popular teacher among the aristocracy, eventually attaining the title of *maître de musette de Mesdames de France*.

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163
A LARGE SÈVRES BOTTLE COOLER (*SEAU À BOUTEILLE*), DATED 1773
Painted by Pierre-Antoine Méreaud with large flowers, blue line bands to the rim and foot embellished by gilt foliate dashes, the scrolling shell handles heightened in blue and gilding, *19.2cm high, 26cm across handles,* interlaced LL monogram in blue enclosing date letter u, painter's mark for C-L Méreaud and gilder's mark for Badouin père, incised F.M and Oa (crack to rim)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

164
A SÈVRES GREEN-GROUND CUP AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), DATED 1782
Of the third size, decorated by Jean-Armand Fallot with continuous gilt bands of birds amidst foliage on a green ground between scrolling foliate bands, the saucer with a central bird in flight, *the cup: 5.9cm high, the saucer: 12cm diam.,* interlaced LL monograms enclosing date letter ee and painter's mark F for Fallot in blue, incised 31cc to saucer and 56 to cup (some wear and scattered retouching to the gilding) (2)

£700 - 900
€810 - 1,000
US$990 - 1,300

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

165
A SÈVRES PLATE FROM THE SERVICE GIVEN BY LOUIS XVI TO ARCHDUKE FERDINAND OF AUSTRIA, CIRCA 1785
Painted by Michel-Gabriel Commelin with roses on a maroon ground surrounded by a band of pearls and gilt borders, the blue ground rim reserved with three cartouches enclosing flowers surrounded by berried laurel garlands and flanked by gilt foliage, alternating with gilt floral and foliate motifs and gilt beaded bands, *13.9cm diam.,* interlaced LL monogram in blue and painter's mark for Commelin, gilder's mark for Chauvaux l'aîné, incised 24 (crack to rim with rivet on underside)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Given by Louis XVI, King of France, to Ferdinand Karl Anton Joseph Johann Stanislaus, Archduke of Austria in 1786

Ferdinand, the Archduke of Austria, was the 4th son of Franz I and Maria Theresia, and therefore the older brother of Marie-Antoinette. He and his wife, the Archduchess Maria Beatrice, visited Paris from 11 May 1786 until 18 August 1786, on which occasion they received the service.

The service described as '*fond bleu céleste, Marguerites barbeaux et Roses*' in the sale records included 72 plates at 36 livres each. See David Peters, Sèvres Plates and Services of the 18th Century (2005), IV, no. 86-4, for further details on the service and a list of pieces in public collections. The artists' ledger dated 20 January 1785 lists six *assiettes* from the service as having been decorated by Commelin, see Peters (2005), vol. VI, artists' list 59.

Christian Friedrich Fritzsch, after Franz Xaver Wagenschön, Archduke Ferdinand of Austria-Este, 1768

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166
A SÈVRES PLATE, CIRCA 1794
Painted by P.-J.-B. Vandé (fils) with a central bouquet of pink flowers and gilt wheat sheafs surrounded by a garland of blue forget-me-nots and leaves encircling a gilt line band and a gilt line border encircled with gilt foliage, the rim with a border between two blue lines of a foliate garland of blue forget-me-nots under foliate pink flowers issuing from the rim interconnected by gilt diagonal foliate branches, gilt dentil rims, *24cm diam.,* interlaced LL monogram and painter's mark v..d. for Vandé, incised 24 (some chips)

£200 - 300
€230 - 350
US$280 - 430

The plate can be attributed to a service purchased by Madame Lefebvre, née Le Clerq, a Paris *marchand-mercier*, in 1794. The decoration is described as '*souvenirs différents*' which David Peters matches to plate design no. 148 (see David Peters, Sèvres Plates and Services of the 18th Century (2005), V, pp.1027f), the description of which corresponds to the present lot. Additionally the kiln books for the service state that components were painted by Vandé, another indication the plate may be from this service. A plate with similar decoration elements, but with later additional decoration from the 19th century, is in the collection of the Victoria and Albert Museum, London. Another two plates from this service were sold in these rooms, 5 July 2018, lot 208.

167
A SÈVRES HARD-PASTE PORCELAIN PLATE (*ASSIETTE À PALMES*), DATED 1779
The moulded rim decorated with a gilt scrollwork border interspersed with rocaille and trellis panels, *25.6cm diam.,* crowned interlaced LL monogram in blue and date letter BB, gilder's mark for J-B-E Vandé (père), incised mark (faint starcrack to underside)

£300 - 500
€350 - 580
US$430 - 710

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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168
A LARGE SÈVRES HARD-PASTE PORCELAIN TRAY (*PLATEAU BOLVRY*), DATED 1784
Decorated in gilding by Decambos with scattered loose sprays of various flowers surrounded by a dense band of scrollwork with foliate branches and trellis panels, the scrolling handles moulded with curling foliate branches, *41.5cm long,* crowned interlaced LL monogram enclosing date letter gg in gilding, gilder's mark for Decambos, incised g

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance:
Anon. sale, Pescheteau-Badin Paris, 23 March 2018, lot 184

See Geoffrey de Bellaigue, French Porcelain in the Collection of Her Majesty the Queen, vol. III (2009), no. 258, for a full discussion of this rare shape and a *déjeuner Bolvry* with tray which is in the Royal Collection.

169
A SÈVRES HARD-PASTE PORCELAIN SUGAR BOWL AND COVER (*SUCRIER BOIZOT*), CIRCA 1793-95
Each side painted with a medallion of a classical god, possibly emblematic of War and Peace, on a gold-ground band with arabesque scrollwork between formal puce borders, the cover similarly decorated with classical masks and applied with a baluster-shaped finial with moulded palmette terminals, *11.5cm high,* traces of gilt mark (restored)

£500 - 700
€580 - 810
US$710 - 990

Another sugar bowl and cover of this shape is in the Royal Collection, illustrated in Geoffrey de Bellaigue, French Porcelain in the Collection of Her Majesty the Queen, vol. III (2009), no.253.

Geoffrey de Bellaigue mentions and illustrates a drawing surviving in the Sèvres archives that is inscribed '*sucrier Boizot fait l'an deux de La Rèbublique française [1793-4] il y en n'a 3 autres audesous qui au lieu dune Volute Sur Le Couvercle Est un Bouton*'. Two plaster models also survive and are illustrated by de Bellaigue, p.902.

170 (part lot)

170
VARIOUS ITEMS OF EUROPEAN PORCELAIN, 19TH CENTURY AND LATER
Comprising: eight hard-paste Sèvres style plates after 18th century originals, a modern hard-paste porcelain tulip, a Sèvres style lobed oval dish with putto in monochrome colours, a Worcester cup and saucer of Jabberwocky pattern, circa 1770, two Wedgwood cups and covers (one in creamware and one jasper ware), three Sèvres-style plates, all with different decoration, a Sèvres style flower vase, a Sèvres-style turquoise-ground cup and saucer, and a hard-paste porcelain neo-classical cup and saucer with a scale pattern, a later-decorated Sèvres blue-ground helmet-shaped jug (*pot à lait aiguière*), *the plates: 25.5cm diam.,* various marks (25)

£600 - 800
€690 - 920
US$850 - 1,100

171

171
A MEISSEN OCTAGONAL TURQUOISE-GROUND CUP AND SAUCER, CIRCA 1740
Reserved with quatrelobe cartouches enclosing European landscape scenes of figures on riverbanks, the saucers with an elaborate gilt scrollwork cartouche edged with puce scrolls, the rims with gilt scrollwork borders, *the cup: 8.1cm high, the saucer: 13.2cm diam.,* crossed swords marks in underglaze-blue, impressed numeral to saucer and gilt 1. to both (tiny chip to saucer footrim, some scattered rubbing) (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

172

172
A GERMAN PORCELAIN SILVER-MOUNTED ETUI, PROBABLY NYMPHENBURG, CIRCA 1775
Painted with with fruiting grape vines, the top and bottom decorated with putti, together with a German porcelain button painted with a tree in a landscape, *the etui: 12cm long, the button: 3.1cm diam.* (tiny faint haircrack to edge of etui cover) (2)

£500 - 700
€580 - 810
US$710 - 990

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Sèvres Porcelain from an international Private Collection

As many collectors will tell you, there is an innate happiness in pursuing and acquiring a piece of porcelain. A collector once likened it to capturing butterflies, you try and catch the rarest, sometimes settle for the lesser example. There isn't much evidence of settling for anything but the very best in the remarkable collection of Sèvres porcelain from an international private collector Bonhams is honoured to offer. Many items in this group of porcelain have a long and distinguished history of being 'captured' and added to renowned collections, from the collection of the distinguished German collector Otto Blohm (lot….) and the famous early 19th century Collection of Edouard Chappey to the post-war Pompey collection (lot ….) , this private collection has it all. The joy of owning an object isn't always solely the excitement of the hunt, but also the social camaraderie when sharing their collection with other collectors, collecting is a way of life, a passion shared with others all over the world. For some people collecting Sèvres porcelain is simply a short-term quest, in some cases a life-long pursuit that is never complete, and in the case of the present collector, it was a quiet passion, pursued over many years, a collection which was loved and brought together in a considered informed way, now offered again to a new generation of *amateurs*.

173 *
A SÈVRES BLEU-LAPIS GROUND ORANGE TUB (*CAISSE CARRÉE*), DATED 1759
Of the second size, painted by Jean-Louis Morin, the blue ground reserved with elaborate gilt foliate and floral scrollwork cartouches with trellis panels, enclosing colourful birds in landscapes, the feet heightened with gilt flowerheads, *14.8cm high,* interlaced LL monogram enclosing date letter F, painter's mark M. for Morin and incised mark 8 (minor flaking to gilt edges on feet)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

Provenance:
Anon. sale, Christie's Monaco, 12 June 1990, lot 92;
Anon. sale, Christie's New York, 17 - 18 November 1999, lot 260

174 *
A SÈVRES ÉCUELLE AND COVER (*ÉCUELLE RONDE TOURNÉE*), CIRCA 1770
Of the third size, painted with baskets of flowers suspended from purple ribbon-tied bows surrounded by intertwining garlands of berried vine, the cover with a berried and foliate branch handle, gilt dentil borders to the rims, *11.8ccm high, 16.5cm across handles,* interlaced LL monogram in blue, incised Jd (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Vincennes & Sevres from a New England Collection, Christie's New York, 5 May 1999, lot 53

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

175

175 *
A SÈVRES CUP AND SAUCER (*GOBELET 'BOUILLARD' ET SOUCOUPE*), DATED 1767
Of the first size, decorated by Guillaume Noël, with a green-ground heightened in gilding reserved with oval panels enclosing spiralling flower garlands, *the cup: 6.3cm high, the saucer: 14cm diam.,* interlaced LL monogram enclosing date letter O, painter's mark for Noël, incised lb and S (minor rubbing to saucer) (2)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Provenance:
Property of a Lady, Christie's London, 6 March 1995, lot 101
Anon. sale, Christie's New York, 17-18 November 1999, lot 250

176

176 *
A SÈVRES CUP AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), CIRCA 1770
Of the fourth size, painted by Antoine-Joseph Chappuis with birds in landscapes on a blue ground with gilt flowerheads enclosing red *oeil de perdrix*, *the cup: 4.8cm high, the saucer: 10.8cm diam.,* interlaced LL monograms in blue enclosing indistinct date letters, painter's mark for Chappuis, incised marks (2)

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,600

Provenance:
With Gerald Sattin, London (purchased 23 December 1987)

177 *
A SÈVRES GREEN-GROUND TEA CANISTER AND COVER (*BÔITE À THÉ*), CIRCA 1758
Each side reserved with a panel enclosing a loose flower spray edged by a tooled gilt border surrounded by gilt scrollwork, the flat cover with gilt dentil border and gilt starburst motif, *7cm high* (tiny flat chip to flange of cover) (2)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

(side view)

178 *

A SÈVRES POMADE POT AND COVER (*POT À POMMADE ET COUVERCLE*), DATED 1759

Painted by Vincent Taillandier, with cartouches of flower sprays on a green and bleu-lapis ground, gilt rims, the cover similarly decorated and applied with a flower finial, *7.3cm high,* interlaced LL monogram enclosing date letter f, painter's mark for V. Taillandier, incised 3 (tiny restuck flake to cover) (2)

£12,000 - 18,000
€14,000 - 21,000
US$17,000 - 25,000

Provenance:
Otto Blohm Collection, Hamburg (sold by Sotheby & Co., London, 5 July 1960, lot 120);
Sir John Plumb F.B.A., no. 26;
Vincennes & Sevres from a New England Collection, Christie's New York, 5 May 1999, lot 69;
The Pompey Collection, sold Christie's New York, 23 May 2002, lot 18

Literature:
Robert Schmidt, Early European Porcelain as collected by Otto Blohm (1953), no. 372, p.252.

For a cup and saucer with blue- and green-ground decoration and a full discussion of this type of decoration, see Linda H. Roth and Clare Le Corbeiller, French Eighteenth-Century Porcelain at the Wadsworth Atheneum, The J. Pierpont Morgan Collection (2000), no. 84, pp. 178-180.

The combination of bleu-lapis and green grounds was mainly used during the years from 1758 to 1762, although the factory seems to have attempted the combination earlier, for instance in 1752, when they listed several pomade pots with landscape decoration with a *fond bleu et verd*. The colour combination was also described as *saffre et vert* in the factory sale records.

179

179 *
A SÈVRES CUP AND SAUCER (*GOBELET HÉBERT ET SOUCOUPE*), DATED 1758
Of the second (cup) and third size (saucer), painted by Vincent Taillandier with a trellis pattern of green-ground ribbons heightened with gilt flower heads, interspersed with flower sprigs, *the cup: 6.1cm high, the saucer: 12cm diam.,* interlaced LL monogram in blue enclosing date letter E, painter's mark for Taillandier, incised marks (2)

£2,500 - 3,500
€2,900 - 4,000
US$3,500 - 5,000

Provenance:
Anon. sale, Sotheby's London, 26 February 1963, lot 14;
Sir John Plumb F.B.A., no. 36;
Vincennes & Sevres Porcelain from a New England Collection, Christie's New York, 5 May 1999, lot 42

Occasionally *gobelet hébert* of one size were matched with saucers of another size, as is the case in the present lot; see Rosalind Savill, The Wallace Collection Catalogue of Sèvres Porcelain (1988), Vol II, p. 497.

180 *
A MENNECY SILVER-MOUNTED SNUFF BOX, CIRCA 1760
Moulded with a basketwork pattern and painted with flowers, the mount with discharge marks for Paris, 1756-1762, *2.7cm high, 6.7cm wide* (very minor wear)

£600 - 800
€690 - 920
US$850 - 1,100

180

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

181 *
A SÈVRES SMALL GREEN-GROUND TEAPOT AND COVER (*THÉIÈRE 'CALABRE'*), CIRCA 1760
Decorated by Jean-Baptiste Tandart l'aîné with diagonal green-ground ribbons heightened with gilt scrollwork, alternating with bands of floral garlands, the spout also painted with floral garlands, the handle heightened in gilding, the cover similarly decorated and applied with a flower finial, *10.3cm high,* interlaced LL monogram enclosing date letter g(?) and painter's mark ... for Tandart in blue, incised mark (minuscule chip to tip of spout) (2)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Provenance:
Collection Edouard Chappey (paper label to inside of teapot), Galerie Georges Petit, 27-31 May 1907, lot. 1108;
The Elizabeth Parke Firestone Collection, part I, sold Christie's New York, 22 March 1991

182

183

182 *
A SÈVRES DOUBLE-HANDLED CUP AND SAUCER (*TASSE À TOILETTE ET SOUCOUPE*), DATED 1772
Of the third size, painted by Michel-Gabriel Commelin with a central rose spray surrounded by undulating flower garlands and gilt husk bands, the rims with gilt dentil borders and triangular panels with blue dotted ground and gilt stripes, *the cup: 4cm high, the saucer: 9.3cm diam.,* interlaced LL monograms with date letter T and painter's mark cm for Commelin in blue, incised MC (2)

£400 - 600
€460 - 690
US$570 - 850

Provenance:
With Gerald Sattin, London (purchased 9 September 1988)

183 *
A VINCENNES PIERCED CHEESE DISH (*FROMAGER*), DATED 1756
Of the second size, decorated with flowers between blue line borders, the sides pierced and heightened in gilding, *15.5cm long,* interlaced LL monogram enclosing date letter c and unidentified painter's mark in blue

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
With Gerald Sattin, London (purchased 9 September 1988)

Moulds for this model can be found in the inventory of the manufactory as early as 1752, while drawings of amended designs appeared one or two years later. The shape came in two sizes, of which the present lot is the bigger of the two. Geoffrey de Bellaigue mentions that cheese dishes of the first and second size painted with flowers, such as the present lot, cost 48 and 42 livres respectively; see G. de Bellaigue, French Porcelain in the Collection of Her Majesty the Queen, vol. II (2009), pp. 570f, no. 136, for a full discussion and two *fromager* with a bleu-céleste ground. Another bleu céleste example is in the Victoria and Albert Museum and illustrated in Tamara Préaud and Antoine d'Albis, La Porcelaine de Vincennes, Paris, 1991, no. 196, pp. 180-181.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

184 *

A SÈVRES ÉCUELLE, COVER AND STAND (*ÉCUELLE 'RONDE TOURNÉE' ET PLATEAU 'ROND'*), CIRCA 1760-65

Of the third size, probably painted by Vielliard, with oval cartouches enclosing still life landscapes depicting a baby in a basket, a beehive, a portrait of mother and child, various pieces of ceramics and gardening implements, all in a rural setting, the gilt tooled cartouches linked by trailing gilt foliage, the écuelle with entwined branch handles and the cover with branch and berried finial, *the stand: 19.4cm diam., the écuelle: 11.3cm high,* incised 'o' to the écuelle and xv or xp to the stand (chip to stand) (3)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Provenance:
Anon. sale, Christie's London, 28 June 1993, lot 7

185 *

A SÈVRES LARGE DOUBLE-HANDLED CUP, COVER AND SAUCER (*GOBELET À LAIT COUVERT ET SOUCOUPE*), CIRCA 1757-58

Of the second size, painted by Vincent Taillandier with cartouches of birds in landscapes within a trellis pattern of apple green-ground ribbons interspersed with flower sprigs, *8.5cm high, 18.7cm diam.,* interlaced LL monogram, painter's mark for Taillandier, incised na to the base of the cup, incised I to the base of the saucer (cover with some restoration) (3)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

Provenance:
Collection R.R.J.C., F37;
Anon. sale, Sotheby's London, 13 July 1976, lot 24;
With Winifred Williams;
Vincennes & Sevres from a New England Collection, Christie's New York, 5 May 1999, lot 39

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

186

187

186 *
A PAIR OF SÈVRES PLATES (*ASSIETTE À FEUILLES-DE-CHOUX*), DATED 1762
Each well painted with vignettes of children in landscapes, the moulded *feuille de choux* rims with moulded blue-feathered panels enclosing flowers, *15.3cm diam.,* interlaced LL monograms enclosing date letter I, incised CT (small rim chip to one) (2)

£1,500 - 2,500
€1,700 - 2,900
US$2,100 - 3,500

187 *
A SET OF PARIS, DUC D'ANGOULÊME, ICE CUPS, COVERS AND A STAND, LATE 18TH CENTURY
Painted with scattered cornflowers, gilt sprigs and cornflower garlands, comprising: a footed tray and nine cups and covers, *the stand: 13.5cm diam., the cups: 9.5cm high,* AG monogram mark in iron-red (19)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Provenance:
With Gerald Sattin, London

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

188

188 *
A SÈVRES CUP AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), DATED 1782
Of the third size, painted by Jean-Baptiste Tandart (l'aîné) with a band of roses on a gilt dotted ground above a wide band of cornflowers and a narrow border of pink ribbon on a gilt dotted ground, *the cup: 6cm high, the saucer: 12.8cm diam.,* interlaced LL monogram enclosing date letter EE, painter's mark for Tandart and gilder's mark for Prévost, incised 27 and 36 to cup incised 48 and oo to saucer (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
Collection d'un amateur francais, Sotheby's, Monaco, 3 March 1990, lot 156;
Anon. sale, Christie's New York, 17 - 18 November 1999, lot 257

189

189 *
A VERY SMALL SÈVRES TEAPOT AND COVER (*THÉIÈRE 'CALABRE'*), DATED 1781
Painted by Mme Taillandier with scattered cornflowers, gilt dentil borders to the rims, the cover applied with gilt fruit finial, *7.4cm high,* interlaced LL monogram enclosing date letter dd, painter's mark for Mme Taillandier, incised marks (small spots of restoration to finial) (2)

£600 - 800
€690 - 920
US$850 - 1,100

Provenance:
Anon. sale, Christie's New York, 22 March 1991, lot 215

190 *
A SÈVRES DOUBLE-HANDLED BLUE-GROUND TRAY (*PLATEAU 'LOSANGE' À JOUR À ANSES*), DATED 1772
Painted by Armand l'ainé with two birds in a landscape surrounded by gilt foliate garlands on a blue ground, the pierced rim and handles with foliate motifs and zig-zag trellis work heightened in gilding, *37cm wide,* interlaced LL monogram enclosing date letter T, painter's mark for Armand and gilder's mark for Boulanger, incised marks IP (two tiny chips to rim)

£10,000 - 15,000
€12,000 - 17,000
US$14,000 - 21,000

Provenance:
Dr. Anella Brown, Sotheby's Parke-Bernet, New York, 23 April 1977, lot 58;
Property of a Texas Gentleman, Christie's New York, 25 October 1994, lot 265;
With John Whitehead, London;
Anon. sale, Christie's New York, 17 - 18 November 1999, lot 215

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

191 *
A SÈVRES ÉCUELLE, COVER AND STAND (*ÉCUELLE 'RONDE TOURNÉE' ET PLATEAU 'ROND'*), DATED 1781
Of the third (écuelle) and second size (stand), decorated by Jean-Charles Sioux l'aîné with flower garlands hanging from blue feathered borders under a gilt foliate band and pale blue ground border with puce flowerheads, the rims gilt, the cover applied with a foliate branch handle, *the stand: 21cm diam., the écuelle: 11.5cm high,* interlaced LL monograms with date letter DD, painter's marks for Sioux, gilder's marks for Chauvaux, incised 43a over 9 and VL (small flat chip to inside footrim of écuelle) (3)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

Provenance:
The Pompey Collection, sold Christie's New York, 23 May 2002, lot 65

For pieces of similar date and decoration by Sioux, see a déjeuner from the collection of J.P. Morgan in the Wadsworth Atheneum, Hartford (Linda H. Roth and Clare Le Corbeiller, Eighteenth Century French Porcelain at the Wadsworth Atheneum, The J.P. Morgan Collection, 2000, no. 106).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

192 *
A SÈVRES HELMET-SHAPED MILK JUG (*POT À LAIT AIGUIÈRE*), DATED 1788
Decorated by Denis Levé with a trophy emblematic for love amongst trailing foliate scrollwork interspersed with birds and flowers, between blue-ground bands painted with flower garlands, gilt rims, the handle heightened in gilding, *13.7cm high,* interlaced LL monogram enclosing date letter LL, painter's mark for Levé, incised marks

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Provenance:
Anon. sale, Christie's New York, 18 November 1999, lot 229

Linda Roth identifies this rare shape of milk jug with the *pots à lait forme Eguere* in three sizes found in the factory documents and fired in the glaze kiln in 1788. Another example and a surviving plaster model of the same shape was described as *pot à lait buire* and is illustrated in Linda H. Roth and Clare Le Corbeiller, French Eighteenth-Century Porcelain at the Wadsworth Atheneum, The J. Pierpont Morgan Collection (2000), p. 252, no. 131.

A helmet jug with a similar type of decoration and also painted by Levé was sold at Sotheby's Paris, 19 December 2017, lot 235.

193 *

A LARGE SÈVRES BLUE-GROUND TEAPOT AND COVER (*THEIÈRE 'CALABRE'*), DATED 1791

Each side reserved with a tooled gilt-edged panel, finely painted by Pierre Massy with a parrot in a landscape on one side and a still life with fruit and flowers on the other, gilt scrollwork borders to the rims in between circular monochrome panels depicting trees, the spout and handle heightened in gilding, the cover applied with a fruit finial, *14cm high,* interlaced LL monogram enclosing date letter OO, painter's mark for Massy and gilder's mark for Vandé fils, incised marks (tiny chip to tip of spout) (2)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Provenance:
Anon. sale, Christie's New York, 17 - 18 November 1999, lot 222

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

194

194 *
A SÈVRES PLATE, DATED 1789
Painted by Mme M-J-B. Bunel with a central rose spray surrounded by a blue line heightened with gilt S scrolls, the rim with a border of flowers issuing from a blue ground band under a blue foliate scroll border, *13.8cm diam.,* interlaced LL monogram enclosing date letter mm, painter's mark mb for Mme Bunel, incised 24 (very minor wear)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Provenance:
Probably from the service supplied to MM Boyd Kerr et Compagnie, for M Jaques Gordon on 5 November 1789

See David Peters, Sèvres Plates and Services of the 18th Century (2005), vol. IV, no. 89-10, for further details on the service.

195

195 *
A SÈVRES LATER-DECORATED SHELL-SHAPED DISH (*COMPOTIER COQUILLE*), THE PORCELAIN 18TH CENTURY
The blue ground reserved with gilt scrollwork cartouches enclosing birds in landscapes, *11.5cm wide,* spurious interlaced LL monogram with painter's mark T.

£300 - 500
€350 - 580
US$430 - 710

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

196 *

A SÈVRES BLUE-GROUND ORNITHOLOGICAL DESSERT PLATE FROM THE 'SUDELL SERVICE' (*ASSIETTE À DESSERT*), DATED 1792

Painted by Charles-Théodore Buteux with a yellow Troupial in the well, the blue-ground rim reserved with three panels enclosing two further birds and the modified Sudell family arms, surrounded by elaborate gilt scrollwork, the birds titled on the reverse, *20.6cm diam.,* interlaced LL monogram in blue and date letter pp, painter's mark T.B. for C-T Buteux and gilder's mark for L'Écot, incised 24 (some scratches and minor wear)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Provenance:
Purchased 31 December 1792 by Messieurs Lanos et Perregaux of Paris as intermediaries for Mr Sudell;
Dutch Private Collection, sold Christie's London, 28 June 1993, lot 27

The birds titled on the reverse are:
Le Carouge
Troupialle noir de S. domingue
Troupialle jaune a Calotte noire de Cayenne.

The decoration of the service is after François Nicolas Martinet's illustrations for the comte de Buffon's *Histoire naturelle des oiseaux* which was published in ten volumes between 1770 and 1786.

See David Peters, Sèvres Plates and Services of the 18th Century (2005), vol. IV, no. 92-31 for a full discussion of the service. The present lot is mentioned by Peters as having its coat of arms modified into an enlarged oval, same as an *assiette unie* at Arlington Court, Devonshire.

197

198

197 *
A PAIR OF PARIS, DAGOTY, PORCELAIN TOPOGRAPHICAL PLATES, EARLY 19TH CENTURY
Each depicting a landscape, titled in gilding on reverse '*Ruine près Vienne*' and '*Vûe de la Ville Imp le et R le/ Idrie dans le duché de carniole*', the rims with a grey-ground and gilt formal border, *13.8cm diam.,* Manufacture/ de S. M. l'Impératrice / P.L. DAGOTY/ A Paris stencilled in iron-red (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

Provenance:
With Gerald Sattin, London (purchased 2 January 1990)

198 *
A PARIS PORCELAIN PLATE, 19TH CENTURY
Decorated with a boy holding scales and a basket of fruit in a landscape, the rim with a gilt border, *23.3cm diam.,* unidentifiable mark in gilding, incised mark (some rubbing)

£300 - 500
€350 - 580
US$430 - 710

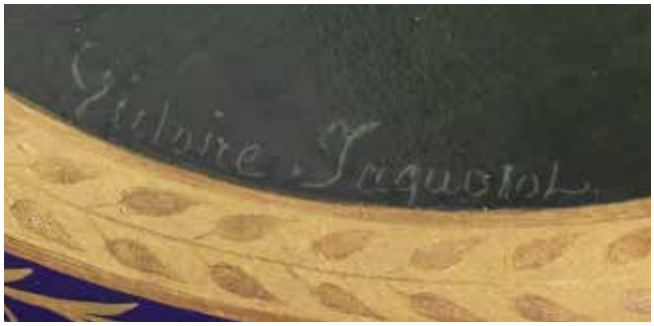
Provenance:
With Gerald Sattin, London (purchased 2 January 1990)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

199 *

A SÈVRES PORTRAIT CUP AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), DATED 1810

Of the second size size, the cup painted by Mme Marie-Victoire Jaquotot, signed on right, with a portrait after Leonardo da Vinci within a gilt band, the blue ground decorated in gilding and platinum with foliate scrollwork and formal borders, the saucer with a gilt flowerhead and similar borders, the interior of the cup and underside of the saucer rim gilt, the underside of the cup inscribed in iron-red '*Mme Victoire Jaquotot pinscit/ d'après/ Leonardo da Vinci*', *the cup: 6.5cm high, the saucer: 13.5cm diam.,* 'M.Imp.le/ de Sevres/ 10' stencilled in iron-red, incised Rd and other marks, inventory mark 10.a in green (2)



£4,500 - 5,500
€5,200 - 6,400
US$6,400 - 7,800

200 *

A SET OF TWENTY SÈVRES HARD-PASTE DESSERT PLATES FROM THE 'SERVICE FOND BLEU FIGURES EN BRUN', CIRCA 1808

Each painted by Pierre-André Le Guay, with a classical figure painted in brown and heightened in gilding in imitation of bronze, on a faux agate ground, the blue-ground rim with a formal border of gilt anthemia and lotus, *23.5cm diam.,* each with traces of factory marks, various incised marks (20)

£40,000 - 50,000
€46,000 - 58,000
US$57,000 - 71,000

Provenance:
With Gerald Sattin, London, in 1988 (some);
With Seidenberg Antiques, New York (the remainder)

One plate depicts an enthroned figure inscribing a tablet '*Empire Francais*'.

See Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), no. 114, and Aileen Dawson, French Porcelain in the British Museum (1994), pp. 215-217, no. 179, for a full discussion of the service. Another plate is in the British Museum, London, illustrated in Aileen Dawson (1994), no. 179. Other plates from the service are in the Metropolitan Museum, New York (Accession no. 1987.224) and The Art Institute of Chicago (Gift of Alfred Duane Pell, 1904.225).

The service first appears in the sale records in 1806 under the name '*service Leguay*', after the artist Le Guay, who was paid 19 francs and 40 centimes for '*figures en brun rehaussés d'or*' on six plates from August-September 1806. It arrived at the factory factory saleroom on 8 March 1808, where it was entered into the sale register as '*Service de dessert sur fond beau bleu figures en brun rehaussées en or sur fond caillouté*'. The figures have been identified as having been after engravings by Alexandre-Evariste Fragonard (1780-1850), who later worked at the factory between 1812 and 1835. It is unknown who the service was originally intended for and it ended up staying on the factory shelves until the auction between December 1826 and January 1827.

A plate from the service sold at Christie's New York, 14 June 2017, lot 175, and four further plates were sold at Sotheby's London, 22 January 2020, lot 260.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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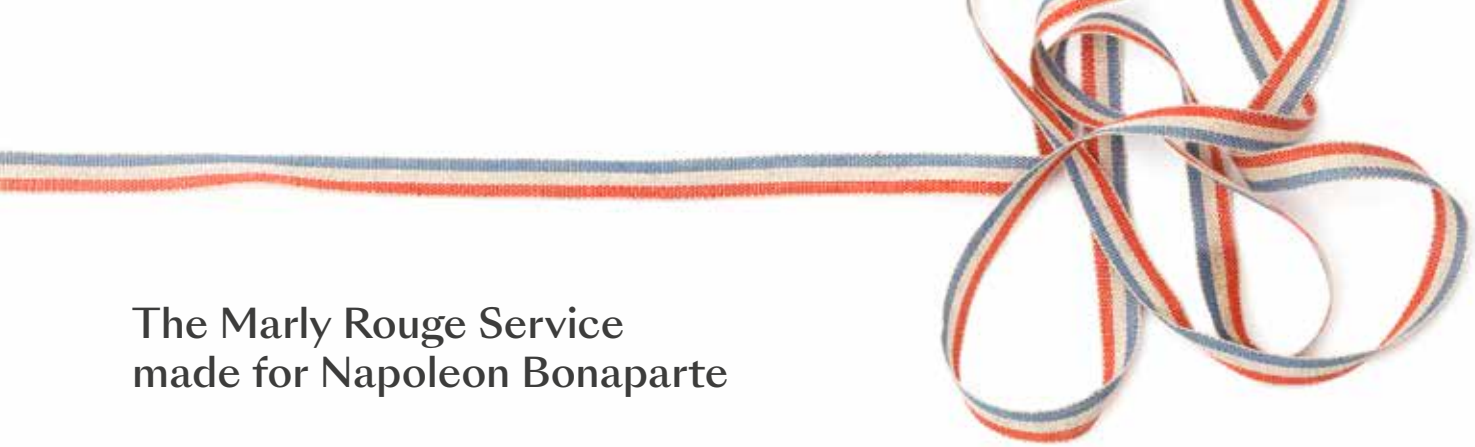

The Marly Rouge Service made for Napoleon Bonaparte

201
TWELVE SÈVRES PLATES FROM THE 'SERVICE DE DESSERT MARLY ROUGE' FOR THE EMPEROR NAPOLEON, CIRCA 1809
Each decorated in the centre with a butterfly reserved against a pale-blue ground within a colourful floral wreath bound with gilt ribbons against a burnished gilt band, the gilt-edged, red-ground rim with a border of formal gilt foliage within two gilt lines, *23.7cm diam.* 'M.Imp. le/ de Sevres/ 1809' stencilled in iron-red, gilt marks and various incised marks (12)

£100,000 - 150,000
€120,000 - 170,000
US$140,000 - 210,000

Provenance:
A gift of Napoleon I to the ambassador Ferdinando, Conte Marescalchi;
Thence by descent to the current owner

Ferdinando Marescalchi (26 February 1754, Bologna - 22 June 1816, Modena) was a notable Italian diplomat and politician. When the French invaded Italy, he led the faction which openly declared their support of Napoleon, and he came to the attention of Bonaparte himself, who placed much trust and confidence in him.
He was a strong supporter of the political reform of 1796 and when the Cispadane Republic was formed that year he became part of its executive directory. The Cispadane Republic sent him to Vienna as its plenipotentiary in 1799, but he was only able to gain a single audience with Francis I of Austria. Soon the Russo-Austrian invasion of Italy forced him and his colleagues to flee to France until they were able to return after the Battle of Marengo. In July 1800 he was made the Cispadane Republic's representative to Paris. He took part in the 1801-02 'Consulte de Lyon' in the former chapel of the Jesuit college of the trinity, where he is also depicted amongst the council in a complex and large painting by Nicolas-André Monsiau (1806-07). The Council at first suggested electing an Italian statesman as president, but no willing candidate could be found. Talleyrand then intervened and suggested that the Italians elect Bonaparte himself, due to the presence of French troops in Italy and the reluctance of the other Italian states to recognise the Cisalpine Republic - this suggestion was accepted, with Marescalchi's full support.

Marescalchi lived in Paris as the Republic's foreign minister from 1802 to 1805. He was strongly supported in his work by Bernier, bishop of Orléans, who with Giovanni Battista Caprara co-organised the Concordat between Rome and Italian Republic, signed in Paris on 9 September 1803. Marescalchi also assisted in the coronation of Napoleon I on 2 December 1804. After the inauguration of Napoleon as King of Italy, Marescalchi became his representative in France, but with limited autonomy in Italy. He and Emmanuel Crétet signed a Franco-Italian trade treaty on 20 June 1808. He rented Hôtel de Massa as his Paris residence. Napoleon also made Marescalchi a count of the Kingdom of Italy in December 1810 and grand chancellor of the Order of the Iron Crown and a member of all the Napoleonic orders. He was also member of the electoral college of Reno. After Marescalchi's return to Bologna, Napoleon visited him twice. By this time Marescalchi's collection of Old Master paintings was renowned. It attracted much admiration, including that of Stendhal who, after a visit to Mareschalchi's palazzo wrote in his memoirs: "in the house of Mr. Marescalchi there is a room to envy. It is full of exquisite paintings by Guido Reni, Guercino, Carracci. It's not the usual stuff. It is valued at 500,000 francs." After Napoleon's abdication, Marie-Louise of Austria made Marescalchi governor of the Grand Duchy of Parma and Piacenza. He was also the Austrian emperor's plenipotentiary at Modena, where he died on 22 June 1816.

For a discussion of the dessert service "*fond rouge, papillons et fleurs*", commissioned for Compiègne but delivered in October 1809 to Fontainebleau, shortly before the Emperor's arrival there on 26th October for a stay of a little over two weeks see Camille Le Prince, Napoléon Ier & la Manufacture de Sèvres (2016), p. 72, and p. 278 for the entry of 11 October 1809 in the Magasin de Vente, including the composition of the service, which had a total value of 18,580 francs. Other table and coffee services were delivered to Fontainebleau at the same time, including a service with beau bleu ground that was also originally intended for Compiègne (S. Wittwer, Raffinesse & Eleganz (2007), cat. no. 64). In the imperial hierarchy, Fontainebleau ranked second among the country estates, just after Saint Cloud, and required furnishings commensurate with its importance (Le Prince, p. 72).

The service comprised 180 plates, thirty-six plates (without the butterfly and floral wreath in the centre) for mounting as fruit plates, sixteen compotiers (of which half had dolphin feet), four footed bowls, four sugar bowls with eagle heads, two ice pails with elephant heads, two ice coolers of "forme Olympique", four baskets "forme Jasmin" and four shallower baskets. An additional four sugar bowls "à dauphin olympique" were listed separately as a cost of 1400 francs, and four more plates were listed on 18 October 1809, and another on 25 March 1811 (Wittwer, ibid.).

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. A further group of twelve plates were sold in these rooms on 5 July 2018, lot 223. A group comprising one of the ice pails with elephant heads, two of the sugar bowls with eagle heads, one footed bowl, six compotiers, as well as twelve plates, was sold from the estate of David Rockefeller (Christie's New York, 9 May 2018, lot 118).

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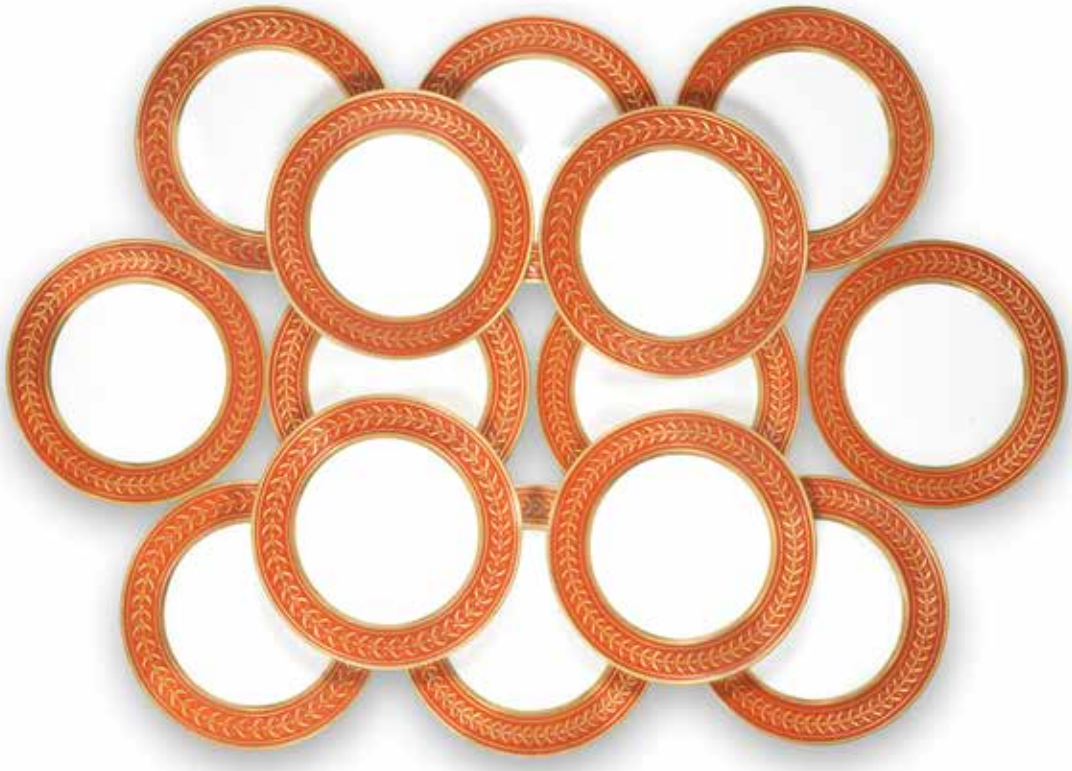

202 *

FOURTEEN SÈVRES PLATES FROM THE 'SERVICE DE DESSERT MARLY ROUGE' FOR THE EMPEROR NAPOLEON, CIRCA 1809

En-suite with the previous lot, each with a white cavetto, the gilt-edged, red-ground rim with a border of formal gilt foliage within two gilt lines, *23.7cm diam.,* 'M.Imp.le/ de Sevres/ 1809' stencilled in iron-red, gilt marks and various incised marks (14)

£3,500 - 4,500
€4,000 - 5,200
US$5,000 - 6,400

Provenance:
Delivered to the Emperor Napoleon at the Palais de Fontainebleau on 7th, 8th and 18th October 1809;
Listed among the property taken by the Emperor to Elba in April 1814;
Given in 1829 to Jérôme-Napoléon Bonaparte (1805-1870) by his father, the Emperor's youngest brother, Jérôme Bonaparte, King of Westphalia between 1807-13, probably on the occasion of the former's wedding to Susan May Williams (1812-81) in 1829;
Thence given in 1875 to Charles Joseph Bonaparte (1851-1921) and his wife Ellen Channing-Day (1852-1924) on the occasion of their wedding;
thence given to Ellen Bonaparte's godson, Robert Wood Williams, Sr. (1890-1984) and Helen Macqueen Gibbs Williams, probably on the occasion of their wedding in 1924;
Thence by descent to the present owner

Another set of 12 plates with butterflies with the same provenance was sold in these rooms, 5 July 2018, lot 223.

For a discussion of the dessert service "*fond rouge, papillons et fleurs*", commissioned for Compiègne but delivered in October 1809 to Fontainebleau, shortly before the Emperor's arrival there on 26th October for a stay of a little over two weeks, see Camille Le Prince, Napoléon Ier & la Manufacture de Sèvres (2016), p. 72, and p. 278 for the entry of 11 October 1809 in the Magasin de Vente, including the composition of the service, which had a total value of 18,580 francs. Other table and coffee services were delivered to Fontainebleau at the same time, including a service with beau bleu ground that was also originally intended for Compiègne (S. Wittwer, Raffinesse & Eleganz (2007), cat. no. 64). In the imperial hierarchy, Fontainebleau ranked second among the country estates, just after Saint Cloud, and required furnishings commensurate with its importance (Le Prince, p. 72).

In the archive transcription these plates with red borders and gilding but without butterflies are listed as '*36 assiettes avec marly rouge pour assiettes montées*'. There seems to be a group of services with '*asiettes montées*' or '*pour monter*', or '*assiettes avec bordure seule*'. The first mention of these plates with decorated borders for use in mounting appears to be the 'Service à Guirlande de Fleurs sur Fond d'Or', entered in the magazin de vente 26 October 1808.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

203
TWO SÈVRES HARD-PASTE PLATES FROM THE *SERVICE FLEURETTES ET PAPILLONS COLORÉS*, DATED 1822
Each with a central butterfly surrounded by pink forget-me-not sprigs, the rim with elaborate swags of the same flower in pink and blue, hanging from a gilt stiff foliate band alternated with gold dots, *23.4cm diam,* printed interlaced double L enclosing a fleur-de-lys and date mark 1822 over a script 'MC 27 Juin' in gold to both, C.D in black, and various impressed and incised marks including 20-5 and 18-5 respecively (2)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

The service described as *service fleurettes et papillons colorés* in the sale records in 1822 was later divided and part of it delivered to the château de Compiègne in 1824. The remainder went to Monsieur Roux de la Rochelle in 1834. Unfortunately, it is not possible to determine which part the present lot belonged, as none of the service remains at Compiègne.

Twelve dessert plates from the service were sold at Christie's New York, 20 April 2007, lot 251, and another two at Christie's London, 27 November 2013, lot 45.

204

A PAIR OF SÈVRES YELLOW-GROUND PLATES FROM A SERVICE GIVEN BY NAPOLEON I TO THE COMTE DE SÉGUR, DATED 1812

Each reserved with a central gilt-edged circular panel enclosing a large flower spray, the rim with a gilt foliate border with iron-red flowers, *23.6cm diam.,* M.Imp.le/ de Sevres/arrowhead stencilled in iron-red, TB. monogram in iron-red, * in purple to one, unidentifiable gilt mark, incised 10, cc and further incised marks and letters (minor stacking wear to yellow ground) (2)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

The service was given by Napoleon I on 30 June 1806 to Louis Philippe de Ségur, Grand Master of Ceremonies, on the occasion of the marriage of Princess Stéphanie de Beauharnais to Karl, Prince of Baden, later Grand Duke of Baden; see Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), no.73, p. 261. The service included 72 plates and cost in total 2,254 francs. There were several later additions to this service, of which these are two.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

205
THREE SÈVRES PLATES ORDERED BY NAPOLEON I FOR CARL THEODOR VON DALBERG, DATED 1807
Each decorated with a central gilt foliate motif surrounded by a gilt border and a wide blue-ground band imitating hardstone, the gilt rims with a floral garland border, *23.6cm diam.,* 'M.Imp.le/ de Sevres/ 7' stencilled in iron-red, various incised marks, one with gilt Rm (one with chip, one with older restored section to rim) (2)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Provenance:
Ordered by Napoléon I for Carl Theodor von Dalberg on 30 June 1807

The service called '*fond bleu caillouté guirlande et bouquets de fleurs*' included 72 plates and overall cost 4004 francs. Von Dalberg was *archevêque de Mayence* and *Prince Primat de la Conféderation du Rhin* until he was replaced in 1813 by Napoléon for Eugène de Beauharnais. See Camille Leprince, Napoléon Ier & la Manufacture de Sèvres (2016), cat.no. 99

206

207

206
A PAIR OF TOURNAI PLATES, CIRCA 1775
Painted with water birds in landscape vignettes in the well, the lobed gilt-edged rims decorated with four flower sprays in blue camaieu within gilt foliate scrollwork cartouches, *24cm diam.,* pseudo crossed swords and dot marks, incised marks (very minor scratches) (2)

£500 - 700
€580 - 810
US$710 - 990

A pair of similarly decorated plates are in the collection of the Metropolitan Museum of Art, New York, and a similar dish which was decorated in The Hague is in the Victoria & Albert Museum, London.

207
FOUR SÈVRES PLATES, CIRCA 1794-95
Each painted by Mlle Rosalie Chappuis with a rose spay bound together with a spray of convolvulus surrounded by a blue and gilt line circle, the rim with a garland of convolvulus encircling a thick purple line border between further blue line borders, the rims gilt, *20.8cm diam.,* Sèvres and painter's mark cp in blue, incised 3l (small restored rim chips)

£500 - 700
€580 - 810
US$710 - 990

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

208
A SÈVRES BLUE-GROUND CUP AND SAUCER (*GOBELET À LA REINE ET SOUCOUPE*), DATED 1763
The bleu-lapis ground reserved with gilt-edged panels painted by François-Joseph Aloncle with birds in landscapes, gilt dentils borders to the rims, the cup with high gilt-edged scroll handle, *the cup: 7.4cm high, the saucer: 13.8cm diam.,* interlaced LL monograms enclosing date letter k, painter's marks N for Aloncle, incised LF and oo to cup (minimal wear to gilt rims and some scratches on the glaze surface of saucer) (2)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

209

209
A SÈVRES DEEP DISH FROM THE SERVICE PURCHASED BY THE COMTE DE MONTMORIN (*COMPOTIER ROND*), DATED 1787
Painted by Mlle Fontaine with a central flower spray composed of fuchsia and horse chestnut surrounded by a blue-ground band with a gilt foliate border, the rim with a loose garland of fuchsia and horse chestnut between two further blue-ground bands, the rim gilt, *21.2cm diam.,* interlaced LL monogram enclosing date letters KK in blue, painter's mark for Mlle Fontaine, gilder's mark for Henri-Martin Prévost, incised 2 (minor wear to gilding)

£500 - 800
€580 - 920
US$710 - 1,100

Provenance:
Purchased by Armand-Marc, comte de Montmorin de Saint-Hérem, Minister of Foreign Affairs (1787-1791), on 24 May 1787

There were overall 36 *compotier ronds* in the service at a price of 30 livres each. See David Peters, Sèvres Plates and Services of the 18th Century (2005), IV, no. 87-5, pp.829f, for further details on the service.

210

210
A SÈVRES BISCUIT FIGURE OF 'LA MOISSONNEUSE', CIRCA 1760
Modelled by Pierre Blondeau after François Boucher, as a peasant girl harvesting corn, *22cm high,* incised F (some pale factory filling behind the wheat sheaf)

£700 - 900
€810 - 1,000
US$990 - 1,300

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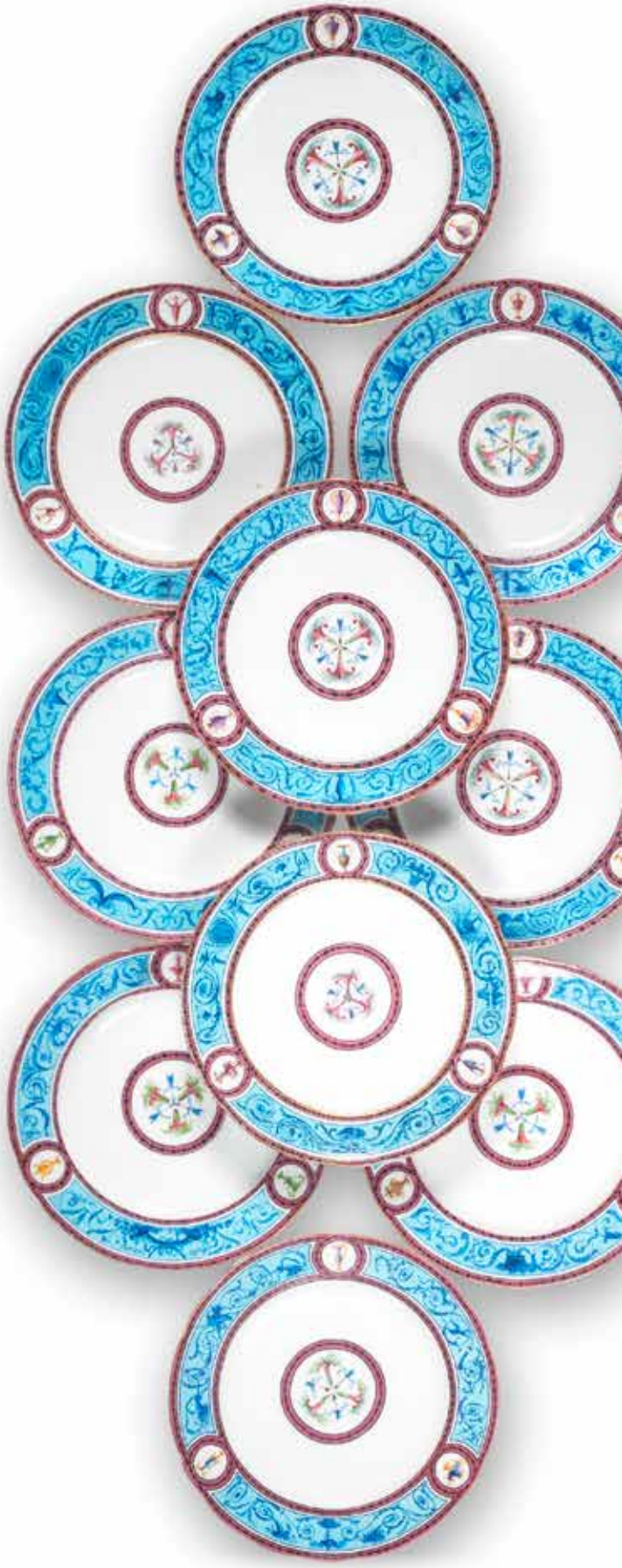

211

TEN SÈVRES SOFT-PASTE PORCELAIN PLATES DECORATED WITH POMPEIIAN MOTIFS, DATED 1790

The wells painted with three stylised flowerheads alternating with arrows surrounded by a maroon-ground border with black pearl bands, the rims decorated with three cartouches enclosing classical vases alternating with long blue-ground panels decorated with blue arabesque scrollwork around classical urns, cornucopias and birds, all surrounded by the same maroon borders, *23.8cm diam.,* interlaced LL monograms in blue with date marks nn, painter's marks for Hirel de Choisy, Guillaume Buteux, Pierre Massy, Philippine (cadet) and J. or Mlle Fontaine, incised marks (minor chips) (10)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

212 (part lot)

212
A COLLECTION OF FIFTY PORCELAIN FLOWERS, 19TH CENTURY
Each naturalistically modelled and coloured, *1.7cm-5.7cm across* (50)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Provenance:
The Rothschild Family, Exbury, Hampshire

213

213
A SÈVRES CUP AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), DATED 1788
Of the second size, each painted by Guillaume Noël with a blue-ground circular panel with pink roses surrounded by a band of colourful foliate scrollwork between purple-ground borders with gilt beaded bands and foliate motifs, *the cup: 6.8cm high; the saucer: 13.5cm diam.,* interlaced LL monogram enclosing date letter LL in blue, painter's mark for Guillaume Noël, incised marks (handle restuck) (2)

£600 - 800
€690 - 920
US$850 - 1,100

Provenance:
With Nicolier, Paris (paper label to cup)

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214
A SÈVRES OVAL DISH FROM THE SERVICE FOR THE COMTESSE D'ARTOIS (*COMPOTIER OVALE*), DATED 1789
Painted by A.-T. Cornailles with a rose spray surrounded by a blue-ground pearl border and gilt dentil bands in the well, the rim with a band of alternating roses and cornflowers on a maroon ground interspersed with four similar medallions enclosing pansies between gilt beaded and laurel leaf borders, *27.4cm long,* interlaced LL monogram enclosing date letter mm in purple, painter's mark for A.-T. Cornailles and gilder's mark for E.-G. Girard

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Provenance:
Purchased by Marie-Thérèse de Savoie, comtesse d'Artois, on 27 June 1789

This expensive service purchased by the comtesse d'Artois in June 1789 was meant for use by the comte and comtesse in their Versailles apartments, being described as *pour Versailles* [for Versailles] in the sale records. Due to the revolution however it is unlikely the service saw much use, as the comte and comtesse fled the country only three weeks after delivery. There were overall six *compotier ovale* at a price of 42 livres each. See David Peters, Sèvres Plates and Services of the 18th Century (2015), vol. IV, no. 89-3, for a full listing and discussion of the service.

Maria Theresa of Savoy was born in 1756 in Turin, the fifth child of Victor Amadeus III of Sardinia. She married the Count of Artois, the youngest grandson of King Louis XV of France and the later King Charles X of France. They had four children together, two of which survived childhood. After the storming of the Bastille on 14 July 1789, they left Versailles for Savoy. In 1791 her husband left Turin and moved to Trier, where his uncle was Archbishop-Elect. The comtesse stayed behind and the couple lived separated for the rest of their lives. She died in 1805 in Graz, Austria.

216

215

215
A SÈVRES BLUE-GROUND CUP AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), DATED 1775
Of the first size, each painted by J.-F. Micaud (père) with a gilt-edged medallion enclosing a flower still life on a table, the saucer with flowers in a Sèvres vase, one surrounded by a berried laurel wreath, the other with a rose garland, the blue ground decorated with elaborate gilt scrollwork borders, the cup with gilt scrollwork handle, *the cup: 7.7cm high, the saucer: 15cm diam.,* interlaced LL monograms enclosing date letter x, painter's marks x for Micaud and gilder's marks B for J.-P. Boulanger, incised marks o and f (typical minor wear to enamels on saucer)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

216
A BRUSSELS, LOUIS CRETTÉ, CABINET CUP AND SAUCER, EARLY 19TH CENTURY
Painted in grey monochrome with landscape scenes, the saucer with a sheep and a bird, the cup with a Brussels Griffon dog, surrounded by dark blue ground bands with gilt beaded border, against a pink ground with white dots, the rims with further blue-ground borders, *the cup: 6.8cm high, the saucer: 12.9cm diam.,* L.C in iron-red to cup (2)

£500 - 700
€580 - 810
US$710 - 990

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217
A SÈVRES PLATE FROM THE 'COMTE D'ARANDA' SERVICE, DATED 1787
Painted by Denis Levé with a bouquet of flowers and fruit in the well surrounded by a three gilt line borders, stylised flowers issuing from the last, the blue-ground rim reserved with three long panels edged with gilding and enclosing flower sprays, alternating with elaborate gilt foliate and floral scrollwork, *24cm diam.,* interlaced LL monogram enclosing date letter kk, painter's mark L for Levé and gilder's mark D. for Decambos, incised 33

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Provenance:
Presented by Louis XVI to Pedro Pablo Abarca de Bolea Ximinez de Urréa, Conde de Aranda (1718-1798);
Anon. sale, Christie's New York, 24 October 2012, lot 208 (part)

The service was listed in the sale records in 1787 and was given as a diplomatic gift to the Comte d'Aranda, the Spanish Ambassador-Extraordinary and Plenipotentiary to France from 12 September 1773 to 23 September 1787.
The Count was President of the Council of Spain and principal advisor to Carlos III, King of Spain, and was an accomplished diplomat with a reputation for liberal ideas. The presentation of the service marked the conclusion of his ambassadorship in France.

The gift is recorded in the *Journal des Présents du Roi* on 16.9.1787 as *une Service de porcelaine Sève* with a total price of 43,428 livres. A substantial part of the service was sold at Christie's London, 11 March 1836, lots 72-84 and 86-93.

For a full discussion of the service, see David Peters, Sèvres Plates and Services of the 18th Century (2005), vol. IV, no. 87-7.

218

219

218
A LATER-DECORATED SÈVRES DÉJEUNER, THE PORCELAIN CIRCA 1780, THE DECORATION PROBABLY ENGLISH, FIRST HALF 19TH CENTURY
Decorated with a pink-ground reserved with rural landscape scenes of farmers and peasants engaged at various pursuits, gilt borders to the rims, comprising: a tray (*plateau 'losange'*), a teapot and cover (*théière 'Calabre'*), a sugar bowl and cover (*pot à sucre 'Calabre'*), a milk jug (*pot à lait 'à trois pieds'*), a cup and saucer, *the tray: 35.2cm across handles,* interlaced LL monograms enclosing date letter ee in blue, B.S. in blue and incised marks (some wear) (8)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

219
A SÈVRES HARD-PASTE PORCELAIN PLATE FROM THE 'DUKE OF LEINSTER' SERVICE, DATED 1775
Painted in the well with a trophy of a basket, horn, spade, rake and a spindle surrounded by flowers, the rim with scalloped bands in gilding and blue, with garlands of flowers hanging from them, *24.2cm diam.,* crowned interlaced LL monogram enclosing date letter x, faint painter's mark in iron-red (some wear)

£600 - 800
€690 - 920
US$850 - 1,100

The service was purchased by William Robert, 3rd Duke of Leinster, on 21 October 1775, which may have been due to his upcoming marriage on 7 November 1775. See David Peters, Sèvres Plates and Services of the 18th Century (2005, revised edition 2015), vol. III, no.75-11, for a full discussion of the service.

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220

220
A SÈVRES LARGE HARD-PASTE PORCELAIN TUREEN STAND FROM THE SERVICE PURCHASED BY M. DE MAUROY, CIRCA 1784
The well painted with scattered flowers sprays, the rims with an scrolling pink ribbons tied in bows surrounded by floral garlands and flower sprays between gilt dot bands, the handles moulded with shells and scrollwork heightened in gilding, *47cm long,* crowned interlaced LL monogram in gilding, date mark gg and traces of painters' marks

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

Provenance:
Acquired by Pierre-Edme-Berthelin de Mauroy, Inspecteur de la Manufacture Royale de Sèvres, on November 25, 1784

Various letters in the Sèvres archives between de Mauroy and Regnier, the factory director, point to the fact that de Mauroy was acting as an intermediary and purchasing the service on behalf of a third party. For a full discussion of the service which included four tureens with stands, see David Peters, Sèvres Plates and Services of the 18th Century (2005), 84-12, III, pp. 727f.

221

221
SIX SÈVRES HARD-PASTE PORCELAIN DISHES (*COMPOTIER COQUILLES, COMPOTIER RONDS* AND *COMPOTIER OVALE*), CIRCA 1785
The wells decorated with floral sprays in green enamel and gilding surrounded by gilt and blue line borders, the rims with green and gilt dots and dashes between thin blue-edged bands of gilt dashes heightened in puce and green, gilt dentil rims, *the oval dishes: 27.5cm long; the round dishes: 22.4cm diam.,* interlaced LL marks in blue, gilder's marks for the Weydinger family, various incised marks (6)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

A service with the same decoration is in the Royal Collection, illustrated in Geoffrey de Bellaigue, French Porcelain in the Collection of Her Majesty the Queen, vol. II (2009), no. 175.

222

223

222
A SÈVRES BLUE-GROUND FOOTED BOWL (*COUPE DE TARENTE*), DATED 1879
The blue ground decorated in *Japonisme* style with elaborate gilt scenes of birds on branches and in flight, the rims gilt, the top signed at the base of the of the scene with the decorator's mark 'B', *23.5cm high, 32.8cm diam.,* RF and Decoré à Sèvres 79 within a circle stencilled in iron-red, S.79. in green and incised marks

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

223
A SÈVRES 'LAPIS-LAZULI' GROUND LARGE VASE OR PART ICE-CREAM COOLER, DATED 1885
Of ovoid shape on a circular foot, decorated in two shades of mottled blue edged with gilt bands, *43.8cm high,* RF and Doré à Sèvres 85 within a circle stencilled in iron-red, S.65 in green and incised marks (insert and cover missing)

£500 - 700
€580 - 810
US$710 - 990

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

224
A VERY LARGE SÈVRES VASE (*VASE 'CORDELIER'*), DATED 1872
Of the third size, decorated with a 'lapis-lazuli' ground heightened in gilding, the foot with a wide gilt scrollwork border and the neck with a gilt border of leaves and berries, *72cm high, 42cm diam. at widest,* RF and 'Doré à Sèvres' 72 within a circle stencilled in iron-red to inside rim

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

225
A SOUP PLATE FROM THE SERVICE OF THE ORDER OF ST. VLADIMIR, GARDNER FACTORY, CIRCA 1783-85
With moulded rim, the centre painted with the star of the Order of St. Vladimir, the border with the ribbon and cross of the Order, *22cm diam.,* G in underglaze blue to the reverse and impressed 00

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

In 1777, Catherine the Great commissioned the Francis Gardner Factory to produce services for the more important Imperial Orders, such as, St. George, St. Andrew, St. Alexander Nevskii, and St. Vladimir. These pieces were decorated with badges, ribbons, and stars that represented these Orders for their respective Saint's Feast Days in the Winter Palace for the knights of each order. However, the services were so well liked that Catherine II requested another St. Vladimir service for the Order of 140 knights. The commission was placed in 1783 and took two years to complete.

Another plate from this service was most recently sold at Bonhams Los Angeles, 27 April 2021, lot 215

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

226
A PLATE FROM THE ST. ALEXANDER NEVSKII ORDER SERVICE IMPERIAL PORCELAIN FACTORY, PERIOD OF ALEXANDER II (1855-1881)
With undulating moulded rim and double fine moulded inner ring, the centre with the Star of the Order, the border decorated with the red Sash and Cross, *23.5 cm diam.,* underglaze green cipher and red Hermitage inventory number Г.Ч./ 7604.

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

Provenance:
With A la Vieille Cité (paper label to the reverse)

This service, along with those of the Orders of St. George, Andrew, and Vladimir, was originally produced by the Gardner Factory in the late 18th century, commissioned by Catherine II. During the reign of Alexander II, the Imperial Porcelain Factory was commissioned to produce additions to the service. Unlike those originally produced by the Gardner Factory, which were painted, these additions were transfer decorated and filled with polychrome colours by hand, of which the present plate is an example. For comparable examples see Marvin C. Ross, Russian Porcelains (1968), plate 15, cat. no. 67.

227

A BERLIN OVAL DESSERT DISH FROM THE SERVICE MADE FOR GRAND DUKE PAUL, CIRCA 1778

Of lobed oval shape moulded with a gilt-edged pierced rim of overlapping pointed arches, painted with the Russian Imperial double-headed eagle bearing armorial shields, *33cm across* sceptre mark in underglaze-blue, impressed 22 and tripple dash on the inside of the footrim,

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

This dish forms part of the service commissioned in June 1778 by Frederick the Great for Grand Duke Paul Petrovich, later Tsar Paul I (1796-1801). Paul Petrovich was the son of Catherine the Great, whose grandfather was Prince Christian August of Holstein-Gottorp, and Peter III, whose father was Karl Friedrich, Duke of Holstein-Gottorp. Following the death of his first wife in 1773, Grand Duke Paul Petrovich married Sophie-Dorothea von Württemberg in 1776, at which time she changed her name to Maria Feodorovna. The celebration of their engagement in Berlin was an important occasion that led to heightened productivity at the Berlin factory, which was visited by the Royal guests (Köllmann 1986, p.129). On that occasion, Frederick presented the Grand Duke with a large Berlin table service commemorating the victories of the Russian-Turkish war.

For a discussion of the armorial service, see Von Sanssouci nach Europa (1994), pp. 127ff. A charger from this service was sold in these Rooms, 9 December 2009, lot 168. Another pierced oval dessert dish from the collection of E.A. Titgemeyer was sold in these rooms, 7 December 2011, lot 241, a matching dessert plate with the same provenance lot 242.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

228
A VERY RARE IMPERIAL PORCELAIN FACTORY PLATE FROM THE CORONATION SERVICE OF NICHOLAS I (1825-55)
The cavetto painted with the Imperial arms including the collar of the Order of St Andrew on an ermine-lined mantle below the Imperial crown, the border with ciselé gilt trophies and lion masks against a lapis-lazuli ground, with blue Imperial cypher of Nicholas I, the footrim on the reverse gilt, *24cm diameter* (three minimal areas of wear to the lapis-lazuli ground)

£10,000 - 15,000
€12,000 - 17,000
US$14,000 - 21,000

Another plate sold at Sotheby's London, 17 June 2020, lot 190, and another at Christie's London, 25 November 2019, lot 366.

A Swiss private collection of 19th and 20th Century Meissen Porcelain

229 (two views)

229 *
A MEISSEN PASTORAL GROUP, SECOND HALF 19TH CENTURY
After the model by M.V. Acier and J.C. Schönheit, modelled in the round with three pairs of figures on a high rocky base: a seated hurdy-gurdy player and a standing bagpipe player at the top by a removable leafy tree; a couple dancing below them; and a couple seated on the reverse, the gentleman pouring wine for the lady who holds a plate of food, a dog to one side, the base moulded with a gilt-edged formal border of interlaced rings alternating with foliate medallions, *46cm high,* crossed swords mark in underglaze-blue, incised model number D.96, impressed numeral, painter's numeral 47 (minor restoration and typical minor losses to tree branches)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

Modelled by Acier and Schönheit in September and October 1772; the moulds were repaired by Acier in July 1780.

230 *
A PAIR OF MEISSEN FIGURAL CANDLESTICKS, LATE 19TH CENTURY
Modelled by E.A. Leuteritz after the models by J.J. Kaendler, depicting a shepherdess playing the recorder with a recumbent sheep at her feet, and a shepherd playing bagpipes with a recumbent dog at his feet, respectively, each with a leafy tree at the rear surmounted by a foliate drip-tray and sconce, on high scrollwork bases, decorated overall in underglaze-blue and gilding with flesh tones, *35cm high,* crossed swords marks and 64. in underglaze-blue, incised model numbers F 155 and F 156, impressed numerals (minor chips) (2)

£700 - 900
€810 - 1,000
US$990 - 1,300

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

230

231 *

A MEISSEN FIGURE OF A CUPID FEEDING DOVES, CIRCA 1900

Modelled by Paul Helmig in 1898, as a winged putto tilting a shallow bowl with bird seed, three doves eating from it, another dove sitting on his shoulder, a tree with a quiver of arrows at his back, the deep circular base moulded with gilt-edged scrollwork and applied with foliage, *18.8cm high,* crossed swords mark in underglaze-blue, incised model number R. 122, painter's numeral 67. in iron-red (minor restoration)

£600 - 800
€690 - 920
US$850 - 1,100

231

232

233

232 *
A PAIR OF LARGE MEISSEN FIGURES WITH SWEETMEAT DISHES, LATE 19TH CENTURY
After the 18th century models by J.J. Kaendler, each lying beside a bowl painted with flowers sprays and applied with leaves and flowers, he wearing a floral jacket and lilac breeches, she wearing floral and lilac draperies, the bases moulded with scrollwork heightened in pale green, pink and gilding, *19cm high, 28cm long,* crossed swords marks in underglaze-blue, incised model numbers 2863 and 2858, impressed numerals (minor chips to applied flowers) (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

233 *
A MEISSEN GROUP OF ELEGANT FIGURES, EARLY 20TH CENTURY
After the model by M.V. Acier and J.C. Schönheit, the lady seated beneath a fruiting tree playing the lute, attended by a gentleman holding roses in his hat and a boy at the rear holding a floral wreath above her, the base moulded with rockwork and tufts of grass and a foliate border bound by a pink ribbon, *26.5cm high,* crossed swords mark in underglaze-blue, impressed model number D95, impressed 34 (minor chips and restoration)

£600 - 800
€690 - 920
US$850 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

234 *

A MEISSEN MANTEL CLOCK AND BASE, LATE 19TH CENTURY

Modelled by Ernst August Leuteritz, moulded with gilt-edged scrollwork and recessed panels at the sides painted with flowers, the gilt-metal dial with applied enamel Roman numeral plaques, flanked by moulded reeds, applied flowers and four putti emblematic of the Seasons, above a moulded panel painted with an elegant couple in a landscape, surmounted by a flower vase with a similar scene and four flower panels, the base similarly decorated, the scroll feet applied with flowers, the drum-shaped movement striking on a bell, numbered 8952, *51.5cm high overall,* crossed swords marks in underglaze-blue, incised 'No.399' (clock) and 572 (base), painter's mark 22 to clock, impressed numeral to base (minor chips) (2)

£2,500 - 3,500
€2,900 - 4,000
US$3,500 - 5,000

235

236

235 *
A PAIR OF MEISSEN FIGURAL CANDLESTICKS TOGETHER WITH A MEISSEN CANDLESTICK ALLEGORICAL OF WINTER, LATE 19TH CENTURY
The pair modelled by Ernst August Leuteritz depicting a shepherd and shepherdess holding fruit and with a leaping dog and a recumbent sheep, respectively, each in front of a tree with leafy branches rising to a foliate sconce and drip-tray, on a high scrollwork base edged in turquoise and gilding; the single candlestick after a model by Peter Reinicke depicting an elderly man and a boy by a brazier, a scrollwork shaft issuing from a tree surmounted by a foliate drip-tray and sconce, the circular base moulded with a formal rope-twist border, *36cm and 29.5cm high,* crossed swords marks in underglaze-blue (one incised cancellation mark to Winter), incised model numbers F 131 and F 132 (the pair) and 2547 (Winter), impressed numbers (minor restoration and chips) (3)

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,600

236 *
A MEISSEN GROUP OF A SHEPHERD AND SHEPHERDESS, EARLY 20TH CENTURY
After the 18th century model by M.V. Acier, the lady seated on rockwork and feeding grapes from a basket to the shepherd who is seated on rockwork below her, a sheep between them, the base applied with leaves and flowers and branches of grape vines, *19cm high,* crossed swords mark in underglaze-blue with one incised cancellation mark, incised model number C.41a, impressed numeral (his left leg restuck)

£300 - 400
€350 - 460
US$430 - 570

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

237 Ω
SEVENTEEN MEISSEN FIGURES OF CHILDREN AS GARDENERS AND MUSICIANS, SECOND HALF 20TH CENTURY
Modelled holding various tools, instruments and flowers, on scrollwork bases, *10.5cm - 14.5cm high,* crossed swords marks in underglaze-blue, various impressed model numbers and numerals, various date marks (minor chips) (17)

£2,500 - 3,500
€2,900 - 4,000
US$3,500 - 5,000

238

238 *
TWO MEISSEN FIGURAL DOUBLE-SALTS, LATE 19TH CENTURY; TOGETHER WITH A MEISSEN GROUP OF PUTTI WITH A DOLPHIN, LATE 19TH CENTURY
After the models by M.V. Acier of 1768-1770 depicting a male and female cook holding a saucepan and a goose, respectively, seated between two flower-encrusted shells with flowers and insects painted on the inside, the bases moulded with scrollwork heightened in puce, turquoise and gilding, and in gilding, respectively; the group of two putti with a dolphin after the model by J.J. Kaendler and F.E. Meyer of 1749, the base moulded with gilt-edged scrollwork, *the salts: 24.5cm across; the putti with dolphin: 20cm high,* crossed swords marks in underglaze-blue (with one incised cancellation mark on the putti), impressed model number C80 to the male cook and incised C 81 (female cook) and 1145 (putti), impressed numerals, various painters' numbers (restored) (3)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

239

239 *
A LARGE MEISSEN FIGURE OF A MALABAR MUSICIAN, LATE 19TH CENTURY
After the model by F.E. Meyer of 1751, playing a guitar and with a small box strapped to his back, wearing a straw hat, purple fur-lined coat, turquoise tunic, pink robes with purple flowers and blue shoes, on a base moulded with gilt-edged scrolls, *31.2cm high,* crossed swords mark in underglaze-blue with one incised cancellation line, incised model number 1523., impressed numeral, painter's numeral 45. (restoration to neck of instrument and fingers on left hand)

£700 - 900
€810 - 1,000
US$990 - 1,300

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

240

240 *
A LARGE MEISSEN COMPOSITE PASTORAL GROUP, SECOND HALF 19TH CENTURY
The base applied with a dancing couple flanked by two musicians in front of a tall rockwork pedestal applied with a separate group of a seated shepherdess with a lamb and sheep and a shepherd with a dog and holding a flute, the base applied with flowers and leaves and raised on scrollwork feet heightened in pink, turquoise and gilding, *37.5cm high,* crossed swords mark in underglaze-blue, incised model number 'No. 1047' (restored, overpainting around top of rockwork to join)

£600 - 800
€690 - 920
US$850 - 1,100

The rockwork base with dancing couple and musicians was originally the lower part of a clock case to which the group of shepherd and shepherdess have been attached.

241 (two views)

241 *
A LARGE MEISSEN GROUP, SECOND HALF 19TH CENTURY
After the 18th century model by M.V. Acier, in the round, depicting a gentleman holding a violin and a lady next to him holding a cup and a scroll, a flower basket at her feet, the reverse with a girl playing the lute on a high rockwork base embraced by a boy lower down on the base, below them a putto playing a tambourine seated on a goat being fed by another putto, a third putto holding a dove to the gentleman's right, the base moulded with gilt-edged scrollwork, *35cm high,* crossed swords mark in underglaze-blue, indistinct incised marks (some restoration)

£600 - 800
€690 - 920
US$850 - 1,100

242 (part lot)

243

242 Ω
FOUR MEISSEN GROUPS OF COUPLES, SECOND HALF 20TH CENTURY, TOGETHER WITH A MEISSEN GIRL WITH A GOAT, CIRCA 1924-34
Each group with a man and a woman engaged at various pursuits on a variety of bases, the girl with the goat holding a grape vine, *15 - 17.5cm high,* crossed swords marks in underglaze-blue, crossed swords mark and dot in underglaze-blue on girl with goat, incised and impressed model numbers 61264, 61221, 73331, 61143 and H.81, impressed numerals, various painters' numerals and impressed date marks (minor chips) (5)

£900 - 1,300
€1,000 - 1,500
US$1,300 - 1,800

243 *
A MEISSEN GROUP OF THE DRUNKEN SILENUS, LATE 19TH CENTURY, TOGETHER WITH THREE MEISSEN FIGURES, 19TH-20TH CENTURY
Modelled by E.A. Leuteritz, seated slumped on a donkey supported on his left by a standing figure and a nymph reclining at the front by a basket of grapes, the base moulded with gilt-edged scrollwork; together with a Meissen putto as a gardener, a putto with a birdcage, both 20th century, and a Meissen figure of a faun holding an axe, late 19th century, *Silenus: 21.3cm high,* crossed swords marks in underglaze-blue, the faun with incised cancellation mark, incised model numbers 2724, 70659, 9810 and D53, various impressed numerals (some restoration and chips) (4)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

244 *

A LARGE MEISSEN TABLE CENTREPIECE, LATE 19TH CENTURY

Modelled by E.A. Leuteritz, the rockwork base edged with moulded scrollwork heightened in gilding, pink and turquoise, rising to a shaft with a moulded scrollwork cartouche on each side painted with a flower spray and applied on the sides with flowers, surmounted by a two-handled, pierced, shaped quatrelobe basket applied with flowers and painted with flower sprays within gilt scrollwork cartouches, the base applied with eight putti emblematic of the Seasons, *44.4cm high,* crossed swords mark in underglaze-blue, incised model number 605., impressed 148, painter's number 28. (minor restoration and chips)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

245

246

245 *
A MEISSEN BACCHANALIAN GROUP, LATE 19TH CENTURY
After the model by M.V. Acier of 1770-72, a satyr squeezing grapes into a goblet held by a reclining nymph, attended by two fauns playing horn and pipes, a leafy tree at the rear, the base moulded with gilt-edged scrollwork, *22.5cm high,* crossed swords mark in underglaze-blue, incised model number D63., impressed 144, painter's numeral 38 in black (minor restoration)

£500 - 700
€580 - 810
US$710 - 990

246 *
A MEISSEN BACCHANALIAN GROUP, SECOND HALF 19TH CENTURY
After the model by J.J. Kaendler, depicting a youth wearing an animal hide, holding grapes and a goblet and seated on a barrel, flanked by two putti, a nymph seated at the rear by a basket of grapes and with a putto seated on a goat to her left, all on a rockwork base moulded with gilt-edged scrollwork, *28cm high,* crossed swords mark in underglaze-blue, incised model number 2202, painter's number 37. (some restoration)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

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247 *

A LARGE MEISSEN BACCHANALIAN TABLE CENTREPIECE, LATE 19TH CENTURY

After the models by J.J. Kaendler of 1761, comprising a central ionic column on rockwork entwined with fruiting vines, surrounded by figures of Bacchus, the drunken Silenus on a donkey and a faun and surmounted by a candelabrum with six scrollwork arms entwined with fruiting vines and seven sconces, enclosed at the base by five figures of a satyr, a reclining nymph and young fauns, one with a goat, all on gilt-edged rockwork applied with fruiting vases, leaves and small trees, all mounted on a wooden base, *77cm high overall,* crossed swords marks in blue and underglaze-blue, incised model number A.96, impressed numerals (typical minor damage and restoration) (7)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

Based on the centrepiece ordered by Frederick the Great in April 1761 for a large table service of '*preussisch-musikalische Dessin*, which was subsequently given to one of his favourite generals, Hans-Joachim von Ziethen; parts of the centrepiece were in the von Klemperer Collection, Dresden (destroyed in WWII, the fragments sold in these Rooms, 8 December 2010, lot 69). The original was surmounted by a basket rather than a candelabrum. The same model was also used for a similar service for Frederick with red instead of green borders, of which part of the centrepiece is in the Victoria & Albert Museum, London (see S. Wittwer, 'Hat der König von Preßen die schleunige Verferttigung verschiedener Bestellungen ernstlich begehret', in Keramos 2018 (2010), pp. 51ff. and ill. 51 for the centrepiece in the V & A).

248

249

248 *
THREE MEISSEN GROUPS OF PUTTI, LATE 19TH/ EARLY 20TH CENTURY
The first, late 19th century, after the model by J.J. Kaendler, allegorical of Spring with four putti holding flowers, including one seated on a pedestal, on a shaped base moulded with gilt-edged scrollwork; the second, circa 1960, modelled by E.A. Leuteritz and modified by O.E. Grosser as an allegory of Spring and Summer, with two putti holding a flower basket and a wheat sheaf on an oval base moulded with gilt-edged scrolls; the third, late 19th/early 20th century, after the model by M.V. Acier of 1777 from the series of 'Devisenkinder', with a putto pouring a ewer on two flaming hearts within roses on a column, the triangular base inscribed '*Je blesse, et soulage*', *16.5cm, 14.8cm and 13.4cm high,* crossed swords marks in underglaze-blue, incised/impressed model numbers 2502., P281 and F 14, impressed numbers, the second with painter's mark (one head on first group a made-up replacement, minor restoration) (3)

£600 - 800
€690 - 920
US$850 - 1,100

249 *
A MEISSEN GROUP ALLEGORICAL OF SCULPTURE, LATE 19TH CENTURY
After the model by M.V. Acier of 1774, depicting three winged putti, one standing with a hammer and chisel by a female bust on a stand, another seated sketching the bust and a third seated holding a sculpture (the so-called 'Torso Belvedere'), all on rockwork on a lobed, flat-backed base moulded with foliate and Vitruvian scroll borders, *20.8cm high,* crossed swords mark in underglaze-blue, incised 'No.4', impressed numeral 143, painter's number 37. in red

£600 - 800
€690 - 920
US$850 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

250

250 *
THREE MEISSEN FIGURES OF CUPID, LATE 19TH CENTURY
Modelled by Heinrich Schwabe, each standing on grassy rockwork on a gilt-edged, marbled circular plinth, the first holding a broken heart, the second a flaming heart and an arrow, and the third as a blacksmith hammering a heart on an anvil, *19cm and 20cm high,* crossed swords marks in underglaze-blue (two with a single incised mark), incised model numbers L.109, L.110 and L.114, various impressed numerals and painters' numbers (one with restoration to arrow and one wing) (3)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

251 *
A MEISSEN GROUP ALLEGORICAL OF GEOMETRY, LATE 19TH CENTURY
After the model by M.V. Acier of 1774-1775, depicting three winged putti seated on rockwork with a book and glass, measuring instruments and a globe, on a flat-backed, lobed base moulded with formal and foliate borders, *18.2cm high,* crossed swords mark in underglaze-blue, incised 'No.13', impressed 163 (one wing restored, haircrack to underside of base)

£700 - 900
€810 - 1,000
US$990 - 1,300

Conceived as a pair to a group emblematic of Arithmetic, one of four pairs of groups celebrating Catherine the Great as a supporter of the Arts and Sciences.

251

252 *

A PAIR OF MEISSEN LARGE GROUPS OF AMPHITRITE'S TRIUMPHAL PROCESSION AND NEPTUNE AND THETIS, LATE 19TH CENTURY

After the models by J.J. Kaendler of 1772-1773, each in three parts, the first depicting Neptune holding his triton and a wreath standing by an anchor in his shell chariot with Thetis behind him, attended by Nereids and Tritons and bridled hippocampi, all on a base of waves on a lobed base moulded with neo-classical borders; the second depicting the sea goddess Amphitrite seated in triumph in her chariot pulled by dolphins, holding a sceptre and attended by cupids with shells, coral and a wreath overhead and further Nereids and Tritons, all on dense waves applied with shells and a tortoise on a lobed base with moulded neo-classical borders, *Neptune: 47.5cm high, 63cm across; Amphitrite: 49cm high; 57cm across,* each piece with crossed swords mark in blue or underglaze-blue, impressed numerals, incised 'No. 1' and 'No. 2', respectively (some restoration and losses) (6)

£10,000 - 15,000
€12,000 - 17,000
US$14,000 - 21,000

Modelled by Kaendler in November 1772 (Amphitrite) and February 1773 (Neptune) as part of the "Great Russian Order" intended for the decoration of a cabinet in the Pavilion neat the Bobsleigh Hills in the park of Oranienbaum Palace; both Amphitrite and Thetis were intended to allude to the Czarina Catherine the Great. See U. Pietsch (ed.), Meissen for the Czars (2004), pp. 103-125, for a discussion of the gift for the Czarina Catherine the Great.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

253

254

253 *
A PAIR OF MEISSEN FIGURAL CANDELABRA ALLEGORICAL OF THE SEASONS, LATE 19TH CENTURY
Modelled by E.A. Leuteritz, each with a domed base on four scroll feet rising to two putti, emblematic of Spring and Summer, and Autumn and Winter, respectively, seated at the base of a scrollwork shaft with moulded foliage and applied with flowers and leaves, surmounted by a sconce mounted with a removable three-arm candelabrum applied with leafy, flowering branches with four sconces, *48.5cm high,* crossed swords marks in underglaze-blue, incised model numbers E.128 and E.129, impressed numbers (minor restoration and chips) (4)

£1,500 - 2,500
€1,700 - 2,900
US$2,100 - 3,500

254 *
A MEISSEN FIGURE ALLEGORICAL OF 'TASTE', 19TH CENTURY
After the model by J.F. Eberlein of 1748, as a classical maiden holding fruit from a bowl on a pedestal to her right on which sits a monkey tasting a fruit, the base raised on four gilt-edged scroll feet and moulded with scrollwork incorporating a mouth at the front, *27cm high,* crossed swords mark in underglaze-blue, incised model number 1049., impressed 107, painter's number 4. (restored)

£600 - 800
€690 - 920
US$850 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

255

255 Ω
A SET OF FIVE MEISSEN FIGURES ALLEGORICAL OF THE SENSES, 1973-83
After the models by J.C. Schönheit from 1772, each depicting a seated lady with their respective attributes of the Senses, four seated by a small table and one playing the spinet, on rectangular bases with a curved front and gilt-edged moulded borders, *12.2cm to 14.5cm high,* crossed swords marks in underglaze-blue, incised model numbers 70660-70664, impressed numerals and date codes, various painters' numbers (5)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

The figures were originally modelled by Schönheit in 1772; see S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), nos. 258-262.

256

256 *
A MEISSEN FIGURE ALLEGORICAL OF 'SUMMER', SECOND HALF 19TH CENTURY
After the model by J.F. Eberlein, as a classical maiden wearing a puce cloak and tunic decorated with blue flowers holding a sickle and wheat sheaf and attended by a putto with another sheaf, on a square base moulded with gilt-edged scrollwork and four scroll feet, *27cm high,* crossed swords mark in underglaze-blue, incised model number 688., impressed 132, painter's number 48. (her left forefinger restored, minor chips)

£600 - 800
€690 - 920
US$850 - 1,100

257 *

A LARGE MEISSEN GROUP OF THE THREE FATES, LATE 19TH CENTURY

After the model by J.J. Kaendler of 1774, depicting Lachesis seated on the left, Clotho standing holding a spindle and attended by a putto in the centre and Atropos reclining at the front with the winged figure of Cronos holding the scissors in her right hand and restraining her, all on a high rockwork base on a flat-back bracket pedestal with moulded neo-classical borders heightened in turquoise and gilding, *35.5cm high; 35cm across base,* crossed swords mark in underglaze-blue (twice), incised model number 33., impressed numerals, painter's numeral 9. in purple (scissors restuck, minor restoration to Cronos' left wing)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

258 *

A LARGE MEISSEN GROUP OF THE TRIUMPH OF APOLLO OVER PYTHON, LATE 19TH CENTURY

After the model by J.J. Kaendler of 1774, depicting Apollo standing triumphant with his bow above the slain python and a nude figure personifying envy, a putto holding a palm and laurel wreath above him, Pallas Athena seated to his right holding an olive branch and an owl to her side, all on a tall rockwork base on a flat-back bracket pedestal moulded with neo-classical borders heightened in gilding and enamels, *38cm high; 25.5cm across base,* crossed swords mark in underglaze-blue (twice), incised model numbers 32. and 'No. 32', impressed numerals, painter's numeral 2., (some restoration to extremities, minor chips)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

259

260

259 *
TWO MEISSEN GROUPS WITH PUTTI, LATE 19TH/EARLY 20TH CENTURY
The first after the 18th century model M.V. Acier with two putti lighting a canon, the base moulded with gilt-edged scrollwork, the second with two putti making arrows, a tree beside them, on a tall rockwork base, *13.5cm and 19cm high,* crossed swords marks in underglaze-blue, incised model numbers C.39 and E26, impressed numerals (some restoration) (2)

£600 - 800
€690 - 920
US$850 - 1,100

260 *
TWO MEISSEN FIGURES OF CUPID, LATE 19TH CENTURY
Modelled by Heinrich Schwabe, each wearing a long wig, cloak and pince-nez and kneeling on a small footstool on a gilt-edged, marbled circular base, *19.5cm and 20cm,* crossed swords marks in underglaze-blue, incised model number L.115. impressed numerals, one with painter's numeral 7. (minor restoration) (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

261

261 *
TWO MEISSEN FIGURAL BRÛLE-PARFUMS, LATE 19TH CENTURY
After the 18th century model by J.J. Kaendler, each comprising: a stand, vessel and cover and one-handled bowl, the figural stand with three putti holding an urn painted with Watteau style landscape scenes and applied with leaves and flowers, the bases moulded with elaborate gilt scrollwork, the pierced covers applied with leaves and flowers, *26.8cm high,* crossed swords marks in underglaze-blue and blue, incised model number B.21, impressed numerals (some restoration) (8)

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,600

262

262 *
A MEISSEN FIGURE OF A PUTTO AS A GARDENER EMBLEMATIC OF EARTH, LATE 19TH/EARLY 20TH CENTURY
After the 18th century model by J.J. Kaendler, wearing red draperies and using a spade to dig, two flower pots beside him, a rake leaning on a tree stump at his back, the base moulded with gilt-edged scrollwork, *12cm high,* crossed swords mark in underglaze-blue, incised model number C100, impressed numeral (minor restoration)

£200 - 300
€230 - 350
US$280 - 430

263

264

263 *
A MEISSEN OUTSIDE-DECORATED SATIRICAL GROUP OF AN ELEGANT COUPLE WITH HARLEQUIN, MID 19TH CENTURY
Modelled by E.A. Leuteritz in 1846-48, as a lady wearing a flower-decorated crinoline skirt offering her hand to a bowing gentleman wearing a puce coat edged with gilt scrollwork and floral waistcoat, to his right Harlequin kneeling behind an urn on a pedestal, all on a gilt-edged oval base, *21.5cm high,* crossed swords mark and - in blue, incised model number Y10., red painter's mark and 30 in black (haircrack to underside of base, minor restoration)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Another example is illustrated in S. & T. Bergmann, Meissen Figures - Model Numbers A1 - Z99 (2014), no. 5.

264 Ω
A MEISSEN FIGURE OF THE DANCING HARLEQUIN WITH A JUG, DATED 1989
After the 18th century model by J.J. Kaendler, wearing an elaborate suit in black and gold and iron-red diamond pattern, holding a silver jug with the date 1738 in his left hand and his plumed hat in his right hand, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *23.3cm high,* crossed swords mark in underglaze-blue, impressed model number 64551, impressed 111 and date mark for 1989

£500 - 700
€580 - 810
US$710 - 990

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

265 Ω

TWENTY-TWO MEISSEN FIGURES AND GROUPS, LATE 19TH TO 20TH CENTURY, TOGETHER WITH TWO SAMSON CHINOISERIE FIGURES

Comprising various figures of putti, children and ladies and gentlemen, on various bases, *between 9.3cm and 20.5cm high,* crossed swords marks in underglaze-blue, incised and impressed model numbers, various impressed numerals and date codes (minor chips and restoration) (24)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

266

266 *
A PAIR OF MEISSEN FIGURES WITH JUGS, LATE 19TH/EARLY 20TH CENTURY
After the 18th century models by J.F. Eberlein, both seated on rockwork with a life-size jug in front of them painted with flowers sprays and applied with flowering branches issuing from the branch handle, she wearing a pink floral bodice and white floral skirt with yellow apron, he wearing a turquoise floral jacket and purple breeches, *19cm high,* crossed swords marks in underglaze-blue, incised model numbers 1234 and 907, impressed and gilt numerals (minor restoration to applied branches) (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

267

267 *
A MEISSEN GROUP OF A MOTHER AND TWO CHILDREN, LATE 19TH CENTURY
After the 18th century model by J. C. Schönheit, the mother seated on a chair with a pierced back and laurel swag, spanking a child on her lap, another child standing to her right holding her arm, on an oval base with moulded leaves and flowers and a gilt-edged formal foliate border, *25.5cm high,* crossed swords mark in underglaze-blue, incised model number J.66., impressed 52, green painter's numeral 45 (chair back cleanly restuck)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

268 *
A PAIR OF LARGE MEISSEN FLOWER-ENCRUSTED POT-POURRI VASES AND COVERS, LATE 19TH CENTURY
After the model by J.J. Kaendler of 1760, of reverse baluster form on a flared foot, each side with a moulded scrollwork cartouche edged in gilding, puce and turquoise and profusely applied with fruit and flowers with Cupid to one side, enclosing a painted scene, the sides with applied with flowering branch handles, the reverse with a similar cartouche enclosing a painted flower spray, the domed foot moulded with similar scrollwork and applied with flowering branches and a nymph holding a flower basket, the domed cover moulded with pierced scrollwork applied with leaves and flowers, surmounted by a tall finial of leaves and flowers, *62cm high,* crossed swords marks in underglaze-blue (one with one incised line), incised model number 2745. to both, one incised 44. and one with impressed 103, painter's numeral to one cover (some restoration and small chips) (4)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

268

270

269

269 *

A PAIR OF MEISSEN FIGURAL CANDELABRA ALLEGORICAL OF AUTUMN AND WINTER, LATE 19TH CENTURY

Each with two figures on a domed base moulded with scrollwork feet and rims, Autumn with a girl seated on a goat holding fruiting vines and a standing boy playing the flute, Winter with a boy seated on a sled holding an axe and a girl standing over a brazier, the scrollwork shafts applied with fruiting vines and leaves, respectively, rising to a sconce mounted with a removable four-arm candelabrum with five sconces and applied with flowers, *43.5cm high,* crossed swords marks in underglaze-blue, incised model numbers 785 and 786, impressed numerals, both with painter's numeral 36. (some restoration and minor losses) (4)

£1,500 - 2,500
€1,700 - 2,900
US$2,100 - 3,500

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

270

270 Ω
A SET OF THIRTY-THREE MEISSEN 'CRIS DE PARIS' FIGURES, SECOND HALF 20TH CENTURY
After the models by Peter Reinicke of 1753-1754 based on drawings by Christophe Huet, depicting: the lemonade seller; the female vegetable seller; a girl with a triangle; the poultry seller; the drummer; the female fruit seller; the grape seller; the female flower seller; the oyster seller; the cook; the female fish seller; the female mussel seller; the female pastry seller; the liquor seller; the lemonade seller; the female flower seller; the female fruit seller; the lottery seller; the violinist; the female hurdy-gurdy player; the liquorice water seller; the mother with baby; the female marmot seller; the peep-show man; the poultry seller; the girl with chicks; the female vegetable seller; the female flower seller; the crier with horn; the female flower seller; the lady with fan; the gentleman, the vinegar seller, *12.5cm-15.5cm high,* crossed swords marks in underglaze-blue, incised model numbers, impressed former's numbers and date stamps, painters' numbers (mother with baby missing right hand) (33)

£6,000 - 8,000
€6,900 - 9,200
US$8,500 - 11,000

271 *
A MEISSEN FIGURE OF 'LA BELLE CHOCOLATIÈRE', LATE 19TH CENTURY
Modelled by Carl Gotthelf Habenicht and others, 1837-42, after the 18th-century pastel painting by Jean-Etienne Liotard, wearing a pink and blue cap, pale-brown coat with flowers and foliage, blue skirt with floral pattern and a white apron with gilt flower sprigs and dots, holding a tray decorated with purple flowers, on a square rockwork base, *38.5cm high,* crossed swords mark in underglaze-blue, incised model number V.86, impressed 40 (restored crack across base and to back of skirt)

£600 - 800
€690 - 920
US$850 - 1,100

271

272

273

272 *
A PAIR OF MEISSEN FIGURES WITH JUGS, EARLY 20TH CENTURY
After the 18th century models by J.F. Eberlein, both seated on rockwork with a life-size jug in front of them painted with flowers spray and insects and applied with flowering branches issuing from the branch handle, she wearing a pink floral bodice and white floral skirt with yellow apron, he wearing a pink floral jacket and brown breeches, *18.5cm high,* crossed swords marks in underglaze-blue, she with one incised cancellation mark and incised model number 1234 and 31 in iron-red, he with 12 in iron-red (she with restoration to jug) (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

273 *
A DRESDEN PORCELAIN FIGURE OF A LADY, LATE 19TH CENTURY
Wearing a turquoise hat, pink bodice with laced stomacher, a striped and pattern skirt and yellow overskirt, holding flowers in her hands, the circular base applied with flowers, *46cm high,* pseudo crossed swords mark in blue, incised mark (minor restoration and chips)

£300 - 500
€350 - 580
US$430 - 710

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

274 *
A PAIR OF LARGE MEISSEN FIGURES OF A LADY AND GENTLEMAN, LATE 19TH CENTURY
After the models by J.J. Kaendler of 1762, the lady holding a floral wreath, a posy and a flower basket on her left arm, wearing a pale yellow hat with a posy and floral-patterned costume, a tree-stump at the rear, the gentleman leaning on a branch on a scroll base with his tricorn and a flower basket under his left arm, wearing a pale-blue jacket and gilt waistcoat with floral patterns and puce breeches, a spindle at his feet, the bases moulded with gilt-edged scrollwork, *50cm high,* crossed swords marks in underglaze-blue, incised model numbers R.65 (the lady) and 2868 (the gentleman), impressed numerals (some restoration) (2)

£4,000 - 6,000
€4,600 - 6,900
US$5,700 - 8,500

275

276

275 *
TWO FIGURES OF A SLEEPING WOMAN, LATE 19TH/EARLY 20TH CENTURY
After the 18th century model by M.V. Acier, asleep on a chair, her arm resting on a tall table beside her, her shoes next to her feet, one wearing a white dress with purple and iron-red foliate sprays, the other wearing a dress painted with *indianische Blumen*, *19cm high,* crossed swords marks in underglaze-blue, one with one incised cancellation mark, incised model number E.58 to both, impressed numerals (one with restoration to left hand) (2)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

Possibly after '*La philosophie endormie*' by Jean-Baptiste Greuze, etching by Jean-Michel Moreau, le jeune.

276 *
A MEISSEN FIGURE OF A LADY AT A SPINNING WHEEL, LATE 19TH CENTURY
After an 18th century model by J.J. Kaendler, seated in a high-backed, gilt-edged armchair holding a book in her right hand, a spinning-wheel on a gilt-edged table to her side, wearing a purple jacket decorated with green dots, a striped patterned underskirt and a pale yellow overskirt embellished with puce flower motifs, the base moulded with gilt-edged scrollwork, *15.8cm high,* crossed swords mark in underglaze-blue, incised model number 2685, impressed 62 (restored)

£500 - 700
€580 - 810
US$710 - 990

Another example is illustrated in S. and T. Bergmann, Meissen Figures - Model Numbers 1 - 3000 (2017), no. 1063.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

277

277 *

A MATCHED PAIR OF MEISSEN FIGURES OF MALABAR MUSICIANS, LATE 18TH/19TH CENTURY

After the models by F.E. Meyer, each wearing a straw hat and patterned costumes, the lady with a lantern on her back and playing the hurdy-gurdy, a plant in an urn to her side, the gentleman playing the guitar, with a box hanging from his belt at the rear and a leafy tree-stump at the rear, both on bases moulded with gilt-edged scrollwork, *31cm and 32.5cm high,* the lady with crossed swords mark, asterisk and two dashes in blue and incised model number 1319 to rear of base, the gentleman with crossed swords mark in blue, incised model number 1523 and impressed numeral to rear of base (minor restoration) (2)

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,600

278 *

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

After the 18th century model by J.J. Kaendler, wearing a pink bodice and white skirt with blue flower pattern, seated at a desk with a pen and ink set and an open ledger, another book on her lap, a basket with bottles and various other items at her feet, the base moulded with gilt-edged scrollwork, *15.5cm high,* crossed swords mark in blue with one incised cancellation mark, incised model number 2654 (restoration to left arm and some losses to chair)

£600 - 800
€690 - 920
US$850 - 1,100

278

279

280

279 *
A MEISSEN LARGE FIGURE OF "COUNT BRÜHL'S TAILOR", LATE 19TH CENTURY
After the 18th-century model by J.J. Kaendler, wearing a yellow coat reserved with borders of floral scrollwork, a purple waistcoat with similar borders, yellow breeches and black riding boots, a bag containing tailor's tools slung over his shoulder, a pin cushion on the coat's rear, scissors and an iron on his horns and further items on the shaggy coat, *43cm high,* crossed swords mark in blue (some restoration)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

280 *
A MEISSEN GROUP OF TWO PUTTI WITH A MONKEY AND A CRIB, LATE 19TH/EARLY 20TH CENTURY
After the 18th century model by J.C. Schönheit, the two putti looking at a kid goat lying in the crib, a monkey with eyeglass beside them, the oval base moulded with a classical frieze heightened in gilding, *16.8cm high,* crossed swords mark in underglaze-blue, incised model number H.89 (some restoration)

£500 - 700
€580 - 810
US$710 - 990

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

281

281 Ω
A MEISSEN MONKEY BAND, LATE 1970S/EARLY 1980S
After the models by J.J. Kaendler and P. Reinicke of 1753-1765, comprising twenty-one figures, each on a base moulded with gilt-edged scrollwork: the conductor with a separate music stand; four seated singers; a seated organist; a drummer and drum-carrier; a triangle-player; a seated harpist; a bassoon-player; a violinist; a cellist; a bagpipe-player; a hurdy-gurdy player; a drummer; a lute player; a flautist; an oboist; a trumpeter and a horn player, *12cm-18cm high,* crossed swords in underglaze-blue, incised model numbers, impressed formers' numbers and date codes, various painters' numbers (22)

£5,000 - 7,000
€5,800 - 8,100
US$7,100 - 9,900

282 *
A MEISSEN GROUP OF THE DRUNKEN SILENUS, SECOND HALF 19TH CENTURY
Modelled by E.A. Leuteritz, seated slumped on a donkey supported on his left by a standing figure, a nymph reclining at the front by a basket of grapes and a putto at the rear pulling the donkey's tail, the base moulded with gilt-edged scrollwork; together with a German porcelain group of Apollo in his chariot, circa 1900, after a Meissen model, *20.5cm and 22cm high,* the first with crossed swords mark in underglaze-blue and incised model number 'No:2724', red painter's mark; the second with pseudo-crossed swords mark and asterisk in underglaze-blue (restored) (2)

£700 - 900
€810 - 1,000
US$990 - 1,300

Silenus was modelled by Leuteritz in 1849-1853 using old moulds, see S. & T. Bergmann, The Art of Meissen Figures (2010), no. 9.

282 (part lot)

283

284

283 Ω
A RARE MEISSEN GROUP OF AN AMOROUS COUPLE, CIRCA 1925
Modelled by Franz Christophe, each seated on a column-base on a gilt-edged, oval grassy base, both dressed in 18th-century costume, the gentleman wearing a bag over his shoulder and with his tricorn at his feet, the base of his column with incised signature 'Christophe', *18.5cm high; 22cm across base,* crossed sword with dot between the tips in underglaze-blue, incised model number A 1181. and impressed numeral 136 (tip of her right thumb restored, small chip to bow of his wig)

£800 - 1,200
€920 - 1,400
US$1,100 - 1,700

284 *
A MEISSEN OUTSIDE-DECORATED GROUP OF A CAVALIER AND A LADY, MID 19TH CENTURY
After the 18th-century model by J.J. Kaendler, the lady wearing a flower-decorated crinoline dress with a yellow underskirt seated at a table sewing, the cavalier wearing a purple suit and floral waistcoat with his tricorn resting on the table, a seated pug dog at their feet, the gilt-edged base shaded in earth tones, *17.5cm high,* crossed swords mark and dash in blue, incised numbers 551. and 61. (firing crack with associated haircrack to underside of base, her left hand and forearm restored)

£700 - 900
€810 - 1,000
US$990 - 1,300

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

285 Ω

A MEISSEN BÖTTGER STONEWARE FIGURE OF GOD THE FATHER, CIRCA 1977, AND A SCHWARZBURGER WERKSTÄTTEN PORCELAIN FIGURE OF SEATED WOMAN, AFTER 1926, AFTER MODELS BY ERNST BARLACH (1870-1938)

The first as a bearded figure with outstretched arms, on a flared plinth and rectangular base, incised 'E Barlach' on one side of the plinth; the second seated with the left knee upraised on an oval base, *53cm and 23cm high,* impressed crossed swords mark to rear and underside of base, the underside with impressed 'BOTTGER/ STEINZEUG' stamp, model number 85034, former's number 149 and date code for 1977 to the first; the second with impressed fox mark and manufactory name stamp, impressed model number U 11 (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,300

'*Schwebender Gottvater*' [God the Father soaring] was the first model that Ernst Barlach submitted to the Meissen manufactory, though he had previously worked with the Meissen Director, Max Adolf Pfeiffer, when the latter was Director of the Schwarzburger Werkstätten für Porzellankunst. The model was delivered by April 1922 and Pfeiffer intended the work to be the first of a limited edition by leading contemporary artists for a projected "Society of Friends of Ceramic Art." Neither Barlach nor his dealer, Paul Cassirer, were in favour, however, and the idea unfortunately foundered (C. Marusch-Crohn, Meissener Porzellan 1918-1933 Die Pfeifferzeit, p.116).

286

286
A PAIR OF MEISSEN MODELS OF MAGPIES, LATE 19TH/EARLY 20TH CENTURY
After the 18th century models by J.J. Kaendler, each perched on a tree stump applied with leaves, naturalistically coloured, the bases heightened with gilding, *52cm high,* crossed swords marks in underglaze-blue, incised model numbers 62a and 62b, impressed numerals (minor restoration to beaks) (2)

£1,500 - 2,000
€1,700 - 2,300
US$2,100 - 2,800

287

287
A MEISSEN GROUP OF THE DRUNKEN SILENUS, LATE 19TH CENTURY
Silenus seated slumped on a donkey attended by a young man and with a woman seated feeding the donkey grapes from a basket, a child pulling the donkey's tail, the base modelled with gilt-edged scrollwork, *20.5cm high.* crossed swords mark in underglaze-blue, incised model number 2724., impressed 86, painter's number 53. (minor chips)

£600 - 800
€690 - 920
US$850 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

288
A PAIR OF LARGE RED MEISSEN PARROTS, SECOND HALF 19TH CENTURY
After the 18th century models by J.J.Kaendler, each perched on a leafy tree stump and coloured in bright shades of red, yellow, blue and green, *32.8cm high,* crossed swords marks in underglaze-blue, incised model numbers 63 and 63x, impressed numerals (one with damage to tail tip, the other with chips to tree stump) (2)

£3,000 - 5,000
€3,500 - 5,800
US$4,300 - 7,100

289
A BERLIN (KPM) PLAQUE OF PSYCHE, LATE 19TH CENTURY
After Wilhelm Kray, Psyche seated with a butterfly on her finger, in gilt pierced scrollwork frame, *the plaque: 32cm by 25.7cm; the frame: 40.5cm by 34.5cm* impressed sceptre mark and KPM

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

290

290
SIX BERLIN ARMORIAL PLATES, CIRCA 1832-1844
Each painted with a flower spray in the well, the rims with a coat of arms surrounded with a border of gilt trellis work with blue stylised flower heads, *13.8cm diam.,* sceptre and KPM marks in underglaze-blue, orb and KPM stencilled in red and impressed marks (very minor wear to gilding) (6)

£1,000 - 1,500
€1,200 - 1,700
US$1,400 - 2,100

291 Ω
TWO MEISSEN MODELS OF GOATS FROM THE PFEIFFER PERIOD, CIRCA 1924-34
Modelled by Erich Hösel, each with its forelegs on an upside-down Meissen bowl decorated with underglaze-blue floral sprays, *13.5cm high, 11.8cm long,* crossed swords marks with dot between the hilts in underglaze-blue, incised model numbers V 107b, impressed numerals (minor restoration and chips to ears) (2)

£500 - 700
€580 - 810
US$710 - 990

291

292 *

A PAIR OF MEISSEN 'LIMOGES ENAMEL' STYLE CRATER VASES, CIRCA 1860

Modelled by Ernst August Leuteritz in 1851, each decorated in the style of Limoges enamels with mythological scenes in white on a dark blue ground, depicting Pluto abducting Proserpina, Cybele beside a lion, Ceres in a snake-drawn chariot and Apollo in his chariot, between gilt classical borders and above a band of moulded overlapping acanthus leaves, the gadrooned foot on a square gilt-edged plinth, *36.5cm high,* crossed swords marks in underglaze-blue, incised model numbers A119 (2)

£20,000 - 30,000
€23,000 - 35,000
US$28,000 - 42,000

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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,* and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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 **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* 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 is put up for *Sale*. We have complete discretion in which 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement,* set out at Appendix 2 at the back of the *Catalogue.*

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) 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. 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.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

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 *Auctioneer*s 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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% of the *Hammer Price* on the first £10,000; plus
25% of the *Hammer Price* from £10,001 and up to £450,000; plus
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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*).

Hammer Price	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, shown beside the Lot number, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

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

For information and estimates on domestic and international shipping as well as export licenses please contact
Alban Shipping on +44 (0) 1582 493 099
enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

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.

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

On behalf of the *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

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 *Buyer*s 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 attempt to detail, as far as practicable, 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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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 on Bonhams' website, 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,* it's 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 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* or on the Bonhams website, 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.*

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *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 after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of 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: (i) 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*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

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 in full 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: (i) *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* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

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 should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 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.

7.5 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*.

7.6 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 three months' 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 and to any subsidiary of Bonhams Holdings Limited and to its 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 WITH BONHAMS

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* and following completion of our enquiries pursuant to paragraph 3.11;

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 AND BUYER WARRANTIES

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* on each lot, 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 *Lot*s 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*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

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, and once we have completed our investigations under paragraph 3.11, 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 in this instance 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 3, 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 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* 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 *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* 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.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* 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, 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 *Purchase Price*, *Buyer*'s *Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *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 (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) 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 or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from 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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

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

Data protection – use of your information
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.
If you do not want to receive such information (except for information you specifically requested) please tick this box ☐
Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.
At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title:	500 Years of European Ceramics	Sale date:	6 July 2021
Sale no.	26812	Sale venue:	New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement.
If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ | Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature: | Date:

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

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.
Please email or fax the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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