

FINE EUROPEAN CERAMICS

Including the Collezione Fiordalisi of Neapolitan porcelain

Thursday 7 December 2017



Bonhams

LONDON





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EUROPEAN CERAMICS



Sebastian Kuhn



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lot 44

FINE EUROPEAN CERAMICS

Including the Collezione Fiordalisi of Neapolitan porcelain

Thursday 7 December 2017 at 2pm

New Bond Street, London

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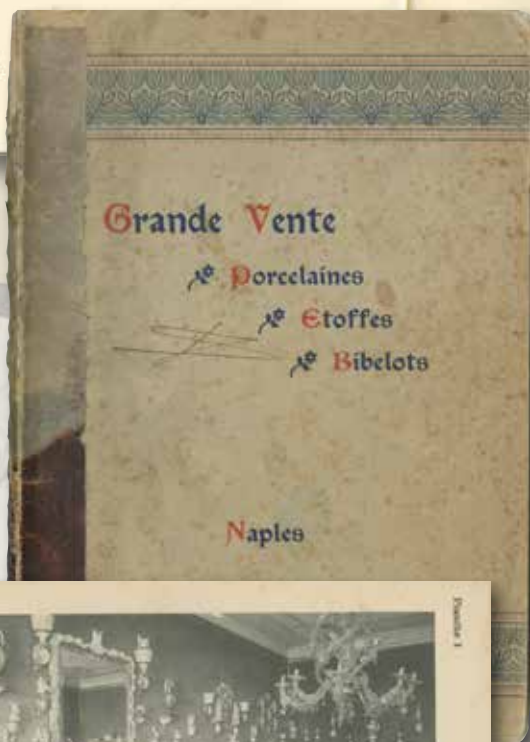
An evening celebrating Neapolitan
culture, including music and a lecture on
Neapolitan porcelain by renowned
scholar Angela Caròla-Perrotti, will take
place on 5 December. The event is
kindly sponsored by the British Italian
Society, the French Porcelain Society
and Kirker Holidays. Tickets
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Kirker

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THE BEGINNINGS OF A COLLECTION.

There is a mysterious mix made up of passion, curiosity and the desire to possess which changes a simple gesture of decorative purchase into 'the beginnings of a collection'.

We well remember the arrival of the first few cups of Real Fabbrica Ferdinanda which were bought by our mother in the 1970s in a dark and dusty antiques shop in Naples, far from what one could call the 'central scene' of collecting. Slowly, these cups started to fill a shelf in our living room, dangerously next to the speakers of our stereo, until we were no longer allowed in that part of the room. And soon after, there was also no more space for our rock-music records.

We also remember the disastrous and unexpected fall of a large painting which shattered a bowl decorated with little flower bunches, late Real Fabbrica, which had been displayed below on an antique sideboard. It was no doubt a terrible event, which in an instant clearly showed us all the fragility of porcelain. Of course our parents were clearly disappointed, yet they got over it quickly. At the time they were still only enchanted by the purely decorative quality of porcelain. Had it happened 10 years later, the event would have been far more tragic: by that time their fascination with the objects had already transformed from a purely decorative appreciation to an admiration infused by a profound knowledge of the subject.

And just like that, little by little, the passion for collecting took a hold on them; and with it came the accumulation of books, auction catalogues and international contacts with other collectors of the subject, as well as the eternal search for 'the missing piece'.

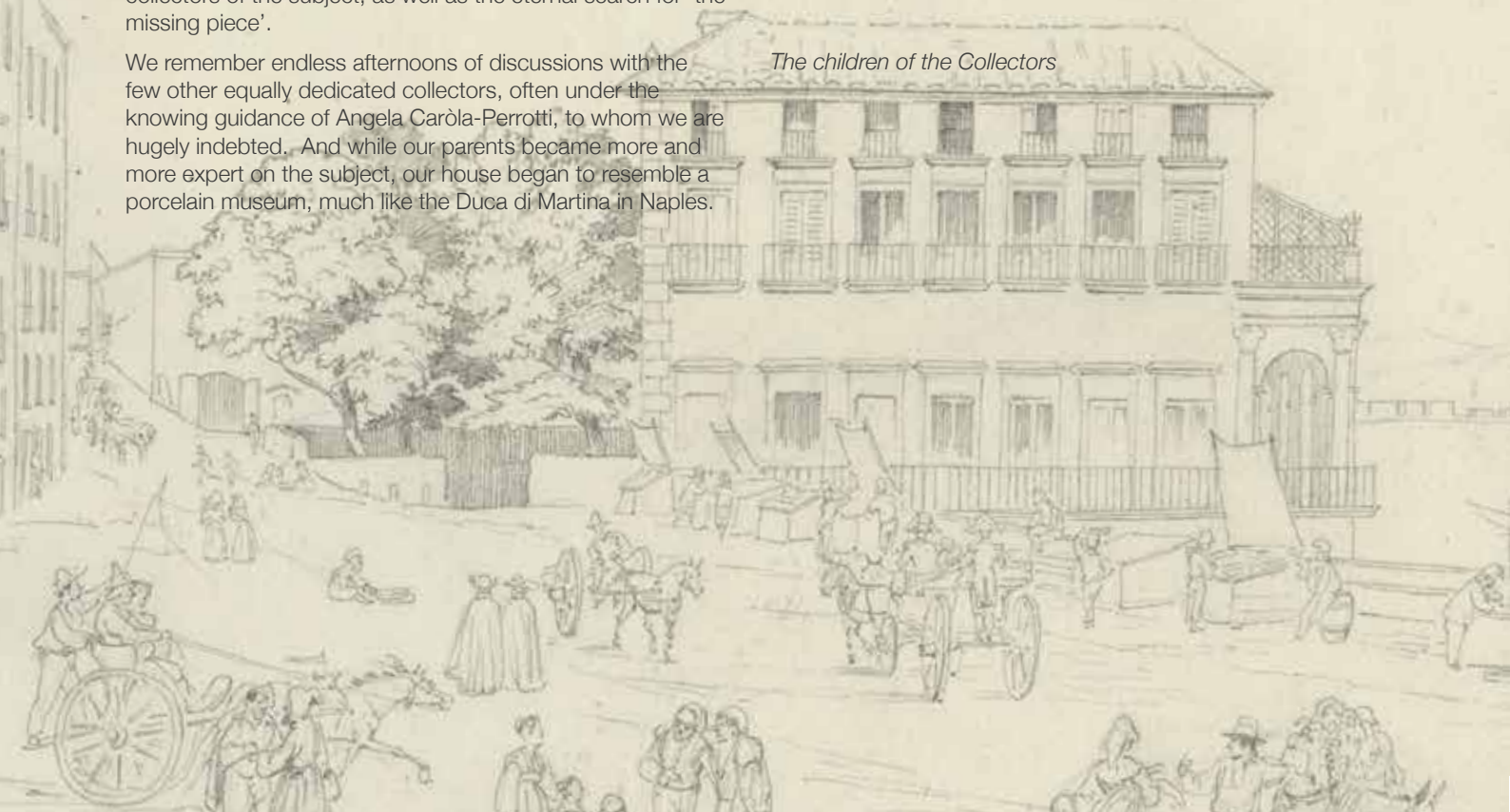
We remember endless afternoons of discussions with the few other equally dedicated collectors, often under the knowing guidance of Angela Caròla-Perrotti, to whom we are hugely indebted. And while our parents became more and more expert on the subject, our house began to resemble a porcelain museum, much like the Duca di Martina in Naples.

The arrival of a new piece was always an exciting and instructive experience in our family. We remember the scene of the old antiques dealer slowly unpacking layers and layers of tissue paper to reveal one figure or a group, placing it in the middle of the living room table to be immediately inspected attentively with a backlight. We held our breath. Even we children knew, waiting at a distance, that unless the object was in perfect condition it would not find a place on the shelves of their showcases. With the passing of time, and with great aesthetic taste and rigorous historical research, ever more important pieces arrived and the collection truly justified the enormous pride of our father and mother, discreetly let show on the rare occasions in which the collection was open to close friends.

The collection, as it stands today, is a testimony to that Neapolitan pride our parents felt. These objects represent the still vibrant beauty of a vanished era, though more importantly, the collection shows that Neapolitan porcelain has nothing to desire from other highly appreciated European porcelain, not even Meissen. Moreover, the collection demonstrates what can be possible using only local skilled artisans, modellers and painters: works of graceful and perfect aesthetics, truly particular and unique.

Naples as a whole is a challenge; not only in the collective imagination, but more so for those who live it day to day. The refined quality of this collection shows that, from time to time, that challenge can be overcome.

The children of the Collectors





NAPLES PORCELAIN: A BRIEF HISTORY

Charles III of Naples and Sicily probably acquired a taste for porcelain following his marriage to Maria Amalia Christina of Saxony, the daughter of the founder of the Meissen factory, Augustus the Strong. His bride brought as part of her dowry no fewer than seventeen Meissen table services to Naples. The king was also more generally interested in raising both income and the prestige of his court through the establishment of artistic enterprises such as the Royal Tapestry Manufactory and the Pietre Dure Workshops, and the Capodimonte porcelain manufactory was founded in 1745.¹ It continued until only 1759, when Charles succeeded his half-brother as King of Spain and, unable to part with his porcelain, moved the entire manufactory to the Buen Retiro palace in Madrid. The soft-paste porcelain – mostly pure white and unusually translucent with a lustrous glaze – is considered to be the most beautiful in Europe. The earliest production included snuff boxes, cane-handles and tea services, but also large vases and covers in chimney garnitures of five in the manner of Meissen Augustus Rex vases (*ad uso di Sassonia*). Giuseppe Gricci, the Florentine chief modeller throughout the manufactory's short span, exploited the beauty of the soft-paste to maximum effect and his figures and groups are the finest of the 18th century and rank alongside the hard-paste figures of Johann Joachim Kaendler and Franz Anton Bustelli. Angela Caròla-Perrotti has identified the principal artistic influences on Gricci: the renewed classical and naturalist vocabulary disseminated by Carracci and a range of 17th-century artists; the rococo theme of daily life, as depicted by various artists, such as Pietro Longhi, Chardin, Natoire and William Hogarth; and the dream-like pastoral worlds captured by Giambattista Piazzette and Antoine Watteau.² The director of the painting workshop, Giovanni Caselli (d. 1752), created Capodimonte's characteristic styles of decoration with its beautiful soft palette of colours, most notably still-lifes and battle scenes.

Charles III was succeeded as King of Naples and Sicily by his son, Ferdinand IV, who – following the example of his father – revived the production of porcelain in Naples in 1771. The appointment in 1779 of Domenico Venuti as administrative and artistic director signalled a reorganisation and expansion of the factory. Venuti was a trained archaeologist and the kingdom's Director General of Excavations: he introduced the neo-classical style with the Herculeum Service of 1780-82, which was decorated with designs based on wall murals recently excavated at Herculaneum and was given to Charles III of Spain, and the Etruscan Service of 1785-87, which was given to George III of Great Britain. "The entire production under Venuti's direction almost became a programmatic manifesto of the kingdom's artistic heritage with painted and modelled representations of the archaeological discoveries: the natural beauties of the Kingdom were also advertised through views of the most famous landscapes."³ At the express wish of Ferdinand IV, the manufactory also embarked in 1783 on a survey of Neapolitan regional costumes. All these Neapolitan themes were eagerly sought by travellers on the Grand Tour, who arrived in increasing numbers towards the end of the 18th century. "A visit to the royal porcelain factory was part of the itinerary, a place to purchase the ideal souvenir, both cultural and elegant at the same time. Domenico Venuti proved a brilliant publicist as he accompanied illustrious visitors to the archaeological sites, or invited them to his home to show off his own private collection."⁴ The invasion of Naples by the French in 1806 signalled the end of the factory, which was handed over by Giuseppe Bonaparte to a private company represented by Giovanni Poulard-Prad.

¹ A. Caròla-Perrotti, *The Real Fabbrica Ferdinanda (1771-1806)*, in A. d'Agliano (ed.), *Porcellane Italiane dalla Collezione Lokar* (2013), p. 207

² A. Caròla-Perrotti, *Giuseppe Gricci, Sculptor at Capodimonte*, in H. Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiyi and Edward Pflueger*, vol. II (1993), p.12

³ Caròla-Perrotti (2013), p. 241

⁴ *Ibid.*





1

1

A CAPODIMONTE WHITE FIGURE OF A BIRD-SELLER FROM THE 'VOCI DI NAPOLI' SERIES, CIRCA 1750

Modelled by Giuseppe Gricci, the bearded figure holding a bird perched on drapery on a stick over his left shoulder and carrying three cages in his right hand, a basket attached to his belt on his left side, 20.5cm high, impressed fleur-de-lys mark (minor damage, bird restuck)

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 128a

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

Modelled closely after an engraving by Annibale Carracci of 1646, published by Caròla-Perrotti, *op. cit.*, no. 128b. The only other recorded example of this figure is the coloured example in the Pflueger Collection, now in the Museum of Fine Arts, Boston (published by F. Stazzi, *Capodimonte* (1972), no. 109, and H. Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiyi and Edward Pflueger* (1993), vol. II, p. 36).

2

A CAPODIMONTE MODEL OF A HEN, CIRCA 1748-1755

Modelled by Giuseppe or Stefano Gricci, perched on rockwork, the feathers decorated in shades of purple and pink, 8cm high (some restoration)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 177

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

3

A CAPODIMONTE WHITE MODEL OF A MONKEY WITH FRUIT, CIRCA 1750

Modelled as a monkey seated on a cushion holding a piece of fruit in his right hand, 6.5cm high, fleur-de-lys mark in underglaze-blue (chips to corners of cushion)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Provenance:

Manlio Goffi Collection, Rome (by 1977)

Literature:

Alessandra Mottola Molino, *L'Arte della Porcellana in Italia* (1977), no. 196

A coloured version of the model was with Guido Rossi, Milan.



2



3



4

4

A CAPODIMONTE MODEL OF A CROUCHING HOUND, CIRCA 1748-1755

Modelled by Giuseppe Gricci or Stefano Gricci, naturalistically decorated in shades of brown, wearing a gilt-edged orange collar, his tongue lolling, *6.5cm high*, impressed fleur-de-lys mark

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 4,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 171

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

Another example is illustrated by Francesco Stazzi, *Capodimonte* (1972), no.117, which had previously sold at Sotheby's London, 14 May 1963, lot 170.

5

A CAPODIMONTE GROUP OF A PUG DOG AND PUPPY ON A CUSHION, CIRCA 1748-1755

Modelled by Giuseppe or Stefano Gricci, both dogs decorated with grey spots, the mother wearing a gilt collar with bow, the cushion embellished with iron-red tassels, *6.8cm high*, fleur-de-lys in blue (restoration to one tassel)

£1,500 - 2,000
€1,700 - 2,200
US\$2,000 - 2,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 170

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



5

6

A CAPODIMONTE MODEL OF A CROUCHING HOUND, CIRCA 1748-1755

Modelled by Giuseppe or Stefano Gricci, naturalistically decorated with spots of grey, crouched on a grassy base wearing a gilt-edged white collar, *7cm high*, fleur-de-lys in blue (two small chips to tail)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 4,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 169

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



6

7

A CAPODIMONTE GOLD-MOUNTED WHITE ETUI, CIRCA 1750

Of ovoid shape with a tassel and finial on each end, mounted in gold, in a fitted original leather case, *5.5cm long*, The mount marked bS to the inside of the rim, no further marks noted (scattered scratches to glaze surface) (2)

£1,500 - 2,000
€1,700 - 2,200
US\$2,000 - 2,600



7



9

8

**A CAPODIMONTE SILVER-MOUNTED
RECTANGULAR SNUFF-BOX, CIRCA 1745-50**

The cover and underside moulded with a central wreath of seashells and flower heads surrounded by radiating fluting, the sides with fluting and columns to the corners surmounted by fleur-de-lys, the inside cover painted with a vase of flowers on a tabletop, set in a silver rococo mount, 7.2cm long, 4.5cm high (minor glaze wear)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

9

**A PAIR OF CAPODIMONTE CUPS AND
SAUCERS, CIRCA 1750**

Probably painted by Giovanni Caselli, each with a landscape vignette depicting elegant Watteauesque figures, gilt scrollwork borders to the rims, the angular handles embellished in gilding, fleur-de-lys marks in blue (4)

£4,000 - 6,000

€4,500 - 6,700

US\$5,300 - 7,900

A similarly decorated bowl with the same gilt scrollwork border to the rim, attributed to Giovanni Caselli, is illustrated by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), p. 86. Two similar cups and saucers, possibly from the same service, are in the Duca di Martina Museum, Naples, illustrated by G. Morazzoni, *Le Porcellane Italiane*, vol. II (1960), pl. 288, and by F. Stazzi, *Capodimonte* (1972), nos. 10-11. Another cup and saucer, formerly in the Barilla Collection, Geneva, is in the Giovanni Lokar Collection, Trieste, published by A. d'Agliano (ed.), *Porcellane Italiane dalla Collezione Lokar* (2013), no. 113.



8



10

A CAPODIMONTE GROUP OF A COURTING COUPLE WITH A PET DOG, CIRCA 1752-55

Modelled by Giuseppe Gricci, the gentleman seated on a rocky mound leaning forward to tickle the dog, wearing a green sleeveless jacket over a yellow tunic and black breeches and shoes, the lady holding the dog in her arms wrapped in a blanket, wearing a pale-yellow hat with gilt ribbon, gilt scarf, purple bodice, white dress edged with colourful floral scrollwork, purple scrollwork and yellow shoes, 20.5cm high (minor restoration and wear)

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 24,000

Another example of this group in a private collection is illustrated by Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 113. A second is in the De Ciccio collection, Museo Nazionale di Capodimonte, Naples (published by G. Morazzoni, *Le Porcellane Italiane*, vol. II (1960), pl. 329; F. Stazzi, *Capodimonte* (1972), no. 91 and by A. Mottola Molino, *L'arte della Porcellane in Italia*, no. 212). Two other groups have appeared at auction: the first was sold by Christie's London, 5 April 1982, lot 60, and again on 24 May 2011, lot 69; a second was offered by Christie's London, 2 July 1984, lot 46.



11

11

A PAIR OF CAPODIMONTE CUPS AND SAUCERS, CIRCA 1750

Decorated *a natura morta* by Giovanni Caselli with scenes of native Neapolitan fruit on a naturalistic grassy base surrounded by clouds, the rims of the saucers and insides of the cups with elaborate gilt strapwork borders picked out with floral elements in Kakiemon style, fleur-de-lys marks in underglaze-blue (small restored chip to one cup rim, small haircrack to one saucer rim) (4)

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

A related cup and saucer with the same elaborately-decorated gilt strapwork is illustrated by A. Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986), p.111, no. 54. The author attributes the painting to Caselli, but leaves the possibility open that it was painted by Salvatore Rosa due to the broken branch in the background, which is traditionally associated with Rosa.

A teacup and saucer and a sugar bowl and cover most likely from the same service were sold in these rooms as part of an Italian Private Collection, 14 June 2017, lots 35 and 36. Two other related teacups and saucers were sold at Christie's London, 24 May 2011, lot 72.

12

A VERY RARE PAIR OF CAPODIMONTE OR EARLY BUEN RETIRO CANDLESTICKS, CIRCA 1755-60

Modelled by Giuseppe Gricci, as two mythological figures forming the shaft of the candlesticks, placed on a triangular base with scroll-moulded edges picked out in puce feathering, the male figure embracing the female figure, roses sprouting from her arms leading to an ormolu sconce with moulded leaf detail, 36cm each, (restored) (2)

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 24,000



Provenance:

Dott. Pasquale Falanga, Milan (by 1960)

Literature:

Giuseppe Morazzoni, *Le porcellane Italiane*, vol. II (1960), colour frontispiece
Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), plate LII (IV)

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

13

A CAPODIMONTE CANE HANDLE, 1745-1750

Modelled by Giuseppe Gricci as a putto holding up an imaginary serpent edged with rocailles and shellwork, 11cm long, 7cm high

£5,000 - 8,000

€5,600 - 9,000

US\$6,600 - 11,000

Literature:

Angela Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986), no. 197

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

The present model may correspond to one mentioned in the price records of 1745 described as "*Bastone legato in oro col pomo a puttino con serpente sopra*" [A cane handle mounted in gold, the handle itself with a serpent above a putto], quoted in Angela Caròla-Perrotti (1986), no. 197. A related cane handle with a similar subject matter is in the collection of the Museo Duca di Martina and illustrated in Angela Caròla-Perrotti (1986), no. 196.



12



13



14

14

**A CAPODIMONTE GROUP OF A LION ATTACKING A CHEETAH,
CIRCA 1748-1755**

Modelled by Giuseppe or Stefano Gricci, naturalistically coloured in shades of ochre and brown, on a rockwork base, 6cm high, impressed fleur-de-lys mark

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

Provenance:

With Dott. Guido Rossi, Milan (paper label to underside)

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 175

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

15

A VERY RARE CAPODIMONTE GROUP OF 'LA CONVERSAZIONE GALANTE', CIRCA 1750

Modelled by Giuseppe Ricci, with a man seated on a stool behind a card-table, stroking the cheek of a mother seated on a chair with her daughter leaning across her holding the fringe of the table, a recumbent dog at the front of the rockwork base, 14cm high, impressed fleur-de-lys mark

£30,000 - 50,000

€34,000 - 56,000

US\$40,000 - 66,000

Literature:

Angelo de Eisner Eisenhof, *Le Porcellane di Capodimonte* (1925), pl. XX;

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 120, col. pl. XXXVIII

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

Another example of this group is in the Metropolitan Museum of Art, New York (C.L. Paget Collection until 1946, thereafter Irwin Untermyer Collection, published by Y. Hackenbroch, *Meissen and other Continental Porcelain in the Irwin Untermyer Collection* (1956), fig. 208).



Ladies at a card-table, 18th century ©Bonhams



W. Hogarth 'The Harlot's Progress'



T. Rowlandson. Georgina, Dutchess of Devonshire, Gambling.

This group is unique in the phonographic canon of the Capodimonte factory. It could be suggested the scene is rather more seedy than seen at first glance. It is very likely the subject is a moral warning against the sins of gambling. The table the woman and man are seated on is a card game table, four scoops for game pieces break the surface of the table in the corner. The man is significantly older than both mother and daughter, and he has put his left foot clearly over the toe of the elegantly dressed lady, perhaps a symbol of his power over her. Under his arm is a pile of small rectangular pieces of paper that could either be loan-sheets or a pack of playing cards. In his right hand he holds what can be interpreted as money or papers. His glance, tellingly, doesn't rest on the woman but on the child. It is possible that this group warns of the moral implications of gambling, which in the 18th century became a pass-time for women of the higher social échelons. The first gambling house was opened in Venice in 1638. It was sanctioned by the government in order to control gambling activity. The dangers of gambling were a well-known theme in prints which circulated Europe at the middle of the 18th century.

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.





16



17



18



16

A CAPODIMONTE WHITE MODEL OF A LION, 1748-1755

Modelled by Giuseppe or Stefano Gricci, crouched on a rockwork base, 7.2cm high, fleur-de-lys in underglaze-blue (tip of tail restored)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 173

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

A coloured example from the collection of the Museo Duca di Martina, Naples, is illustrated in A. Mottola Molino (1977), no. 195.

17

A CAPODIMONTE MODEL OF A SEATED BOAR, CIRCA 1748-1755

Seated on a rockwork base and naturalistically coloured in shades of grey, 6cm high

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Another example is illustrated by Francesco Stazzi, *Capodimonte* (1972), no. 116.

18

TWO CAPODIMONTE MODELS OF EAGLES, CIRCA 1748-1755

Modelled by Giuseppe or Stefano Gricci, seated on rockwork, a pigeon caught beneath their claws, 6.8cm high, one with impressed fleur-de-lys mark, the other with fleur-de-lys in underglaze-blue, incised fleur-de-lys and incised 2. (minor chips) (2)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

Provenance:

With Dott. Guido Rossi, Milan (by 1960, paper label to the base of one)

Literature:

Giuseppe Morazzoni, *Le Porcellane Italiane* Vo. II (1960), table 330a, then in the collection of Guido Rossi; *I soprammobili di porcellana* (1970), no. 49; Francesco Stazzi, *L'arte della ceramica, Capodimonte* (1972), no. 115, then in the collection of Guido Rossi; Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 172 (one)

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



19

**A CAPODIMONTE GILT-METAL-MOUNTED SHELL-SHAPED
SNUFF BOX, CIRCA 1750**

Modelled by Giuseppe Gricci, the exterior with naturalistic shells of various sizes and coral, the inside cover probably painted by Giovanni Caselli with a scene depicting a lady with a bowl of flowers attended by a youth, the interior gilt, set in a gilt-metal mount, 9cm across; 5.5cm high

£15,000 - 25,000

€17,000 - 28,000

US\$20,000 - 33,000

Similar shell snuff boxes are in the collections of the Victoria & Albert Museum, London (inv. no. C.53-1968), and the Metropolitan Museum of Art, New York (inv. no. 64.101.343).

Snuff boxes were among the earliest products of the Capodimonte manufactory: as early as 1743, the court goldsmith, Antino de Laurentiis, is recorded as having been paid for mounting two boxes, and shell-shaped boxes modelled by Giuseppe Gricci are recorded in December of the same year. A sales list of 1745 refers to various types of snuff boxes, including a shell-shaped box in two sizes, priced at 39.75 ducats and 26.50 ducats, respectively (published by F. Stazzi, Capodimonte (1972), p. 71).





20

A VERY RARE PAIR OF CAPODIMONTE CANDLESTICKS, CIRCA 1750

Modelled by Giuseppe Gricci, each with a horse reclining at the base of a naturalistically modelled tree, a loop handle in the shape of a branch at the reverse, 12.5cm and 13cm each, fleur-de-lys in underglaze-blue (chips to extremities)

£4,000 - 6,000

€4,500 - 6,700

US\$5,300 - 7,900

Provenance:

With Dott. Guido Rossi, Milan (by 1960, paper labels to the base)

Literature:

Giuseppe Morazzoni, *Le Porcellane Italiane*, vol. II (1960), pl. XXVIII; Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), plate LIII (IV)

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

Caròla-Perrotti (1986) notes that this subject is exceptionally rare. Only one other is known, with a slightly different scone, sold in these rooms, Collezione Procida Mirabelli di Lauro, 25 May 2011, lot 65.



21

**21
A RARE CAPODIMONTE FIGURE OF A MAN WITH A COVERED
VASE, CIRCA 1750**

Probably modelled by Giuseppe Gricci, wearing a puce hat, green-edged white coat and puce patterned breeches, his arm around a large, gilt-edged covered bowl balancing on rockwork, *16cm high* (restoration around right shoulder and to right hand)

£6,000 - 8,000
€6,700 - 9,000
US\$7,900 - 11,000

This figure appears to be unrecorded in the literature. Angela Caròla-Perrotti (1986, cat no. 151-153) has described a group of figures that were modelled by Giuseppe Gricci as figural table salts, an idea already used at the Meissen factory. The adaptation of the figures by Gricci however is again uniquely Neapolitan.



22

**22
A CAPODIMONTE FIGURE OF A WOMAN WITH A FLOWER
BASKET, CIRCA 1750**

Standing by a flower basket on a rockwork ledge with her right hand inside her jacket, wearing a red hat with striped lining and a blue- and gilt-edged jacket and skirt, the black shoes with a gilt stripe, *14.5cm high*, impressed fleur-de-lys mark (small chips to flowers and some restoration to edge of base)

£5,000 - 7,000
€5,600 - 7,900
US\$6,600 - 9,200

A CAPODIMONTE JAR, CIRCA 1750-59, AND A NAPLES, REAL FABBRICA FERDINANDEA, JAR, CIRCA 1772-75

The first moulded with three large flower sprigs heightened in polychrome enamels, stepped base; the second with similar moulded flowers heightened in enamels, alternating with painted chinoiserie vignettes, gilt-edged rims, 10.3cm and 10.6cm high, the first with fleur-de-lys mark in underglaze-blue, the second with crowned FRF monogram in iron-red (the first with small restored chip to footrim, the second with minor wear to gilt rims) (2)

£2,500 - 3,500

€2,800 - 3,900

US\$3,300 - 4,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 221, col. pl. LIV

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

It seems likely that the chinoiserie decoration on the one jar is based on the same print sources as the dish illustrated in Angela Caròla-Perrotti (1986), no. 20, plate VII, which was in the Barilla Collection, sold at Sotheby's London, 14 March 2012, lot 227. A similar jar with its cover is illustrated by F. Stazzi, *Italian Porcelain* (1967), ill. 71. Caròla-Perrotti (1986, cat.no. 212) notes that the two jars illustrate the rare but apparent continuity in the production of porcelain in Naples. The small chinoiserie figures we find on the Real Fabbrica jar appear also on pieces of Capodimonte porcelain, and indicate that the painters still had access to the print sources used during the Capodimonte period, one of which the author illustrates, (op.cit) p. 73.



23



24

24

A CAPODIMONTE TEAPOT AND COVER, CIRCA 1750

Decorated *a fiori 'botanico-orientali'*, or with Oriental-style flowers, in polychrome colours below a rich band of gilt strapwork, the moulded spout and handle decorated in gold, the cover with similar gilt border and single flowers, 10.8cm high, fleur-de-lys mark in underglaze-blue (small chip to rim of cover) (2)

£6,000 - 8,000

€6,700 - 9,000

US\$7,900 - 11,000

A similar teapot and cover was sold in these Rooms, 14 June 2017, lot 31. A cup and saucer with the same type of decoration is illustrated by Angela Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986), no. 14, and a similarly decorated part service is in the Lokar Collection (A. d'Agliano (ed.), *Porcellane Italiane dalla Collezione Lokar* (2013), nos. 110 and 111).

25

TWO CAPODIMONTE TEABOWLS AND SAUCERS, CIRCA 1750

Decorated *'a fiori coreani'* with Oriental flowers and insects below elaborate gilt scrollwork and trellis-panel borders, fleur-de-lys marks in blue (4)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

A teabowl and saucer and a small coffee pot from the same service in the Lokar Collection is illustrated by Andreina d'Agliano (ed.), *Porcellane Italiane dalla Collezione Lokar* (2013), no. 111.



25

26

A RARE CAPODIMONTE FIGURE OF A LADY WITH A MONKEY, CIRCA 1750

Modelled by Giuseppe Riccio, holding the hand of a monkey dressed in a child's tunic, with a fruit in her right hand, wearing a blue hat, gilt scarf, green-edged jacket, purple-sleeved tunic and a white skirt edged with puce foliate scrollwork, the rocky base with impressed foliage, 15cm high, impressed fleur-de-lys mark (minor restoration)

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

Provenance:

Simon Goldblatt Collection, sold Sotheby's London, 1-2 May 1956, lot 60;
With Dott. Guido Rossi, Milan (paper label to the base)

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 143, col. pl. XLV

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

Another example of this very rare model, formerly in the collections of Edmond de Rothschild and Eduard Pflueger, is in the Museum of Fine Arts, Boston (inv. no. 2006.952), published by H. Morely-Fletcher, *Early European Porcelain and Faience as collected by Kiyi and Edward Pflueger*, vol. II (1993), pp. 11 (illustration) and 22.



26



28



27

A CAPODIMONTE FIGURE OF A BOY WITH A BIRD, CIRCA 1750-1755

Modelled by Giuseppe Gricci, holding a cloak decorated with a back trellis pattern embellished in gilding over his head, a bird to his right on the rocky base, 14cm high (minor restoration and chips)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

A similar figure in a private collection is illustrated by G. Morazzoni, *Le Porcellane Italiane*, vol. II (1960), pl. 342a.

28

A CAPODIMONTE FIGURE OF A BOY RIDING A SHEEP, CIRCA 1755-59, AND A CAPODIMONTE OR BUEN RETIRO FIGURE OF A BOY RIDING A LEOPARD, CIRCA 1755-65

Modelled by Giuseppe Gricci, the first wearing a fur sleeveless jacket over a white shirt and blue breeches, holding a whip in his right hand and seated on a recumbent sheep on a rockwork base; the second astride a recumbent leopard holding a piece of meat aloft, wearing a white shirt, gilt-edged green skirt and gilt-striped purple breeches, the base coloured in shades of green and applied with leaves and flowers, 17.5cm high (some restoration and chips) (2)

£4,000 - 6,000

€4,500 - 6,700

US\$5,300 - 7,900

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), nos. 167 and 168

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



27



29

29

**A CAPODIMONTE WHITE GROUP OF AN AMOROUS COUPLE
'IL CALZOLAIO GALANTE', CIRCA 1755**

Modelled by Giuseppe Gricci, the lady seated on a high-backed chair caressing the chin of her kneeling companion, who assists her right foot into her shoe, 20.2cm high (some restoration)

£5,000 - 7,000

€5,600 - 7,900

US\$6,600 - 9,200

Provenance:

Alessandro Orsi Collection, Milan (by 1960)

Literature:

Giuseppe Morazzoni, *Le Porcellane Italiane*, vol. II (1960), pl. 335;
Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986),
no. 121

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



A similar group in the Museo Civico in the Palazzo Madama in Turin is published by Alessandra Mottola Molfino, *L'arte della Porcellane in Italia: Il Piemonte, Rome e Napoli* (1977), no. 218., where the author notes this model is part of a series of white groups depicting lovers. Mottola Molfino also notes that another coloured group is in Museum für Kunsthandwerk in Frankfurt. This particular model is based on Nicolas Lancret's painting 'Fastening the Skate', now in the Nationalmuseum Stockholm. The factory most likely used the engravings of Larmessin of this painting (Caròla-Perrotti (1986), cat. no.121). Another group of this series, *la prova del busto* or 'trying on the corset' also shows a young man adjusting a woman's bodice. Caròla-Perrotti draws a line to Hogarth's 'the staymaker'. Mottola-Molfino and Caròla-Perrotti both address the use of prints after Hogarth at the factory, which results in other groups that can be associated with this series.



30

30

A RARE CAPODIMONTE WHITE FIGURE OF PANTALONE, CIRCA 1745-50

Modelled by Giuseppe Gricci, with his right hand resting on his hip, bending slightly forwards and looking to his left, wearing a soft hat, long coat, shirt, breeches and slippers, a dagger at his left hip, 21cm high (restoration to tips of nose and beard)

£4,000 - 6,000
€4,500 - 6,700
US\$5,300 - 7,900

This figure may be based upon Jacques Callot's engraving of 1618-19, or on Joullain's engraving after Callot, published in Riccobini's *Histoire du Théâtre italien* of 1727; both are reproduced by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), nos. 96b and 96c.

Only two other white examples are recorded, both in Neapolitan museums: the Museo Civico Gaetano Filangieri (published by A. Caròla-Perrotti, *op. cit.*, no. 96), and the Museo Duca di Martina. A single coloured example is recorded: formerly in the Blohm Collection, Hamburg, and Pflueger Collection, New York, now in the Museum of Fine Arts, Boston (inv. no. 2006.962, published by R. Schmidt, *Early European Porcelain* as collected by Otto Blohm (1953), no. 414; G. Morazzoni, *Le Porcellane Italiane*, vol. II (1960), pl. 316; F. Stazzi, *Capodimonte* (1972), no. 130; H. Morley-Fletcher, *Early European Porcelain and Faience* as collected by Kyi and Edward Pflueger, vol. II (1993), p. 16). A contemporary polychrome terracotta example is illustrated by A. Caròla-Perrotti, *op. cit.*, no. 97.

31

A CAPODIMONTE GROUP OF A DOG BITING A BEGGAR, CIRCA 1750-59

Modelled by Giuseppe Gricci, standing by a tree-stump wearing a white jacket with hood and white trousers, purple stockings and yellow shoes, a dog chewing on his torn right trouser-leg, 17cm high

£5,000 - 7,000
€5,600 - 7,900
US\$6,600 - 9,200

Provenance:

With Dott. Guido Rossi, Milan (by 1977, paper label to the base)

Literature:

Francesco Stazzi, *Italian Porcelain* (1964), ill. 81; Alessandra Mottola Molfino, *L'arte della Porcellane in Italia: Il Piemonte, Rome e Napoli* (1977), no. 192; Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 140

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

This figure is described by Caròla-Perrotti (1986) as the companion figure to the figure of *la Mendicante* or the beggar woman now in the collection of the Capodimonte Museum (formerly Collezione de Ciccio). The figure was remodelled at Buen Retiro into a larger group, previously in the Irwin Untermyer Collection, Metropolitan Museum of Arts, again illustrated by Caròla-Perrotti (*op. cit.* figure 140b).



31

32

A CAPODIMONTE FIGURE OF A MILKMAID FROM THE 'VOCI DI NAPOLI' SERIES, CIRCA 1750

Modelled by Giuseppe Gricci, holding a silvered pail and with a grey and gilt urn and a silvered cover at her feet, wearing a yellow-lined, gilt-edged puce hat, yellow skirt with gilt zig-zag and line borders and ribbon, and a white apron, 17cm high

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

A similar polychrome figure in the Duca di Martina Museum in Naples is illustrated by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 131, col. pl. XLI b. The author notes another figure sold through Finarte, May 1986, lot 102, which may be the present lot.

33

A BUEN RETIRO SALT, CIRCA 1760

Modelled in the form of two vine leaves with grapes forming the handle, on a leaf-shaped base, heightened in shades of green, manganese and puce, 14cm across; 8.5cm high, fleur-de-lys marks in blue (some restoration)

£600 - 800

€670 - 900

US\$790 - 1,100

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 92

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



32



33



34



35



36



34

A CAPODIMONTE ALLEGORICAL FIGURE OF 'AUTUMN', CIRCA 1755

Modelled as a lady scantily clad in a dress decorated with gilt floral motifs and a puce and green scrollwork border, holding a wheat sheaf tied with gilt bands, *14cm high*, traces of fleur-de-lys mark in blue

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 4,000

A similar figure with plainer decoration is in the Victoria & Albert Museum, London (inv. no. C.163-1940), published by A. Lane, *Italian Porcelain* (1954), pl. 80b, and by A. Mottola Molino, *L'arte della Porcellane in Italia: Il Piemonte, Rome e Napoli* (1977), no. 226.

35

A CAPODIMONTE FIGURE OF A DANCING LADY WITH A FLOWER GARLAND, CIRCA 1750-1755

Modelled by Giuseppe Gricci, wearing a white gown with gilt details and a puce border, holding a flower garland, her left leg raised, on a rockwork base, *15cm high*, fleur-de-lys in blue (left foot restored, small chips)

£2,500 - 3,500
€2,800 - 3,900
US\$3,300 - 4,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 148

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

36

TWO CAPODIMONTE FIGURES EMBLEMATIC OF AUTUMN AND SUMMER, CIRCA 1750-55

Modelled by Giuseppe Gricci, 'Summer' as a putto seated on rockwork holding a wheat sheaf and with blue drapery secured by a gilt belt, 'Autumn' also seated on rockwork and holding a bunch of grapes in each hand, *16cm and 15.5cm high* (2)

£4,000 - 6,000
€4,500 - 6,700
US\$5,300 - 7,900

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 164

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



37

**37
A PAIR OF CAPODIMONTE BOTTLE COOLERS, CIRCA 1755-1759**

Of bombé form with two female masks surmounted by gilt-edged shell handles, on a gilt-edged scrollwork base, painted with Oriental flowers on each side, the shoulders with foliate panels and trailing flowers below moulded, gilt-edged rims, the necks painted on both sides with a trellis panel with trailing flowers below the gilt-edged, scroll-moulded rims, 19cm and 19.5cm high, fleur-de-lys marks in blue (2)

£4,000 - 6,000
€4,500 - 6,700
US\$5,300 - 7,900

Provenance:

The Property of a Nobleman, sold Christie's London, 28 November 1975, lot 47 lot 32

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 24

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

A similar pair of coolers attributed to Buen Retiro was sold in these Rooms, 6 July 2010, lot 229.



38

A VIENNA GLASS COOLER, CIRCA 1770

En suite with the previous lot, each side with two female masks surmounted by gilt-edged shell handles, on a gilt-edged scrollwork base, painted with Oriental flowers on each side, the shoulders with foliate panels and trailing flowers below moulded, gilt-edged rims, the interior painted with scattered green sprigs, 34.5cm diam, shield mark in blue and impressed C (haircrack and rubbing)

£1,500 - 2,000
€1,700 - 2,200
US\$2,000 - 2,600

Two Vienna coolers of bombé form with two female masks

surmounted by gilt-edged shell handles, and of the same size as the previous lot, were in the collection of Max Strauss, Vienna (Kunstschätze der Sammlung Dr. Max Strauss in Wien (1921), pls. 39A and 39B). The Vienna porcelain additions or replacements made for this service would suggest that at least the bombé coolers were at one stage in Vienna to be copied, though their provenance is unknown.



38



39

A LARGE AND RARE CAPODIMONTE COOLER, CIRCA 1750-51

Of bombé form moulded with vertical overlapping panels between the shell-moulded base and the scroll-edged rim moulded with recessed panels and cartouches and applied with fruiting vines, the two branch-handles similarly entwined with applied fruiting vines, on a scrollwork base, 24.5cm high, fleur-de-lys marks in blue (small chips)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

Provenance:

Anon. sale, Christie's London, 29 March 1975 lot 33

A similar cooler mounted on a gilt-bronze foot in the Museo Nazionale della Ceramica Duca di Martina, Naples, is illustrated by Romano (1956), p.70, by Morazzoni-Levy (1960), vol.II, plate 308a, and by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 94 (along with another on a different porcelain foot (no. 93) with polychrome decoration of the applied vines). Another, with a different foot, is published by A. Lane, *Italian Porcelain* (1958), no.75c (then in the collection of the Hispanic Society of America) and A. Mottola-Molfino (1977), no. 156 (now in the Ariana Museum, Geneva).



The cooler in the Duca di Martina was published again in the exhibition catalogue 'Sovrane Fragilità, le Fabbriche Reali di Capodimonte e di Napoli', Turin, 11 May-26 August 2007, p. 35ff, where it is suggested that the shape for these rare pails or vases was most likely based on a silver model by either Thomas Germain, who had produced pieces for the *toilette* of Elisabetta Farnese, mother of Charles III, or by another (unrelated) silversmith, Pierre Germain (1703-83).

Patrizia Piscitello in the above catalogue suggests that engravings of designs for coolers dating to 1748 by Pierre Germain may have found their way to the factory and may have been translated into porcelain. Two silver coolers by Thomas Germain, now in the Louvres, part of a larger service ordered by Alexandre de Bourbon comte de Toulouse (1678-1737), certainly show stylistic overlaps with this cooler in the use of branch-handles and shell elements to the lower part.

A related polychrome Capodimonte jardinière is in the collection of the Museo Civico, Palazzo Madama, Turin. Another in the white was sold in these rooms, 5 June 2013, lot 98. The use of leaves and vines can be found more frequently on larger Capodimonte pieces, most notably on a Capodimonte vase (part of a garniture) sold in these rooms, 25 May 2011. lot 62.



40

40

A NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF PANTALONE, CIRCA 1790-1800

Possibly modelled by Aniello Ingaldi, wearing a black hat, long coat and iron-red costume and stockings with yellow slippers and a dagger at his waist, 17cm high

£6,000 - 8,000
€6,700 - 9,000
US\$7,900 - 11,000

Provenance:

With dott. Pasquale Falanga, Milan (paper label to base)

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 549a, col. pl. XCI

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

Two different Real Fabbrica Ferdinanda models of Pantalone have been published by A. Caròla-Perrotti, *La Porcellane della Real Fabbrica Ferdinanda* (1978), nos. 176-178, pl. CLVIII. No. 177 is signed to the base 'Aniello' for Aniello Ingaldi, who seems the most likely modeller also for the group where Pantalone holds his left hand to his beard.



41

41

A RARE NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF DOTTORE BALANZONE, CIRCA 1790-1800

Probably modelled by Francesco Celebrano, wearing a large black hat, black costume with a white ruff collar and a dagger at his waist, holding a yellow book in his right hand, 15.5cm high

£4,000 - 6,000
€4,500 - 6,700
US\$5,300 - 7,900

Provenance:

Anon. sale, Christie's London, 29 November 1976, lot 47

A biscuit example of this figure in the Museo Civico Gaetano Filangieri, Naples, is illustrated by A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 253, where the author attributed the model to Francesco Celebrano. Another group is in the Museo Teatrale della Scala, published by A. Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), plate CLXII and CLXIII

The subject was also realised in Capodimonte porcelain modelled by Giuseppe Gricci, see Caròla-Perrotti, *op.cit.* no. 98.



satirical sketch, Naples, late 18th century (private collection)



42



43

42

A RARE NAPLES, REAL FABBRICA FERDINANDEA, ODORINO OR PERFUME FLASK SHAPED AS A SEATED MAN, CIRCA 1790-1800

The figure wearing a black clerical suit and seated on a grassy base with his posterior exposed, 5.5cm high (haircrack to reverse)

£4,000 - 6,000

€4,500 - 6,700

US\$5,300 - 7,900

Literature:

Angela Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986), no. 559

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

According to Angela Caròla-Perrotti the model depicts a caricature of the Italian statesman Bernardo Tanucci (1698-1783), who served under Charles III and his son Ferdinand IV.

Born in a poor family in Stia, near Arezzo, Tanucci was educated, thanks to a patron, at the University of Pisa where he became professor of law in 1725. When Charles III passed through Tuscany on his way to conquer the Kingdom of Naples, Cosimo III de' Medici, Grand Duke of Tuscany, encouraged him to take Tanucci with him. In Naples Charles appointed him first Councillor of State, then Minister of Justice in 1752, Foreign Minister in 1754 and finally Prime Minister. When Charles of Naples became Charles III of Spain in 1759, Tanucci was made President of the Council of Regency instituted for the nine-year-old Crown Prince Ferdinand IV, who even when he became of age, preferred to defer governmental decisions to Tanucci.

Bernardo Tanucci is mostly credited for strengthening the division between State and Church. He succeeded in abolishing the feudal privileges of Papacy and the nobility in the Kingdom of the Two Sicilies. Governing under the principles of enlightened absolutism, he restricted the jurisdiction of the bishops, eliminated medieval privilege, closed

convents and monasteries, and reduced the taxes forwarded to the pontifical Curia. These reforms were sanctioned by the Pope in 1741, but their far-reaching influence was underestimated by the Church.

Tanucci restricted the power of the Church in almost every layer of society, from declaring marriage a civil contract to making sure the revenue of any convent or bishopric went to the King rather than the Pope. By the order of Charles III the Jesuits were suppressed and expelled from the Kingdom of Naples in 1767, a move in which Tanucci was acting in line with other ministers at the Bourbon courts, such as Aranda in Spain, the Duc de Choiseul in France, du Tillot in Parma, and also Pombal in Portugal. Pope Clement XIII responded with excommunication, whereupon Tanucci occupied the monasteries at Benevento and Pontecorvo, which were not returned to the Roman Church until after the Pope's general order of dissolution of the Society of Jesus in 1773. When, in 1774, Maria Carolina of Austria, the Habsburg consort of Ferdinand IV, joined the Council of State, the power of Tanucci began to decline. In vain he endeavored to neutralize the Queen's influence, but in 1777 he was dismissed and retired.

43

A NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF PULCINELLA ON A TORTOISE, CIRCA 1775-80

Originally a perfume bottle, wearing a black mask and blue-edged white suit, 8cm high (hat restored)

£5,000 - 7,000

€5,600 - 7,900

US\$6,600 - 9,200

Another example was sold in these rooms in the Collezione Procida Mirabelli di Lauro, 6 July 2010, lot 61. A white and another coloured example are illustrated in Caròla-Perrotti (1986), nos. 560a and b. A further coloured one was with Guido Rossi, Milan (illustrated in Mottola Molino (1977), no. 188) and another white one is in the collection of the Museo Duca di Martina (illustrated in Morazzoni (1960), table 331a).

44

A NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF PULCINELLA MANGIAMACCHERONI, CIRCA 1790

Modelled by Aniello Ingaldi, wearing a black mask, pale-yellow conical hat, white costume and black shoes, raising a handful of pasta to his mouth from a basket in his left hand, on a grassy rockwork base with tree-stump support, 14cm high (minor chips)

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 534

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

A biscuit example of this figure with the incised modeller's signature 'Aniello' is illustrated by Caròla-Perrotti, *op. cit.*, no. 533; another painted example is illustrated by Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 175, pl. CLVI.



44



45

45

A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA, FIGURES OF ROSAURA AND ARLECCHINO, CIRCA 1784-1788

Arlecchino wearing a colourful suit, a black mask and a brown hat and reaching for his dagger, Rosaura wearing a pink dress, black shawl and holding a fan in her left hand, both on circular bases, 9.8cm high (minor restoration and chips) (2)

£5,000 - 7,000

€5,600 - 7,900

US\$6,600 - 9,200

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 237, plate LX

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



46



46

A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA, CUPS AND SAUCERS, CIRCA 1784-1787

Each cup decorated with a seated Pompeian figure in classical landscape, the saucers both with ladies holding objects, gilt foliate borders to the rims, the elaborately moulded handles picked out in gilding, MUS.ERCOL. in red script to undersides, RFF monogram below a crown in red (some rubbing to gilding) (4)

£3,000 - 4,000
€3,400 - 4,500
US\$4,000 - 5,300

Provenance:

With Dott. Falanga, Antichità Classica Numismatica, Naples (paper label to underside of each saucer)

The decoration on the cups and saucers is taken from 'Le Antichità di Ercolano Esposte' (Antiquities of Herculaneum Exposed) published from 1757. The subjects depicted include Medea and a young seated man from the Villa Arianna in Stabbia.

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

A similar cup and saucer is illustrated in Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 317.

47

A NAPLES, REAL FABBRICA FERDINANDEA, DOUBLE-HANDLED VASE, CIRCA 1790

Each side painted with a floating Pompeian figure, under a green foliate formal frieze, the handles surmounted by figures of satyrs, green moulded acanthus leaves around the rim and green moulded gadrooning above the foot, on a square pedestal base, 25cm high (one handle restuck)

£1,500 - 2,500
€1,700 - 2,800
US\$2,000 - 3,300



47



48



Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 99

The decoration on each side is taken from 'Le Antichità di Ercolano Esposte' (Antiquities of Herculaneum Exposed) published from 1757. They depict dancing maenads from the Villa di Cicerone in Pompeii.

The shape of the vase with its distinct classical friezes is taken from a series of antique bronzes in the Bourbon collection.

48

A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA, SPHINX-SHAPED CANDLESTICKS, CIRCA 1790

Modelled by Filippo Tagliolini, each reclining on a square base, the flared sconces with moulded stylised acanthus leaves, the handles shaped of loops protruding from their egyptian head-dress, 13cm each, crowned N in blue to both (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

Another pair of this rare shape are in the Capodimonte museum, published by Elena Romano, *La porcellana di Capodimonte* (1959) p. 223, cat.no. 164-165.

49

A VERY RARE NAPLES, REAL FABBRICA FERDINANDEA, COFFEE POT AND COVER, CIRCA 1795

Of ovoid form with a duck spout and loop handle, finely painted with a coastal landscape scene depicting, on one side, a lady with a baby and a child fishing, the reverse with a man holding a fishing line and basket of fish and a boy holding a basket on his head, the rim and handle embellished in gilding, the domed cover with flower sprigs and a ball knob, 18.5cm high, crowned N mark in underglaze-blue (cover restored) (2)

£4,000 - 6,000

€4,500 - 6,700

US\$5,300 - 7,900



49

Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), nos. 92 and 114, pls. LXXXVI and CVII;
Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 391

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

This figure of the man and small boy is based on 'Luciano', an engraving by Pietro Fabris commissioned by Sir William Hamilton in 1773; see Caròla-Perrotti, *op. cit.*, ill. 391c.



50

50

A NAPLES, REAL FABBRICA FERDINANDEA, TOPOGRAPHICAL SOLITAIRE IN ORIGINAL FITTED CASE, CIRCA 1790-1800

Each piece painted with views of Naples and environs within gilt borders, the vessels with vertical panels of gilt stylised foliage, the mask spouts, handles and finials silvered, comprising: an oval tray with pierced handles, a small coffee pot and cover, a milk jug and cover, a cylindrical sugar bowl and cover, a cup and saucer, and a silver spoon, all in a fitted leather case lined in pink silk (faded), with a brass lock and tooled with gilt ornamental borders and the Bourbon arms on the cover, *the tray: 28.6cm across; the case: 24cm by 32cm*, traces of red inscription to tray (minor damage and wear) (11)

£20,000 - 30,000

€22,000 - 34,000

US\$26,000 - 40,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 420

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



51

51
A NAPLES, POULARD PRAD, CABINET CUP AND SAUCER, CIRCA 1810

Painted with gilt-edged landscape panels of figures in regional costume, titled '*Donna della Città di Trani Provincia di Bari*' and '*Uomo della Città di Trani Provincia di Bari*' in brown, gilt classical foliate borders to the gilt rims, crowned N mark in underglaze-blue (minor wear to gilding) (2)

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

Literature:

Angela Caròla-Perrotti, *Le Porcellane napoletane dell' Ottocento 1807-1860* (1990), no. 102

52
A NAPLES, REAL FABBRICA FERDINANDEA, LARGE COFFEE POT AND COVER, CIRCA 1790

Painted with a gilt-edged panel of three figures in regional costume in a landscape, gilt floral sprays on each side, moulded with bands of flower heads, gilt line and foliate bands and gilt scrolling foliage swags below the rim, the spout moulded with a mask picked out in gilding, on three paw feet with moulded animals masks, 25.2cm high, N in underglaze-blue (haircrack to top edge of handle, restored finial) (2)

£3,000 - 5,000
 €3,400 - 5,600
 US\$4,000 - 6,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), plate LXXIII

Exhibited:

Naples, Museo Archeologico Nazionale, '*Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806*', 19 December 1986-30 April 1987



52 (reverse)

52



53



54

53

TWO NAPLES, REAL FABBRICA FERDINANDEA, FIGURES OF PEASANTS, CIRCA 1790-1800

The woman wearing a white shawl on her head, a pink bodice and spotted yellow skirt with a white apron, the man wearing a salmon pink hat, white shirt with yellow fur vest and purple breeches, carrying a sack over his left shoulder and pointing with his right hand, 15.2cm high (his head restuck and index finger restored) (2)

£1,800 - 2,200

€2,000 - 2,500

US\$2,400 - 2,900

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), nos. 520 and 545

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

Another example of the woman signed 'Giordano' is in a private Neapolitan collection, and another one of the man from the Museo Civico, Naples, is illustrated in Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 196.

54

A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA, FIGURES OF PEASANTS, CIRCA 1790-1800

The man holding a caraffe, wearing a puce hat and waistcoat, red sash and puce-striped breeches, the lady wearing spotted puce jacket, puce skirt and white apron, 14.3cm high (minor restoration and chips) (2)

£3,000 - 4,000

€3,400 - 4,500

US\$4,000 - 5,300

A biscuit porcelain example of the male figure is illustrated by Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 223.



55

55

A NAPLES, REAL FABBRICA FERDINANDEA, PART SOLITAIRE, CIRCA 1790-1800

Decorated with a gilt scale pattern on a green ground and painted with gilt-edged panels of figures in landscapes wearing regional costume surrounded by formal gilt foliate borders, comprising: a tray, a cup and saucer, a sugar bowl and cover and a milk jug and cover, *the tray*: 28.3cm long, crowned N marks in underglaze-blue (cup restored) (7)

£6,000 - 8,000

€6,700 - 9,000

US\$7,900 - 11,000





56

56

A NAPLES, REAL FABBRICA FERDINANDEA, PART SOLITAIRE, CIRCA 1790-1800

Decorated with gilt-edged panels of birds in landscapes, iron-red and gilt scrollwork borders, iron-red handles and gilt rims, comprising: a tray, a cup and saucer and a milk jug and cover, *the tray: 28.8cm long*, crowned N marks in underglaze-blue (restored spout and handle on jug) (5)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), nos. 118-120;
Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 390a

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

The birds on the solitaire are representative of subjects depicted in albums of the same genre as *The Ladies Amusement*; see Angela Caròla-Perrotti (1986), nos. 390b and 390c for two prints of that type. By the time the factory with its designs and moulds was sold to Giovanni Poulard Prad in 1807, 39 half page illustrations of birds and 276 full page illustrations of birds were recorded in its inventory.

57

TWO NAPLES, REAL FABBRICA FERDINANDEA, COFFEE CANS AND SAUCERS, CIRCA 1790-1800

Decorated with gilt-edged landscape panels of figures wearing regional costume, surrounded by gilt scattered flower sprigs, gilt rims (wear to gilding) (4)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no.130 (one cup and saucer)

A coffee pot of similar type is illustrated in Angela Caròla-Perrotti (1978), plate CVI. The same coffee pot is illustrated in Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 393, and a similar cup and saucer is published in Angela Caròla-Perrotti (1986), no. 392.



57



58

A NAPLES, REAL FABBRICA FERDINANDEA, GROUP OF TWO CHILDREN, CIRCA 1790

The boy seated on a rocky mound holding the girl's left hand, wearing a black hat, striped sleeveless jacket, green waistcoat and puce breeches, the girl standing holding a flower in her right hand, wearing a spotted bodice, yellow skirt and striped underskirt, 13cm high

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 231;

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 527

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



58

59

A NAPLES, REAL FABBRICA FERDINANDEA, PASTORAL GROUP OF A GIRL AND SLEEPING BOY, CIRCA 1790-1800

The girl standing with upraised right hand by a boy asleep on the rocky base, his hat and a basket of fruit at his feet, she wearing a white headdress and skirt with a puce underskirt, the boy wearing a brown jacket with blue breeches, 14.8cm high, crowned N mark in blue

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 232;

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 526, col. pl. LXXXIX

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



59



60

60

A SET OF SIX GOLD-GROUND NAPLES, REAL FABBRICA FERDINANDEA, COFFEE CANS AND SAUCERS, CIRCA 1800-1805

The saucers decorated with landscape scenes depicting people in regional costume surrounded by a wide gilt border with different types of foliate scrollwork in relief, the cups with a similar gilt border, incised marks (minor wear) (12)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

61

A NAPLES, REAL FABBRICA FERDINANDEA, CIRCULAR PORTRAIT MEDALLION OF FERDINAND IV AND QUEEN CAROLINA MARIA, CIRCA 1795-1800

Facing dexter, moulded in low relief painted in polychrome enamels reserved against a yellow-edged brown ground, with moulded inscription around the rim 'FERDINANDUS. IV. UTR. SIC. REX. MARIA CAROLINA REG PP. FF. AA', mounted in a gilt-metal circular frame, the medallion: 6.2cm diam; the frame: 11.2cm diam.

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600



61

A similar biscuit medallion is illustrated by Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 555. See also another biscuit example in this sale, lot 85.



62

62

A NAPLES, REAL FABBRICA FERDINANDEA, COFFEE CAN AND SAUCER, CIRCA 1800-1806

The cup decorated with panels depicting the symbols of the zodiac, surrounded by blue-ground borders with gilt classical formal borders, the saucer with similar borders and painted with a sea scene of Cupid standing in a gold chariot pulled by two swans, crowned N mark in underglaze-blue to cup (saucer with small chip and associated haircrack) (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

Literature:

Angela Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986), no. 568

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

This cup and saucer shows elements of the neo-classical production of the Vienna porcelain factory, which had a direct link to Naples through Maria Carolina of Austria, who was the consort of King Ferdinand IV

63

A NAPLES, REAL FABBRICA FERDINANDEA, BLACK-GROUND COFFEE POT AND COVER, CIRCA 1795

Reserved with two gilt-edged, canted rectangular panels painted with landscape scenes depicting figures in regional costume, framed by a gilt foliate border, flanked by black-ground panels with gilt frames enclosing foliate scrollwork, and a panel with a gilt trellis ground, all between formal gilt borders to the rims, the bearded mask spout silvered and gilt, the cover similarly decorated, 21cm high, crowned N mark incised and painted in underglaze-blue (2)

£6,000 - 8,000

€6,700 - 9,000

US\$7,900 - 11,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 398, col. pl. LXXIV

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



63



64



65

64

A NAPLES, REAL FABBRICA FERDINANDEA, DOUBLE-HANDLED BASKET AND STAND, CIRCA 1790

The centre decorated with a blue star motif surrounded by a gilt foliate wreath, the edge of the well with a green-ground band with red foliate swags, the basket sides embellished with gilt, blue and red flower heads, *the stand: 15.2cm diam.* (restuck section and fine haircracks to basket) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

65

A NAPLES, REAL FABBRICA FERDINANDEA, DOUBLE-HANDLED ECUELLE, COVER AND STAND, CIRCA 1790

Decorated with scattered sprays of blue flowers and black-edged pale yellow-ground bands around the rims, the handles with moulded mask terminals, the cover with a finial in the shape of a hare, *21.2cm across handles* (some restoration and haircracks) (3)

£600 - 800

€670 - 900

US\$790 - 1,100



66

66

A NAPLES, REAL FABBRICA FERDINANDEA, COFFEE POT AND COVER, CIRCA 1790

Decorated with scattered polychrome flower sprays, a puce-edged moulded flowerhead border along the neck, moulded beaded bands raised puce line borders around the foot and rim, the spout and handle terminals with moulded masks, *23.3cm high* (damage and old repairs) (2)

£500 - 700

€560 - 790

US\$660 - 920



67

67

A NAPLES, REAL FABBRICA FERDINANDEA, DOUBLE-HANDLED ECUELLE AND COVER, CIRCA 1790

Decorated with scattered flower sprays, gilt dentil bands around the edges, the finial and handles heightened in gilding, *20.5cm across handles*, incised marks (finial restuck) (2)

£500 - 700

€560 - 790

US\$660 - 920

An ecuelle and cover with matching stand of similar decoration and the same shape is illustrated in Giuseppe Morazzoni, *Le Porcellane Italiane*, vol. II (1960), no. XXIX.



68



68

TWO NAPLES, REAL FABBRICA FERDINANDEA, BISCUIT PORCELAIN MODELS OF DOGS, CIRCA 1790-1800

Modelled by Aniello Ingaldi, the first standing holding a lantern in his jaws, with incised signature 'Aniello' to the underside, the second recumbent, with a bird under its right paw, on oval bases, 16.6cm and 12.7cm high (2)

£2,500 - 3,000

€2,800 - 3,400

US\$3,300 - 4,000

Similar examples of biscuit porcelain models of dogs, signed by Aniello Ingaldi, are illustrated by Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), nos. 193-195.



69

69

TWO NAPLES, REAL FABBRICA FERDINANDEA, FIGURES OF PUTTI EMBLEMATIC OF WINTER AND SPRING, CIRCA 1775-80

Modelled by Francesco Celebrano, both seated on a pedestal base, one wearing a pink cloak, a small fire on the side of the pedestal, the other holding flowers, 10cm high (fine haircrack to Spring's leg, minor restoration) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 245

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



70



71

70

A NAPLES, REAL FABBRICA FERDINANDEA, TOPOGRAPHICAL COFFEE CAN AND SAUCER, CIRCA 1790

Decorated with gilt-edged panels of views of the coast around Naples, titled in red *Punto di Mergellina* and *Veduta del Molo di Portici*, surrounded by gilt formal borders and floral swags, gilt dentil borders to the rims (minuscule chip to rim on cup) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

71

A NAPLES, REAL FABBRICA FERDINANDEA, TOPOGRAPHICAL COFFEE CUP AND SAUCER, CIRCA 1790-1800

The saucer painted with a ruin landscape of the Roman amphitheatre of Campano near Casserta, surrounded by a gilt formal band and a gilt border of radiating lines, the cup with two panels depicting the Palazzo degli Studi and the Laro dello Spirito Santo in Naples, surrounded by gilt formal bands and flanked by narrow panels enclosing formal foliate motifs, titled in red to undersides, incised marks (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Saucer:

'Veduta del Anfiteatro Campano a S. Maria di Capua'

Cup:

'Il Largo dello Spirito Santo'

'Li Reggi Studi'

72

A NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF A LADY DANCING, CIRCA 1775-80

Holding the corner of her apron in her right hand and with the left behind her back, wearing a brown hat with feathers and white ribbons, a light green jacket, a purple-striped dress and white apron with blue border, the base moulded with scrolls, 14cm high (minor restoration)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000



72

A similar figure is illustrated by Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 233, along with two examples of the companion male figure in the Museo Civico Gaetano Filangieri (no. 232, col. pl. LIX).



73

73

A NAPLES, REAL FABBRICA FERDINANDEA, PART SERVICE, CIRCA 1783-1786

Painted with topographical views of temple ruins, titled in iron-red, within gilt line and foliate borders to the rims, comprising: a milk jug, a sugar bowl and cover and a cup and saucer, *the milk jug: 9.8cm high, crowned FRF in red (haircrack to sugar bowl) (5)*

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

The scenes depicted are as follows:

Milk jug:

Sepolcro della Sacerdotessa Mammia in Pompej

Sugar bowl:

a) *Veduta del Tempio di Diana, presso Baja*

b) *Veduta presa presso Pesto*

Saucer:

Veduta del Sepolcro della Sacerdotessa Mammia, in Pompej

Cup:

Veduta presa dalli Camantoli

74

A NAPLES, REAL FABBRICA FERDINANDEA, GROUP OF A PASTORAL COUPLE, CIRCA 1790-1800

The lady holding grapes in her apron, wearing a black hat and bodice and a green skirt with purple flower sprigs, her companion seated on a rocky mound holding a basket of fruit on his right arm, wearing a black hat, blue waistcoat, red sash and buff breeches, a basket of grapes at their feet, *18cm high (tiny chips)*

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600



74

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 529

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

REAL PASSAGGIO AND COSTUME

In the 1780s King Ferdinand IV built the Villa Comunale, a large park along the coast between the main part of the city and the small port of Mergellina which for a time housed the famous Farnese sculptures. Known as the Passeggio Reale (Royal Walkway), it was originally only for the use of nobility but was opened to the public for special holidays, such as the 'Festa di Piedigrotta'. Taking inspiration from this the Naples porcelain factory developed an ambitious dessert setting in 1792 to accompany the 'Servizio delle Vedute Napolitane', known as the 'Servizio dell'Oca'. This table setting made up a 'park', called the Real Passaggio, and portrayed figures and groups from the Neapolitan bourgeoisie inspired by the characters seen promenading in the Villa Comunale. One document states that 75 figures were produced, dressed in the fashions of the day and described as *bernesche* because of the gently satirical way in which they were portrayed.

The figures and groups produced for the Real Passaggio, many of which are included in the 'Collezione Fiordalisi', beautifully depict the fashions of the time, showing the transition from the Rococo to the early styles of the Empire. In the 1780s a new fashion emerged influenced by Marie Antoinette's 'peasant style' clothing which she

and her circle donned during their stays at the Petit Trianon. The French Queen adopted a *chemise à la Reine* or *gaulle* which consisted of layers of thin muslin, loosely draped and belted at the waist. It was often worn with an apron and/or a *fichu*, a triangular shawl draped around a woman's shoulders and neck that was sometimes tucked into the top of the bodice. Paintings by portraitists such as Vigée Le Brun, who also painted Princess Maria Theresa of Naples and Sicily in a similar outfit, helped spread the new style across Europe. During the 1790s the more traditional bodice started developing into a higher Empire shape with a raised waistline (lots 97 to 99 and lots 88 and 89).

Men's fashion underwent more subtle changes. As the century progressed coats, waistcoats and breeches varied in cut and via the textiles used. In the 1780s the skirt panels of coats started curving away from the waist showing off the tight-fitting breeches underneath. Waistcoats became shorter and were cut straight across the waist. During the 1790s the tricorn gave way to a tall and slightly conical hat with a narrow brim which eventually turned into a traditional top hat during the Empire period (lots 86 and 98).

75

TWO NAPLES, REAL FABBRICA FERDINANDEA, WHITE FIGURES OF A LADY AND GENTLEMAN, CIRCA 1790-1800

Each fashionably dressed, the gentleman wearing a tall hat and frock-coat and holding a kerchief in his right hand, the lady wearing a large hat and holding a shawl with both hands in front of her, 18cm high (minor restoration) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 504 (the gentleman)

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987 (the gentleman)

76

TWO NAPLES, REAL FABBRICA FERDINANDEA, WHITE FIGURES OF A PEASANT AND AN ELDERLY LADY, CIRCA 1790-1800

The first, modelled by Aniello Ingaldi, wearing a broad-rimmed hat, a scarf around his neck and a sash around his waist, the elderly lady wearing an elaborate hat with feathers and carrying a muff, 17cm high (edge of his hat restored) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

A similar figure of a peasant with the incised signature 'Aniello' is illustrated by Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), nos. 183-184. For full footnote see Bonhams.com

77

TWO NAPLES, REAL FABBRICA FERDINANDEA, WHITE FIGURES OF A LADY AND GENTLEMAN, CIRCA 1790-1800

The gentleman with his right hand inside his waistcoat and holding a tricorn under his left arm, the lady wearing a large hat, and holding a small dog in her arms, 17cm and 17.7cm high (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 503a and b

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

78

TWO NAPLES, REAL FABBRICA FERDINANDEA, WHITE FIGURES OF A LADY AND GENTLEMAN, CIRCA 1790-1800

The gentleman standing with his right hand at his cravat, wearing a tall hat, frock coat and boots, his companion wearing a hat, fur-lined coat and holding a muff, 17.9cm high (some restoration to his hat) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 504 (the gentleman)

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987 (the gentleman)



75



76



77



78





79

A VERY RARE NAPLES, REAL FABBRICA FERDINANDEA, PLATE, CIRCA 1773-75

Decorated with a landscape vignette of a shepherdess in regional dress with two sheep at her feet, the shaped rim with an elaborate two-tone gilt floral and foliate scrollwork border, 25cm diam, FRF in blue enamel (two small chips to rim)

£6,000 - 8,000
€6,700 - 9,000
US\$7,900 - 11,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), plate LVII

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

A circular plate decorated with the same scene, but with a plain gilt rim, is illustrated in Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no.44.

This plate in style seems very much aligned with the Capodimonte period of the factory and should be dated to the 'Primo Periodo' or 'Periodo Tommaso Perez', before the arrival of Domenico Venuti. There is another plate with this very distinct mark, illustrated by A. Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), pl. IX. As there are no other similar examples of this remarkable plate known, it can be assumed it was a trial piece, commissioned by Ferdinand IV, but never realised as a service.

80

TWO NAPLES, REAL FABBRICA FERDINANDEA, PLATES FROM THE 'SERVIZIO DELLE VESTITURE', CIRCA 1783-1788

Each painted with a woman and a boy in regional dress in a landscape, entitled on the reverse *Donna d'Isernia, e sua veduta* and *Donna di Sora di Campagna*, the rims with formal gilt borders, 26.5cm diam., one with crowned FRF in red (minor wear) (2)

£4,000 - 6,000
€4,500 - 6,700
US\$5,300 - 7,900

Provenance:

Ferdinand IV, King of Naples

Literature:

Angela Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986), nos. 304 and 305

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



80



The decoration on the 'Servizio delle Vestiture del Regno' is largely based on gouaches of two artists, Saverio Della Gatta and Alessandro D'Anna, and later Stefano Santucci, who were hired by Venuti to travel the country and make a record of all the regional costumes of the Kingdom. Their gouaches were widely used at the factory. Another important source for the factory was the publication of the 'Raccolta di varii Vestimenti ed Arti del Regno di Napoli' by the artist Pietro Fabris in 1773.

For further examples from the service see Angela Caròla-Perrotti (1986), p. 384-388. Two further plates from the service are in the Victoria and Albert Museum, London (CIRC.749-1919). Two more are in the Reeves Collection, Washington and Lee University.

81

A NAPLES, REAL FABBRICA FERDINANDEA, CIRCULAR DISH, CIRCA 1783-1788

Decorated with a gilt-edged circular landscape panel depicting two women in regional costume, titled underneath in red '*Donne di Cascana Casale di Sessa*', surrounded by four scattered gilt flower sprays, the rim gilt, 18.6cm diam., crowned FRF in red (tiny chips to rim)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



81



82

82

A NAPLES, REAL FABBRICA FERDINANDEA, WHITE GROUP OF TWO CHILDREN, CIRCA 1790

The boy standing on a rocky ledge with his hands in a basket on a pedestal and a small vessel balanced on top, the girl standing with her right arm outstretched and holding the edge of her apron with the right, 17.5cm high (tiny chips)

£700 - 900
€790 - 1,000
US\$920 - 1,200



83

83

TWO NAPLES, REAL FABBRICA FERDINANDEA, BISCUIT PORCELAIN GROUPS OF PASTORAL COUPLES, CIRCA 1790-1800

On rockwork bases with tree-stumps at the rear, depicting a seated couple with the lady's right arm resting on a basket of fruit and the man holding a sack slung over his left shoulder, and a standing lady with her right hand resting on the head of a man seated with his right hand and grapes in his upturned hat, 20cm and 22cm high (minor restoration) (2)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 4,000



Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), nos. 524 and 525

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

84

A NAPLES, REAL FABBRICA FERDINANDEA, TWO-HANDLED RECTANGULAR TOPOGRAPHICAL TRAY, CIRCA 1784-88

Superbly painted with a gilt-edged large oval panel depicting 'Veduta di Napoli presa dalla parte di Posillipo', titled in iron-red, with a gilt sprig in each corner, the moulded rims and handles edged in gilding, 21cm by 27.5cm

£8,000 - 12,000
€9,000 - 13,000
US\$11,000 - 16,000

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 326



84

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

After an engraving of a painting by Claude Joseph Vernet, published by Abbé de Saint-Non in *Voyage Pittoresque*.

85

A NAPLES, REAL FABBRICA FERDINANDEA, CIRCULAR BISCUIT PORCELAIN PORTRAIT MEDALLION OF FERDINAND IV AND QUEEN CAROLINA MARIA, CIRCA 1790-1800

Facing dexter, the rim with moulded inscription 'FERDINANDUS. IV. UTR. SIC. REX. MARIA CAROLINA. REG. PP. FF. AA.', mounted in a gilt-metal and ebonised wooden frame, the medallion: 6.2cm diam; the frame: 11.8cm by 11.8cm

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

A similar example in the Procida Mirabelli di Lauro collection, Naples, is published by A. Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 155, and in *Le Porcellane dei Borbone di Napoli* (1986), no. 556.



85



86



86

TWO NAPLES, REAL FABBRICA FERDINANDEA, FIGURES OF A LADY AND GENTLEMAN, CIRCA 1790-1800

The gentleman wearing a black tricorne, puce patterned jacket with purple collar, yellow waistcoat, purple-striped breeches and striped stockings, the lady wearing a green hat, white chemise with black bodice, yellow skirt and blue shoes, holding a puce shawl, 17.5cm and 18cm high (2)

£3,000 - 5,000
€3,400 - 5,600
US\$4,000 - 6,600

Provenance:

Anon. sale, Christie's London, 29 March 1976, lot 114 (the lady)

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), nos. 500 and 505 (one)

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

This figure of a lady is traditionally said to represent Emma, Lady Hamilton.



87

87

A NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF A LADY, CIRCA 1790-1800

Wearing a white headscarf, red jacket embellished with gilding, a yellow apron and a white dress with gilt Greek key hem and finely painted with colourful flowers, 16cm high

£1,500 - 2,000
€1,700 - 2,200
US\$2,000 - 2,600

Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 226;
Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 521

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



88 (two views)



88

A VERY RARE NAPLES, REAL FABBRICA FERDINANDEA, FAMILY GROUP 'PANCHINA DEL REAL PASSEGGIO', CIRCA 1795

Probably modelled by Filippo Tagliolini, painted by Giovan Battista Polidoro, as an elegantly dressed gentleman and a lady seated facing each-other in conversation on a park-bench, accompanied by a young girl, the lady wearing a spotted hat and a white dress with gilt dots and purple flower sprigs and a gilt sash around the waist, the gentleman wearing a black hat, buff jacket with purple pattern, a pale-yellow waistcoat and trousers and black shoes, the girl wearing a gilt hairband and a white dress with blue foliate pattern and gilt belt, 18cm high; 19.5cm across (minor restoration and chips)

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 24,000

Provenance:

Anon. sale, Christie's London, 24 March 1969, lot 146 (part);
With Lukacs & Donath, Rome (by 1978)

Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinandea* (1978), no. 259, pl. CCXXXIII;
Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 432, col. pl. LXXXIII

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinandea 1743-1806', 19 December 1986-30 April 1987

Caròla-Perrotti (op.cit. 1986, p. 477f.) makes a very strong case for the idea that these 'Panchini' groups were thought to complement the 'dessert' of the Servizio dell'Oca. They were part of a Royal order of a large table-centerpiece together with the individual figures and groups representing figures from the Neapolitan bourgeoisie. The archival records show that the painter Giovan Battista Polidoro was paid for decorating 75 such figures. The author further notes that her attribution to Tagliolini is based, in addition to the stylistic resemblance to signed pieces by Tagliolini, on the fact that all the sculptural elements of the Royal services have been designed by Filippo Tagliolini. It would therefore be unlikely he would not have designed these groups too.



89 (two views)



89

A VERY RARE NAPLES, REAL FABBRICA FERDINANDEA, FAMILY GROUP 'PANCHINA DEL REAL PASSEGGIO', CIRCA 1793-95

En suite with the previous lot, modelled with a lady and gentleman seated on a bench, accompanied by a child, the lady wearing a pale-yellow hat, white dress with gilt flowers and a lavender gilt-edged sash, her companion and their child both wearing a black hat, green jacket with white shirt, yellow breeches and trousers and black shoes, 16cm high; 21cm across (restored)

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

Provenance:

Anon. sale, Christie's London, 24 March 1969, lot 146;
With Lukacs e Donath, Rome (by 1978)

Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 259, pl. CCXXXIII;
Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 433

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

90

TWO IMPORTANT NAPLES, REAL FABBRICA FERDINANDEA, CIRCULAR DISHES FROM THE 'SERVIZIO DELLE VEDUTE NAPOLITANE', CALLED DELL'OCA MADE FOR KING FERDINAND IV, CIRCA 1793-95

Each painted in the centre with a topographical view within a gilt circular border, one depicting the fountain of Santa Sofia in Benevento, the gilt-edged, lobed rim with a gilt-edged red band entwined with foliate and floral swags tied with gilt ribbons within a blue-line border, 32cm diam., incised x3 (2)

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

Provenance:

Ferdinand IV, King of Naples;
Collezione A.P., Benevento (one)

Literature:

Alessandra Mottola Molino, *L'arte della Porcellane in Italia: Il Piemonte, Rome e Napoli* (1977), col. pl. LII (one)

The view of the Fontana di Santa Sofia a Benevento is based on an engraving published in vol. III of J.C.R. De Saint-Non's *Voyage pittoresque ou description des Royaumes de Naples et de Sicilie* (Paris, 1783).



90



The Servizio delle Vedute del Regno became popularly known as the 'Servizio dell'Oca'. The name 'Oca' or 'Goose' refers back to the shaped finial on the tureens from this service, which in its turn is based on a famous sculpture from the Antique, now in the Musei Capitolini, of a young boy holding a goose. The larger part of the service, 411 pieces, is kept in the Museo Capodimonte. There are only very few pieces of the service in private hands.

In 1792 Domenico Venuti received a letter from the 'Vedore del Reale Ramaglietto', Luigi Perschie on behalf of Ferdinand IV, King of the Two Sicilies (1751-1825). In it, Perschie requests for a replacement of the existing Court Service which was 'sparsi e in mal ordine' [too few and in bad condition] (see Carola-Perrotti, 1978, p. 158). The King had earlier ordered some elaborate services in neo-classical style which he presented as gifts, amongst them the Etruscan service (1785-87) to King George III, and the Herculaneum service. The service he now requested from Venuti, however, was much more to his own taste than the Servizio Ercolaneo, which he presented to his father, King Charles III, in 1782. Commissioned as a court service, the Servizio delle Vedute Napolitane would have been used at official occasions at the Court, visually re-iterating the splendour of the Kingdom under Ferdinando IV.

When Domenico Venuti became director of the Naples factory in 1779, he broke radically with its Rococo past used at the Capodimonte factory, and whole-heartedly embraced the new neo-classical style that was being adopted all over Europe. Often shapes and decorations were based on the many archaeological finds and the large number of antiquities in the collection of the King. One of the most famous collections of antique sculpture, the Farnese Collection, comprising marbles from the Caracalla Baths in Rome, was moved in its entirety to Naples by Ferdinando IV in 1787.

Venuti was no stranger to the Antique, his father was an archaeologist, and Superintendent of Antiquities for the city of Naples. The service designed by Venuti depicts detailed views of Naples and surrounding areas as well as images of famous archaeological sites such as Herculaneum (1738) and Pompeii (1740), all discovered during the reign of Carlo III. As Angela Carola-Perrotti points out, the use of the archaeological views indicates a keen interest to measure the potency of the current Kingdom to the wealth and riches of the Antique. For the landscape scenes the factory made use of the well known book 'Illustrations de Voyages pittoresques de Naples et de Sicile' by Abbé de Saint Non, published 1781-86. In addition to these well known images however, there are also many scenes taken after nature by the painters Berotti and Santucci during their work for the Servizio delle Vestiture del Regno (lot 80).

Angela Carola-Perrotti writes (2010, p.320) that for each of the most important services (as modelled by Venuti), Filippo Tagliolini created an extraordinary dessert to complement the miniature painting on the porcelain: for the Servizio delle Vestiture or Service of Regional Costumes, (see lot 80 in this sale) single figures as well as groups were made in polychrome porcelain and biscuit, representing the same townspeople and peasants as on the gouaches used to decorate the wares. To accompany the Servizio delle Vedute Napolitane, an even more elaborate scheme was developed. A new 'park' was developed in 1792, called the Real Passaggio, which included figures from the Neapolitan bourgeoisie and, according to one document, 75 figures dressed in the fashions of the day and described in the factory as *bernesche* because of the gently satirical way in which they were portrayed.



92



93

91

A NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF A GENTLEMAN, CIRCA 1790

Free-standing, mounted on an ebonised wooden plinth, wearing a black tricorn, green jacket, iron-red waistcoat decorated with spots, black breeches and striped stockings, and a sword to his left side, *14cm high* (minor restoration)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

92

A NAPLES, REAL FABBRICA FERDINANDEA, GROUP OF A FASHIONABLE COUPLE, CIRCA 1790-1800

The lady wearing a hat with red ribbon and rosette, a pale-yellow shawl with purple stripes and a dress decorated with green spots, her companion seated on a rocky outcrop, wearing a large hat, puce jacket with blue cuffs and collar and white suit, *20cm high*, crowned N mark in blue (the base restored through the middle, his right hand restored)

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,400

Provenance:

Alessandro Orsi Collection, Milan (by 1960)

Literature:

Giuseppe Morazzoni, *Le Porcellane Italiane*, vol. II (1960), pl. 375c; Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 508

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



91



94

93

A NAPLES, REAL FABBRICA FERDINANDEA, GROUP OF A FASHIONABLE COUPLE, CIRCA 1790-1800

The lady standing holding a fur muff and wearing fashionable Empire dress with her shawl knotted at the rear, her companion seated on a rocky mound and wearing a similarly fashionable costume, 20cm high, crowned N in underglaze-blue (minor damage and restoration)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

Provenance:

Alessandro Orsi Collection (by 1960)

Literature:

Giuseppe Morazzoni, *Le Porcellane Italiane* (1960), pl. 374b;
Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986),
no. 510, col. pl. XCII

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806',
19 December 1986-30 April 1987

94

A NAPLES, REAL FABBRICA FERDINANDEA, RECTANGULAR ARMORIAL SURTOUT DE TABLE, CIRCA 1790

In two halves of five segments applied with gilt-edged leaf brackets at the joins, the sides moulded at the segment joins with gilt-edged flared columns decorated with gilt pendant flowers, painted with colourful flower swags below a gilt dentil border around the scroll-edged rim, each end painted with a royal coat of arms, 41cm by 57cm, crowned RFR mark in iron-red inside each corner, incised segment numerals 1-10 (restored)

£4,000 - 6,000

€4,500 - 6,700

US\$5,300 - 7,900



95



95

TWO NAPLES, REAL FABBRICA FERDINANDEA, FIGURES OF A GENTLEMAN AND A LADY, CIRCA 1790-1800

The gentleman wearing a black hat, blue coat, red waistcoat and floral patterned trousers, on a circular lapis lazuli base, the lady wearing a green feathered hat, a pink overdress with white ruffled collar and a dotted yellow skirt, holding two books under her right arm, 17cm high (minor restoration and chips) (2)

£2,800 - 3,500
€3,100 - 3,900
US\$3,700 - 4,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 544b (the lady)

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987 (the lady)

Angela Caròla-Perrotti states that the model may depict a minor character from the *Commedia dell'Arte*. Another example of the lady is illustrated in Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no. 219, and another is in the collection of the British Museum.



96

96

A NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF AN OLDER LADY, CIRCA 1790-1800

Wearing a white bonnet embellished with blue ribbon and a black feather, a black shawl covering her spotted red bodice with white fichu and a yellow skirt, holding a fur muff, 17.8cm high, crowned N mark in underglaze-blue

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

Another example is illustrated in Alessandra Mottola Molino, *L'arte della Porcellane in Italia: Il Piemonte, Rome e Napoli* (1977), no. 325. The same figure also appears as part of a group, see Alessandra Mottola Molino (1977), no.328.



97

97

A RARE NAPLES, REAL FABBRICA FERDINANDEA, GROUP OF A STROLLING MOTHER AND CHILD, CIRCA 1790-1800

Holding hands, the mother wearing a pink hat, white and black bodice and a white skirt, holding a handkerchief in her right hand, the daughter wearing a white dress with puce ruffled hem and black sash, 16cm high (restoration to child's right arm)

£3,000 - 5,000
€3,400 - 5,600
US\$4,000 - 6,600

Provenance:

Anon. sale, Christie's London, 31 March 1980, lot 52

Literature:

Angela Caròla-Perrotti, *Le porcellane dei Borbone di Napoli* (1986), no. 507

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

98

TWO NAPLES, REAL FABBRICA FERDINANDEA, FIGURES OF A GENTLEMAN AND OF A LADY, CIRCA 1790-1800

Possibly modelled by Filippo Tagliolini, the gentleman wearing a blue coat, yellow waistcoat and pink breeches, holding his black hat in his left hand and a green handkerchief in his right, the lady wearing a pink headband, red bodice with white fichu and spotted white skirt, holding a small dog in her arms, 17.2cm high, crowned N mark in underglaze-blue (minor wear) (2)

£2,500 - 3,500

€2,800 - 3,900

US\$3,300 - 4,600

Provenance:

Anon. sale, Christie's London, 24 March 1969, lot 142 (the male figure illustrated)

Literature:

Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no.244 (the male figure);

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), plate LXXXVII

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

99

A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA, FIGURES IN EMPIRE DRESS, CIRCA 1790-1800

The lady with a white turban headdress, a spotted yellow overdress with white fichu and pink skirt, holding a fan in her gloved hands, the gentleman holding a green hat in his left hand and wearing a spotted puce coat, white waistcoat and yellow breeches, 17.8cm high, blurry crowned N marks in underglaze-blue (restoration to his right wrist, minor wear to enamels) (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

A comparable version of the female figure was sold at Christie's Rome, 12 June 1973, lot 86, where the figure is noted to have been traditionally called 'Queen Carolina of Naples'. Another example of the lady is illustrated in Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 501, and the same in Angela Caròla-Perrotti, *La Porcellana della Real Fabbrica Ferdinanda* (1978), no.256. Two biscuit versions are also illustrated in Angela Caròla-Perrotti (1978), nos. 237 and 238, and another example of the gentleman, no. 244, which is the same one as in lot 98.



98



99



100

A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA, GLASS COOLERS FROM THE FARNESE SERVICE, CIRCA 1784-88

Each circular form moulded with gilt-edged rims and painted with two gilt-edged oval topographical views flanked by gilt foliate borders and flower sprigs, the first titled in iron-red on the inside, '*Veduta del Vesuvio. presa dal Ponte della Maddalena*' and '*Veduta del Casino di Campagna di Solimene, presso il Monte Vesuvio.*', raised on three gilt-edged paw feet and applied with gilt lion masks, the deeply scalloped rims edged in gilding and painted with four oval cameos within frames inscribed 'MVSEO FARNESIANO' and entwined gilt foliate and green ribbon swag borders, 12.5cm high; 24cm across handles (2)

£20,000 - 30,000

€22,000 - 34,000

US\$26,000 - 40,000

Provenance:

Giuseppe Beccadelli, Marchese di Sambuca

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 300, col. pl. LXIII (one)

Exhibited:

Naples, Museo Archeologico Nazionale, '*Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806*', 19 December 1986-30 April 1987 (one)

Recent research by Angela Caròla-Perrotti has shown that the service was owned by Giuseppe Beccadelli, Marchese di Sambuca, Ambassador in Vienna for the Kingdom of the Two Sicilies, and Minister of State between 1776 and 1786.







101

**A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA,
BASKETS FROM THE FARNESE SERVICE, CIRCA 1784-88**

Of flared circular form with moulded, gilt-edged rims and a pierced, flared rim of interlaced ovals with a green ribbon, gilt mask handles at the sides, and oval medallions painted in imitation of cameos with a laurel wreath and the inscription 'MVSEO FARNESIANO' on the inside, each painted with two gilt-edged oval topographical scenes within gilt foliate borders, titled in iron-red on the underside: *'Ballo della Tarantella/ al Capo di Pausilipo.'*, *'Concerto de Calabresi/ Avanti ad un' Imagine'*, *'Veduta del Lago d'Averno.'* and *'Veduta d'una parte de/ Campi Elisi'*, 11cm high; 21.5cm across handles, crowned FRF monograms in iron-red (2)

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 24,000

Provenance:

Giuseppe Beccadelli, Marchese di Sambuca

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 299

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



102

A NAPLES, REAL FABBRICA FERDINANDEA, PLATE FROM THE FARNESE SERVICE, CIRCA 1784-88

Painted in the centre with a circular view of '*Veduta interior dell' Abbazia di S. Vito di Polignano*', titled in iron-red on the reverse, within a gilt foliate border, the rim with four oval cameo medallions inscribed '*MVSEO FARNESIANO*' within gilt laurel wreaths against a green ribbon entwined with gilt foliage, gilt-edged rim, 25.6cm diam., crowned FRF monogram in iron-red

£5,000 - 7,000

€5,600 - 7,900

US\$6,600 - 9,200

Provenance:

Giuseppe Beccadelli, Marchese di Sambuca

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 297

Exhibited:

Naples, Museo Archeologico Nazionale, '*Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806*', 19 December 1986-30 April 1987



103



103

A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA, BOTTLE COOLERS, CIRCA 1785-90

Of deep U-form with gilt female masks at the sides, each side painted with a landscape vignette depicting three animals, flanked by gilt panels of pendant foliage and foliate swags beneath the masks, the rim with an underglaze-blue band embellished with gilt florets and trailing foliage, gilt-edged rims, 17.5cm high, incised marks (minor wear) (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000



104

A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA, PLATES, CIRCA 1785-90

Each painted with a landscape vignette with animals or birds, the black rims with a blue-ground band between gilt lines decorated with gilt foliate scrollwork divided by medallions enclosing flower heads, 23.8cm diam. (minor wear) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



104

105

A NAPLES, REAL FABBRICA FERDINANDEA, FAMILY GROUP, CIRCA 1790-1800

Depicting a couple standing on a grassy rockwork base with their daughter, the gentleman wearing a black tricorne and green suit, the lady in a pale-yellow dress with white underskirt and yellow spotted headress, the girl wearing a puce dress and holding a flower in her right hand, 20cm high, crowned N mark in underglaze-blue (some restoration and haircracks)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

Literature:

Angela Carola-Perrotti, La Porcellana della Real Fabbrica Ferdinanda (1978), no. 248;

Angela Carola-Perrotti, Le Porcellane dei Borbone di Napoli (1986), no. 509



106

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

A biscuit version of the group is also illustrated by Caròla-Perrotti (1978), no. 246. A variation of the group, with two different adults, is illustrated by A. Mottola Molfino, *L'arte della Porcellane in Italia: Il Piemonte, Rome e Napoli* (1977), no. 328.

106

A PAIR OF NAPLES, REAL FABBRICA FERDINANDEA, PLATES FROM THE 'SERVIZIO DEL FIORDALISI', CIRCA 1792-95

One decorated with ruins, the other with buildings and Vesuvius in the background, surrounded by a gilt border, the wavy black rims with a border of gilt foliate pendants embellished with blue cornflowers, 23.8cm diam. (fine glaze cracks to one) (2)

£4,000 - 6,000

€4,500 - 6,700

US\$5,300 - 7,900

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), nos. 400a and 400b

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987

The 'Servizio del Fiordalisi' [Fleur-de-lys service] was produced around the same time as the 'Servizio dell'Oca', which also depicted topographical views of the kingdom. It may well have been the service described as "*a vedute fiori e oro*" which was selected for the palace at Caserta by Giuseppe Bonaparte. The fleur-de-lys style border was a popular motif towards the end of the 18th century and was used at a variety of porcelain factories. For a full discussion and another example from the service see Andreina d'Agliano (ed.), *Porcellane Italiane dalla Collezione Lokar* (2013), no. 121. Several plates and soup plates are in the Victoria and Albert Museum, London.



105



107

107

A NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF A LADY IN ORIENTAL COSTUME, CIRCA 1790-1800

Wearing a cylindrical headdress with feathers and shawl, a long turquoise coat and puce striped dress with yellow shoes, *16cm high*

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 515

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



108

108

A NAPLES, REAL FABBRICA FERDINANDEA, FIGURE OF A SEATED LADY, CIRCA 1780-85

Holding a small dog wrapped in swaddling and feeding it with a spoon from a bowl on a rocky ledge to her right, wearing a pale-green hat, puce bodice, yellow skirt with white apron and blue shoes, on a stepped, circular marbled base *13.5cm high* (left foot restuck)

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,400

Literature:

Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli* (1986), no. 236

Exhibited:

Naples, Museo Archeologico Nazionale, 'Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda 1743-1806', 19 December 1986-30 April 1987



109



109

A PAIR OF NAPLES, POULARD PRAD, KRATER VASES, CIRCA 1810-18

Each side painted with a titled, gilt-edged rectangular scene depicting 'Ballo dell'Orso divertimento dei ragazzi napoletani' and 'Mangia Maccaroni Costume dei lazaroni nap.' on one vase, and 'Ballo de' Cani divertimento de' ragazzi Napolitani' and 'Rissa di Lazzaroni Napolitani.' on the second, the sides with panels of gilt gryphons above foliate swags and flowers, the lower bodies with gilt stiff-leaf and foliate borders, the gilt flared feet mounted on black marble bases, 28.5cm high (2)

£5,000 - 7,000

€5,600 - 7,900

US\$6,600 - 9,200

Literature:

Angela Caròla-Perrotti, *Le Porcellane napoletane dell' Ottocento 1807-1860* (1990), ill. 111-113





110

110

**A NAPLES, POULARD PRAD, PORTRAIT CUP AND SAUCER
DEPICTING FERDINAND IV, CIRCA 1815-18**

Painted with a gilt-edged oval bust portrait against bands of stiff leaves below palmettes alternating with flowers, the saucer decorated with similar gilt bands and a tooled floral motif in the centre, the cup interior and handle gilt, (2)

£3,000 - 5,000
€3,400 - 5,600
US\$4,000 - 6,600

Literature:

Angela Caròla-Perrotti, *Le Porcellane napoletane dell' Ottocento 1807-1860* (1990), no. 43

111

**A NAPLES, MIGLIUOLO-GIUSTINIANI, BLACK-GROUND
CREAMWARE CABINET CUP AND SAUCER, CIRCA 1830**

The saucer painted with fruit in a landscape vignette in the centre and scattered flower sprigs, the cup with a large flower spray on one side and small sprig on the reverse, the handle embellished in gilding (handle restuck) (2)

£600 - 800
€670 - 900
US\$790 - 1,100

Literature:

Guido Donatone, *La terraglia napoletana 1782-1860* (1991), pl. 13b

112

**A NAPLES, POULARD PRAD, SUGAR BOWL AND COVER,
CIRCA 1820**

Painted in iron-red with scattered flower sprays, iron-red rims, 10.5cm high, crowned N mark in underglaze-blue, incised 6 (2)

£600 - 800
€670 - 900
US\$790 - 1,100



111



112



113

113

A NAPLES, POULARD PRAD, TOPOGRAPHICAL TRAY, CIRCA 1815

Painted with a named, gilt-edged square view depicting '*Veduto del Monte Vesuvio é Parte della Città di Napoli*', including a United States frigate in the middle distance, enclosed by a gilt foliate border and titled above, within a gilt lacework border with tassels around the edge of the well, the rim with a gilt band of alternating floral and foliate motifs, 31.2cm across, crowned N mark in blue, inscribed 'Napoli.' in manganese, incised 40

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600



114

OTHER PROPERTIES

114

A NORTHERN ITALIAN INCISED SLIPWARE CIRCULAR DISH, PERHAPS VENETO, 16TH OR 17TH CENTURY

With an armorial shield in the centre surrounded by a scale-ground border, the rim with foliate and geometric formal borders, 43cm diam. (restored)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance:

Sold by Sotheby's Florence, 11-12 May 1982 (as central Italian);

Acquired at Semenzato Milan, 21 November 1989, lot 26 (as Emilian)



115

115

A MONTELUPO MAIOLICA CHARGER, EARLY 17TH CENTURY

Decorated in ochre, brown, green, blue and yellow with radiating geometric bands, the rim edged in ochre, 33.2cm diam. (rim chip, hair crack to rim)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

A dish with a similar geometric border is in the British Museum, London; illustrated in D. Thornton/T. Wilson, *Italian Renaissance Ceramics, A catalogue of the British Museum collection*, Vol. I (2009), p.204, no.129. Another is in the Victoria and Albert Museum, London; see Bernard Rackham, *Catalogue of Italian Maiolica* (1940/1977), pl.56, no.354.



116

116

A MONTELUPO MAIOLICA TAZZA, 17TH CENTURY

Decorated with a town in a landscape within a yellow-ground circular panel surrounded by a wide border of moulded radiating panels with alternating blue and orange or green grounds reserved with foliate motifs, the rim blue, the underside with blue and yellow lines, 27.8cm diam. (haircrack to rim)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

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.



117

117

A PAIR OF FAENZA MAIOLICA ALBARELLI, CIRCA 1520-30

Each painted with drug labels over a fruiting wreath enclosing an armorial shield and the initials 'AF', inscribed 'EILO. INDO. MA.' and 'GRASSO DEANA/ TRA', respectively, 17.5cm and 18cm high (restoration to both rims and parts of footrims) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

118

A TUSCAN MAIOLICA ALBARELLO, EARLY 17TH CENTURY

Possibly Montelupo, painted with Gothic scrolling foliage and peacock feathers, orange, yellow and green bands to the neck and foot, 28.5cm high (typical minor glaze losses, chip to footrim)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600



118



119



120

119

A SICILIAN MAIOLICA ALBARELLO, TRAPANI, 17TH CENTURY

Painted with an armorial shield within a scrollwork cartouche, on a yellow oval medallion within a wreath with berries, blue foliate scrollwork to the reverse, 27.8cm high (foot restored)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

120

A PAIR OF DERUTA MAIOLICA ALBARELLI, CIRCA 1530

Each painted with a drug label over a fruiting wreath enclosing a yellow ground with an winged figure flanked by the initials 'S M', inscribed 'TIFE/ A . PSICA' and 'LO/ c PAPAVERI' respectively, 17.7cm and 18cm high (typical minor glaze losses) (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

Provenance:

With Caviglia, Lugano;

Acquired from the above in 1990

121*

A DERUTA MAIOLICA DISH, MID 16TH CENTURY

Decorated in blue, green, yellow and ochre, with Saint Barbara holding a tower in one hand and a palm front in the other, the border divided into alternating panels of scrolling foliage and overlapping scales, 37.5cm diam (broken in several pieces and restored)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600



121



122

122

A FAENZA MAIOLICA SHAPED TAZZA, CIRCA 1560-80

Decorated in shades of ochre, yellow, blue and green with a central circular panel of a putto in a landscape carrying a basket of fruit, surrounded by a border of shaped panels containing stylised foliage and grotesques, the underside painted with a foliate pattern in yellow and blue, 25.5cm diam. (two fine haircracks to rim)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



123

123

A PESARO MAIOLICA ISTORIATO MOULDED TAZZA, 16TH CENTURY

Depicting Marcus Curtius riding his horse into a chasm, 28.6cm diam. (large glaze losses to front, section of foot missing)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

124

A MAIOLICA DISH, POSSIBLY DUCHY OF URBINO, 17TH CENTURY

The centre decorated with a scene depicting ladies playing instruments in a landscape, the rim with a border of flowers in vases, scattered insects and two putti holding flower garlands, 23.5cm diam.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



124



125 (two views)

125

A FAENZA MAIOLICA DISH OF FRUIT AND VEGETABLES, MID 16TH CENTURY

The crespina form painted with alternating yellow, ochre and blue borders, filled with naturalistically modelled and coloured fruit and vegetables, 22.5cm diam. (some restoration)

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

A similar dish of fruit and vegetables - a speciality of Faentine potters of the mid 16th century - marked by Enea Utili, ca. 1540-75, is in the British Museum (inv. no. AF3206); published by Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics* (2009), I, cat. no. 101.

126

AN URBINO MAIOLICA ISTORIATO MOULDED TAZZA, CIRCA 1550-70

Depicting Apollo and Daphne, inscribed in black on the reverse 'Apollo e daffne coversa (sic.) in lauro', yellow wavy rim, 27.5cm diam. (section of rim restored, minor losses)

£5,000 - 8,000

€5,600 - 9,000

US\$6,600 - 11,000



126

127

AN URBINO MAIOLICA ISTORIATO CRESPINA, MID 16TH CENTURY

Painted with a scene depicting Moses bringing water forth from the rock, inscribed on the reverse in blue 'Moise quado fa' usire lacqua a/ la pietra', the rim edged in yellow, the reverse embellished with blue stripes, 29.5cm diam. (some restoration to footrim, typical minor losses to edge of rim)

£5,000 - 7,000

€5,600 - 7,900

US\$6,600 - 9,200



127

128

AN URBINO MAIOLIA ISTORIATO PILGRIM FLASK, MID 16TH CENTURY

Decorated with mythological scenes possibly depicting Artemis and Orion flanked by two hounds, the reverse with a group of peasants and cattle including a cow, a sheep and a boar or large pig, the sides with moulded grotesque masks as handles, 31cm high. (some restoration to foot and handles)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

Other examples of this shape are illustrated by J. Giacomotti, *Catalogue des majoliques des musées nationaux* (1974), p. 328. There is one pilgrim bottle illustrated by Thornton/Wilson, *Italian Renaissance Ceramics*; a catalogue of the British Museum collection (2009), cat.no.186.



128



129

**A MAIOLICA PORTRAIT CHARGER,
PROBABLY CASTEL DURANTE, CIRCA 1530**

Decorated with the profile of a bearded soldier facing sinister, a scroll behind his head entitled *ASTOL FO*, the rim with a wreath border with berries, *35.5cm diam.* (crack with minor retouching)

£20,000 - 30,000

€22,000 - 34,000

US\$26,000 - 40,000



130

130
A MAIOLICA ISTORIATO PLATE, URBINO OR VENICE, MID 16TH CENTURY

Painted with a scene depicting Vulcan discovering Mars in bed with Venus his wife and about to trap them with a net, watched from the left by the gods from Olympus, titled 'Venere e Marte' in blue on the reverse, the rim edged in ochre and similar bands on the reverse, 23.7cm diam. (haircracks to glaze surface on reverse)

£7,000 - 10,000

€7,900 - 11,000

US\$9,200 - 13,000

Provenance:

The Property of a Gentleman, sold Christie's London, 19 May 1975, lot 150



131

131
AN URBINO ISTORIATO DISH, MID 16TH CENTURY

Painted with a scene depicting the Expulsion of Adam and Eve, the reverse with yellow bands and inscribed in blue 'Genese 3', 22.8cm diam. (faint hair crack to rim, minor losses and flat chips to rim)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

132
TWO PROSKAU OR GLIENITZ FAIENCE PARROT JUGS AND COVERS, CIRCA 1770-80

Each modelled standing on a curled branch that loops up at the rear to form the handle with a fruit hanging at the front, painted in shades of green, yellow, blue and manganese and the branches in brown with a green entwined vine, 22cm and 22.5cm high (4)

£4,000 - 6,000

€4,500 - 6,700

US\$5,300 - 7,900



132

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.



136 (part lot)

133

A FAIENCE DUCK TUREEN AND COVER, POSSIBLY SOUTH GERMAN, LATE 18TH CENTURY

On a grassy mound, the plumage sponged in manganese and painted in shades of green, blue and black, 23.5cm high; 32cm across (2)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 4,000



133

134

A DUTCH DELFT BLUE AND WHITE VASE, LATE 17TH CENTURY

Decorated with three panels depicting scenes from the Bible, including the Finding of Moses, the foot with panels depicting putti, the shoulder with a wide border of floral scrollwork, 33cm high., 3 in blue (old restoration to rim, chips to footrim)

£800 - 1,200
€900 - 1,300
US\$1,100 - 1,600



134

135

A NAPLES, GIUSTINIANI, CREAMWARE EXTENSIVE DINNER SERVICE, CIRCA 1830

Decorated in Classical Greek black-figure style, with stylised figures on a terracotta background, impressed Giustiniani marks (some wear and damage) (86) (see bonhams.com for complete listing)

£8,000 - 12,000
€9,000 - 13,000
US\$11,000 - 16,000

136

A NAPLES, GIUSTINIANI, CREAMWARE PART SERVICE, CIRCA 1830

Decorated in Classical Greek black-figure style, comprising: 11 plates (21.3cm diam.), 2 square dishes (20.5cm wide) and 2 double-handled comports (25cm across handles), impressed Giustiniani marks (some wear) (15)

£1,500 - 2,000
€1,700 - 2,200
US\$2,000 - 2,600



135 (part lot)



137

A DOCCIA PLATE, CIRCA 1765-70

Decorated in polychrome colours after a Chinese prototype with a scene of flowering lotus plants sprouting from a pot set on a stylised blue rock flanked by a vase with flowers, the rims in blue and red picked out in gold, 23.3cm diam. (minor rubbing)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Two Doccia plates with the same decoration were sold in these rooms, 9 Dec 2009, lot 51.



137

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.

A VERY RARE DOCCIA SCULPTURE REPRESENTING THE DEAD CHRIST, CIRCA 1750

After a model by Giovanni Battista Foggini (1652-1725), lying on His back, His head tilted and mouth and eyes slightly open, His legs pulled up, hints of a simple cloth under him covering parts of His lower body, His right arm resting on His upper body, His head leaning on a heightened support, 39cm long, 20cm wide, 14cm high, firing flaws to the reverse

£30,000 - 40,000

€34,000 - 45,000

US\$40,000 - 53,000

The only other known example of the same model is today in the Methuen Collection, Corsham Court, and was first published by John Winter, *Le Statue del Marchese Ginori* (2003), p.22. Both the Doccia figures of The Dead Christ in Corsham Court and the present sculpture show Christ's wound in his side on his proper left, which seems counter to the norm. Originally, the figure of Christ and another Doccia figure at Corsham, Venus and Amor, were bought by the collector Reverend John Stanford (1777-1855) most likely directly in Florence in the 1830s. The (headless) gesso model on which The Dead Christ is based, is today still kept in the Museo Ginori, Sesto Fiorentino, and was published with image in Klaus Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia*, 1982, 28:12: *Un Gesù morto, di gesso. Del Foggini con forma*, ill. 143. There are other references in the archive which are likely to refer to this figure: In the manuscripts of the inventory, kept in the Archivio Ginori Lisci, there is mention of *Un Gesù morto. Forme pezzi 6* (page 9, no.12) and on 22 August 1751 a payment to Vincenzo Foggini (son of Giovanni Battista Foggini) is registered for *spese da esso fatte nell'aver gettato in Cera rossa [...] un Cristo*. The figure seems stylistically closely related to a group of gesso moulds of Niobe still kept today at the Doccia Museum, published by Rita Balleri, *Modelli della Manifattura Ginori di Doccia* (2014), no.235-237, which were taken after the Roman marble figures of Niobe in the Uffizi (now the sala delle Niobe).





This figure of The Dead Christ can be compared to the Dead Christ in the large Doccia porcelain Pietà modelled by Gaspero Bruschi in the collection of the Princes Corsini. The Doccia model is based on the bronze by Massimiliano Soldani Benzi, modelled in 1713-14, now in the Seattle art Museum. Although two other coloured examples of this Doccia Pietà exist in Stockholm and Los Angeles County Museum, it is arguably the white version in the Corsini collection that makes the biggest sculptural impact. There is also a simpler white Pietà kept in the British Museum (previously collection of William Gladstone). Here, the open sarcophagus and surrounding Angels have been stripped away to leave only the Virgin Mary kneeling over the body of Christ, and Christ's right hand and head held by two angels.

The theme of the Lamentation of Christ is common in medieval and Renaissance art, and dates back to a subject known as the Anointing of Christ. Most Lamentations show a direct contact between the mourners and the body, as shown also in the Soldani Benzi model and the subsequent Doccia groups by Bruschi. The absence of mourners in the present group places this figure in a different category of Christian iconography. It is not part of a larger Pietà, there are no other loose large-scale figures of the Virgin Mary, Maria Magdalena or John the Baptist that would encourage us to conclude that this Christ

was part of a larger group of free-standing porcelain figures together forming a Pietà like the famous Renaissance terracotta sculptures of Guido Mazzoni in Modena or the terracotta groups of Niccola dell'Arca in Bologna.

It is much more likely that it was intended to stand alone, and can be interpreted as a single figure. The total absence of mourners which are traditionally associated with a Lamentation or a Pietà, creates a more direct relationship between us, the viewer, and Christ Himself, encouraging an act of private veneration. The holes in Christ's hands and feet are portrayed without any concession to idealism or rhetoric. The open eyes and mouth and naturalistic flowing drapery which covers the corpse contribute to the dramatic effect, underlining the humanity of Christ.



139

139

A MEISSEN HAUSMALER TEAPOT AND COVER, CIRCA 1725-30

Decorated in Augsburg in the Seuter workshop in gilding with continuous hunting scenes, the moulded handle and spout with gilding, the cover attached by a silver-gilt chain and with a similar decoration and c-scroll border, 12cm high, CS in lustre (restoration to rim of cover, re-gilding to rim of pot) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

Provenance:

Italian Private Collection

140

A MEISSEN HAUSMALER TEABOWL AND SAUCER, CIRCA 1725-30

Decorated in the Seuter workshop in Augsburg in tooled gilding, with chinoiserie figures engaged at various pursuits, on scrolling strapwork pediments, gilt foliate and C-scroll border around the rim (minor rubbing to saucer) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



140

141

AN EARLY MEISSEN TEABOWL AND SAUCER, 1713-15

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

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance:

Important early Meissen Porcelain from a Private Collection, sold in these Rooms, 18 June 2014, lot 28

Literature:

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

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

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



141



142

142

A MEISSEN CIRCULAR STAND, CIRCA 1725

Painted in Kakiemon style with a flying crane surrounded by three flowering bushes, the edge of the well decorated with a gilt strapwork border, the rim decorated with three panels of European landscapes, each flanked by panels filled with Böttger lustre and decorated with a gilt trellis pattern, gilt scrollwork motifs between panels, 22.5cm diam., crossed swords mark in underglaze-blue

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

143

A MEISSEN TEABOWL AND A SAUCER, CIRCA 1725

Each painted with chinoiserie scenes of figures engaged in various pursuits within gilt scrollwork cartouches filled with Böttger lustre and edged with purple and iron-red scrollwork, gilt scroll- and strapwork borders to the rims, gilt 21. to saucer and gilt 22. to teabowl (some rubbing to gilding) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



143

144

No lot



145

145

A MEISSEN TEABOWL AND SAUCER, CIRCA 1730

Painted with chinoiserie scenes of figures engaged in various pursuits within gilt scrollwork cartouches filled with Böttger lustre and edged with iron-red and brown scrollwork, a similar scene in puce camaieu to inside of teabowl, gilt scroll- and strapwork borders to the rims, crossed swords marks in underglaze-blue, gilt R. to both (some rubbing) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600



146

146

A MEISSEN TEABOWL AND SAUCER, CIRCA 1725

Each painted with a chinoiserie scene with figures engaged in various pursuits within a gilt quatrelobe scrollwork cartouche filled with Böttger lustre and edged with iron-red and brown scrollwork, gilt scroll- and strapwork borders to the rims, gilt 15. to both (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000



147

147

A MEISSEN WHITE MODEL OF A SEATED MONKEY, MID 18TH CENTURY

Probably modelled by J.J. Kaendler, seated to one side of a tree-stump, 19.2cm high (right thumb chipped)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

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

A coloured example of the model sold in these rooms as part of the Ritter Kempinski von Rakoszyn Collection, 17 June 2015, lot 125.

148

A RARE MEISSEN ARMORIAL TEABOWL AND SAUCER FROM THE FERRARI SERVICE, CIRCA 1735-38

Each decorated with the arms of Ferrari enclosed by a purple foliate scrollwork cartouche and surmounted by a black eagle, the teabowl painted with a chinoiserie scene on the reverse and *indianische Blumen* to the inside, the reverse of the saucer with three sprigs of *indianische Blumen*, the rims with gilt borders of stylised flowerheads and foliate scrollwork, crossed swords (saucer) and caduceus marks in underglaze-blue, impressed Dreher's mark of a cross for Johann Elias Grund Sen. (2)

£5,000 - 7,000

€5,600 - 7,900

US\$6,600 - 9,200

Another teabowl and saucer from the service sold in these rooms, 23 May 2012, lot 108.



148

149

A MEISSEN TEABOWL AND SAUCER, CIRCA 1730

Each painted with a chinoiserie scene with figures engaged in various pursuits within a gilt quatrelobe scrollwork cartouche filled with Böttger lustre and edged with iron-red and purple scrollwork, gilt scroll- and strapwork borders to the rims, crossed swords marks in underglaze-blue, faint traces of gilt 56. to teabowl (minor wear to gilding) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600



149

150

A MEISSEN HAUSMALER TEA CANISTER AND COVER, CIRCA 1740-50

Decorated in Augsburg in gilding over underglaze-blue with the *Fels- und Vogel* pattern, 10.7cm high, crossed swords mark in blue (some wear) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



150



151

151

A MEISSEN SMALL TEAPOT AND COVER AND A QUATREFOIL SAUCER, CIRCA 1730

Each painted in Kakiemon style with scattered flowers, the bullet-shaped teapot with a curved, faceted spout and wishbone handle, *the teapot and cover: 8.5cm high; the saucer: 11.6cm across*, crossed swords marks in underglaze-blue (saucer) and blue enamel (teapot), incised Japanese Palace inventory numbers N=294/ W (teapot and cover) and N=366/ W (minor damage and restoration) (3)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

Provenance:

The Saxon Royal Collections, Japanese Palace, Dresden, from 1731

Part of the large order of porcelain that the Paris merchant, Rodolphe Lemaire, ordered at Meissen and which was subsequently confiscated and incorporated into the collections of Augustus the Strong in the Japanese Palace in Dresden. The decoration was based on a Japanese tureen or soup bowl decorated in Kakiemon style that was sent from the Japanese Palace to the Meissen manufactory in late November 1729. It is interesting to note that the crossed swords mark was occasionally painted in underglaze-blue on wares intended for Lemaire (see J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), II, cat. nos. 120-123).

The 1770 inventory of the Japanese Palace lists: "Drey Stück detto [runde Theé pots], mit kleinen Blümgen, 3 1/2. Zoll hoch, 3 1/4. Zoll in Diam: No. 294" [three similar (round tea pots), with small flowers...]; and "Ein und Zwanzig Stück detto [gemuschelte] Schälgen, differenter Mahlerey, 1. Zoll tief, 4 1/4. Zoll breit, No. 366" [twenty-one similar (lobed) saucers, various painting...]; quoted by C. Boltz, *Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769*, in *Keramos* 153 (1996), pp. 54 and 58.

152

A MEISSEN TEABOWL AND SAUCER, CIRCA 1730

Painted in Kakiemon style with flowering branches and insects, the rims with an iron-red trellis pattern and flowerhead border, crossed swords marks in underglaze-blue, incised / to inside of footrim (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

153

A MEISSEN DOUBLE-HANDLED BEAKER AND SAUCER, CIRCA 1740

Painted in underglaze-blue, enamels and gilding with the *Tischchen* pattern of flowering plants issuing from a table flanked by ducks, iron-red foliate bands reserved with puce and gilt flower heads to the rims, crossed swords marks in underglaze-blue, impressed numerals, E in underglaze-blue to inside of footrim on beaker (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



152



153



154

154

A RARE MEISSEN PART TEA SERVICE, CIRCA 1735

Each painted with a gilt-edged underglaze-blue band interspersed with gilt-edged circles and triangles, and flowering *indianische Blumen*, the rims with borders of flower-heads and underglaze-blue lines, comprising: a teapot and cover, an oval sugar bowl and cover, a tea canister and cover, a milk jug with an associated cover, and five teabowls and saucers, *the sugar bowl: 12cm across*, crossed swords marks (and on the teabowls and saucers a painter's mark) in underglaze-blue, incised x for Johann Christoph Pietzsch to milk jug, incised 3 inside footrim of teabowls and saucers (tip of teapot spout restored) (18)

£7,000 - 9,000
€7,900 - 10,000
US\$9,200 - 12,000

Provenance:

British Private Collection, assembled in the 1950s and 1960s

155

A RARE MEISSEN FLARED BEAKER, CIRCA 1730

Painted in Kakiemon style with flowering chrysanthemum branches, an insect in flight overhead, *9.5cm high*, crossed swords mark in blue (tight slightly discoloured haircrack)

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

Provenance:

With Winifred Williams, London, purchased May 1975



155

The Japanese model for this beaker was selected from the collection of Augustus the Strong in the *Holländisches Palais* at the end of 1729; one of a group of over 200 examples of Oriental porcelain that the French merchant, Rudolph Lemaire, was allowed to choose to be copied by the Meissen manufactory. Lemaire's plan to sell the Meissen copies as Asian originals in Paris collapsed when his patron, Count Carl Heinrich von Hoym, was arrested; see Claus Boltz, *Hoym, Lemaire und Meissen*, in *Keramos* 88 (1980), pp. 3-101, and J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), vol. I, pp. 33ff for an account of the Lemaire affair.



156

156

A MEISSEN CIRCULAR DISH, CIRCA 1730

Painted in Kakiemon style with the "Gelber Löwe" pattern of a tiger curling around bamboo opposite flowering prunus, brown-edged rim, 23.5cm diam, crossed swords mark in blue, incised Japanese Palace inventory number N=8-/ W (haircracks, small rim chip)

£700 - 900

€790 - 1,000

US\$920 - 1,200

Provenance:

Part of the order of Meissen porcelain for the Paris merchant, Rudolph Lemaire, and subsequently - in 1731- incorporated into the Royal Saxon collections in the Japanese Palace in Dresden; British Private Collection, assembled in the 1950s and 1960s

The 1770 inventory of the Japanese Palace lists 60 such dishes of various sizes with the 'Gelber Löwe' pattern; another, of the same size and with the same Japanese Palace inventory number, was sold in these Rooms, 18 June 2014, lot 59.



157

157

A MEISSEN PLATE, CIRCA 1740

Painted in Kakiemon style with the 'Schmetterling' pattern of a butterfly on flowering branches and further scattered flower sprays to the brown-edged rim, 22cm diam., crossed swords mark in underglaze-blue (restored chip to rim)

£500 - 700

€560 - 790

US\$660 - 920



158

158

A MEISSEN YELLOW-GROUND COFFEE POT AND COVER, MID 18TH CENTURY

Of quatrelobe baluster form with a scroll handle, reserved with three purple-edged panels painted in Kakiemon style with flowers, one including a bird, the cover similarly decorated, the metal mounts with a foliate thumbpiece, 22cm high, crossed swords in underglaze-blue (the flange of the cover ground down, two chips to foot)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600



159



160



159

TWO SMALL MEISSEN TABLE VASES FROM THE “GELBER LÖWE” SERVICE FOR THE WARSAW COURT, CIRCA 1740

Painted in Kakiemon style with, on one side, flowering peony bushes, and a tiger curling around bamboo on the reverse, 6.2cm high, one with crossed swords mark in underglaze-blue (flat rim chip to both) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Provenance:

British Private Collection, assembled in the 1950s and 1960s

Five hundred and eight such vases were delivered to the Warsaw court confectionary (Hofkonditorei) in 1738; see J. Weber, *Meissener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), II, p. 262. A similar pair of small bottles is in the Rijksmuseum, Amsterdam (A.L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum* (2000), no. 146.

160

A PAIR OF MEISSEN MINIATURE VASES, CIRCA 1740

Painted with the ‘*Schmetterling*’ pattern of butterflies perched on flowering branches and further scattered flower-sprigs, 7cm high, traces of crossed swords mark in blue to one (minuscule chip to rim on one) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Provenance:

With Tilley & Co. London, purchased December 1954

The ‘*Schmetterling*’ or butterfly pattern, a mixture of Chinese Famille verte and Japanese porcelain motifs, appears to date from the early 1730s onwards, though this tureen form was only modelled by J.F. Eberlein in June 1742. Some pieces of the service are marked ‘K.H.C.’ (for ‘Königliche Hof-Conditorey’, the Saxon/Polish Royal Court Pantry), though it is not certain whether the pattern was produced exclusively for the use of the Saxon court. The inventory of the Royal hunting palace at Hubertsburg includes an entire service ‘mit dem Papillon gemahlet’ [painted with a butterfly] (see J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern* (2013), II, p. 344).

A pair of similar vases are in the Ernst Schneider Collection, illustrated in Weber (2013), II, no. 352.



161



161

TWO MEISSEN TEABOWLS AND SAUCERS, CIRCA 1740

Each painted in Imari style in underglaze-blue, enamels and gilding with flowering branches, with a bird on one saucer, the rims with iron-red borders, crossed swords marks in underglaze-blue, impressed Dreher's marks and numerals (small restored chip to one saucer, minor wear) (4)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



162

162

A MEISSEN CUP AND SAUCER, CIRCA 1740

Painted in Kakiemon style with bamboo and flowering branches, brown-edged rims, crossed swords marks in underglaze-blue, impressed numerals (very minor wear) (2)

£600 - 800

€670 - 900

US\$790 - 1,100



163

163

A MEISSEN UNDERGLAZE-BLUE CHINOISERIE DECORATED TANKARD, CIRCA 1730

Decorated with a wide band showing Chinese figures in Hörold-style set in an elaborate landscape with rockwork, houses and prunus and pine trees, between two strapwork bands of formal geometric motifs alternated by sprigs of flowers, with modern silver mounts, with ciselé roses and scrollwork leaves, the rim and thumbpiece with shell motifs, parcel-gilt on the interior, 13.5cm without mount, faint crossed swords mark in blue to the base (restored)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

Several comparable tankards with early underglaze-blue decoration are in the Spitzner Collection, Porzellansammlung, Dresden, published by Klaus-Peter Arnold, Meissener Blauwalerei (1989), nos. 69-71. Another tankard with similar but slightly simpler decoration was sold in these rooms, 5 June 2013, lot 22.

164

A MEISSEN MODEL OF A GOLDEN ORIOLE, MID 18TH CENTURY

Modelled by J.J. Kaendler and J.G. Ehder, naturalistically decorated with yellow and black plumage, perched on a tree stump, 16cm high, faint traces of crossed swords mark in blue (restoration to beak and wing tips)

£4,000 - 6,000
€4,500 - 6,700
US\$5,300 - 7,900



164

165

A MEISSEN PART TEA SERVICE, CIRCA 1730

Each painted with flowering *indianische Blumen*, the rims with underglaze-blue borders embellished with gilt scrollwork and line borders, comprising: a teapot and cover with animal spout, an octagonal sugar box and cover, a teabowl and saucer, the teapot: 12.5cm high; the sugar box: 10.5cm across, crossed swords marks in underglaze-blue, painter's mark and impressed .. inside footrim of teabowl (6)

£5,000 - 8,000
€5,600 - 9,000
US\$6,600 - 11,000



165



166



167



166

A PAIR OF MEISSEN PLATES, CIRCA 1735

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

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

167

A PAIR OF OCTAGONAL PORCELAIN PLATES, PROBABLY DUTCH-DECORATED JAPANESE PORCELAIN, FIRST HALF 18TH CENTURY

Painted in Kakiemon style with the 'Shiba Onko' or 'Hob in the Well' pattern, the brown-edged rim with a border of flowers and foliage, 23.6cm and 24cm across (some wear) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

Provenance:

British Private Collection, assembled in the 1950s and 1960s



168

168

**A MEISSEN CIRCULAR DISH FOR THE SAXON/
POLISH COURT, CIRCA 1745, TOGETHER
WITH A MEISSEN SHALLOW CIRCULAR DISH,
CIRCA 1735**

The first painted with the "Gelber Löwe" pattern, wavy brown-edged rim; the second painted with the "Fliegender Hund" pattern and alternating flower sprigs and insects around the wavy-edged basketwork rim, 29.5cm and 23.5cm diam., crossed swords marks in underglaze-blue, the first with incised // inside footrim and impressed 20, small erased area to underside of base; the second with impressed Dreher's mark for Johann Gottfried Eckoldt (rubbed) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Provenance:

British Private Collection, assembled in the 1950s and 1960s

169

No lot

170

A MEISSEN CUP AND SAUCER, CIRCA 1740

Each decorated with a landscape vignette of a monkey holding grapes and a parrot seated in a tree with colourful catkins hanging from the branches, surrounded by tiny scattered insects, gilt rims, crossed swords marks in underglaze-blue, incised II to inside footrim of saucer, impressed numeral to cup (2)



170

£1,000 - 1,400

€1,100 - 1,600

US\$1,300 - 1,800

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

171



172



171

A MEISSEN ARMORIAL CIRCULAR DISH FROM THE SEYDEWITZ SERVICE, CIRCA 1743

Painted in the centre with the arms of von Seydewitz within scattered *indianische Blumen*, 21.6cm diam., crossed swords mark in underglaze-blue

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

From the service for Reichsgraf August Friedrich von Seydewitz (1695-1775), a Saxon and subsequently Imperial Court Councillor. The von Seydewitz family were created Barons in 1731 and Counts of the Holy Roman Empire (Reichsgrafen) on 23 February 1743, providing a *terminus post quem* for the decoration of this service. A dish from the service was sold in these Rooms from the Hoffmeister Collection, 24 November 2010, lot 79.

172

A MEISSEN ARMORIAL PLATE FROM THE SEYDEWITZ SERVICE, CIRCA 1743

En suite with the preceding lot, 22.2cm diam., crossed swords mark in underglaze-blue

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300

173

A RARE MEISSEN FIGURE OF ST. CHRISTOPHER, CIRCA 1745

Probably modelled by J.J. Kaendler, standing by a tree-stump holding a staff in his right hand and the Christ Child, with a halo and holding an orb, on his left arm, wearing a robe decorated with gilt flower sprigs and a gilt-edged tunic with black boots, on a stepped, gilt-edged flared pedestal inset with panels painted in imitation of marble, 21cm high, traces of crossed swords mark in blue (some restoration)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

A similar figure in the Munich Residence is illustrated by R. Rückert, *Meissener Porzellan 1710-1810* (1966), no. 906.

173





174 (reverse)



174

174

A MEISSEN MUG FROM THE SWAN SERVICE, CIRCA 1740

Modelled by Johann Friedrich Eberlein in low relief with swans swimming among bulrushes and a crane in flight, on a shell-moulded ground, painted with the arms of Brühl and Kolowrat-Krakowska and scattered *indianische Blumen*, the rim with a gilt border, the branch handle with flower terminals, 7.6cm high, crossed swords mark in blue (tiny chips to petals on flower terminals)

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 24,000

See U. Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl* (2000), for a comprehensive discussion of the service, and Maureen Cassidy-Geiger, *From Barlow to Büggel*, in *Keramos*, 119 (1988), pp. 54-68, for a discussion of the graphic sources.

Eberlein noted in his work records of November 1740: '1 Wermuthkrügel mit Schwanen Dessin für Exc. Brühl nebst einem Henkel von Corallen' [Vermouth mug with swan design for his excellency Brühl beside a handle of coral]. In December of the same year Kaendler worked on the model and stated: '1 Wermuths Krügel mit dem Schwanen-Deßein corrigiret, weiln es sehr stumpf geworden' [Vermouth mug with swan design reworked, because it had become very blunt]; both quoted in Pietsch (2000), p.174.

175

A MEISSEN GROUP OF LEDA AND THE SWAN, CIRCA 1745

Modelled by J.J. Kaendler, seated beside a swan and draping a flower garland around its neck, a kneeling cupid to one side, the base applied with leaves and flowers, 16cm high, faint crossed swords mark in blue (restoration to leaves and cupid's wing)

£2,500 - 3,500

€2,800 - 3,900

US\$3,300 - 4,600

A white example of this model was sold in these rooms, 8 October 2014, lot 38.



175



176



176

TWO MEISSEN CUPS AND TWO SAUCERS, CIRCA 1745

Each painted with a landscape or *Kauffahrtei* scene within a gilt scrollwork cartouche, surrounded by scattered insects and *Holzschnittblumen*, gilt scroll- and strapwork borders to the rims, crossed swords marks in underglaze-blue, impressed numerals, gilt numerals (saucers matched, restored small chip to one cup rim) (4)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



177

177

A MEISSEN PUCE-GROUND CUP AND SAUCER, CIRCA 1740

The teabowl reserved with quatrelobe panels depicting harbour and *Kauffahrtei* scenes, the saucer with a similar scene within two concentric iron-red circles, gilt rims, crossed swords marks in underglaze-blue, impressed numerals (very minor rubbing) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



178

178

A MEISSEN PUCE-GROUND CUP AND SAUCER, CIRCA 1740

The teabowl reserved with quatrelobe panels depicting European landscapes and a harbour scene, the saucer with riders in a landscape within concentric iron-red circles, gilt rims, crossed swords marks in underglaze-blue, impressed numerals (minor rubbing to saucer) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

179

A MEISSEN SAUCIÈRE FROM THE 'BRÜHL'SCHE ALLERLEI' SERVICE, CIRCA 1745-46

The rim moulded with a border of scrolls against trellis and basketwork panels and flower spigs heightened in polychrome enamels, with gilt-edged shells at the spout and handle terminal, finely painted with flowers, nuts and vegetables, the gilt-edged scroll handle with a shell thumbpiece, 23cm across, crossed swords mark in underglaze-blue (footrim restored)

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300

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.), *Schwannenservice* (2000), pp. 106-123. The service originally comprised over 2000 pieces, including dinner, dessert and coffee services, and at Brühl's death in 1763, still included eleven saucières. 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.



179

180

A MEISSEN TEABOWL AND A SAUCER, CIRCA 1740

The teabowl painted with a continuous *Kauffahrtei* scene, the saucer with a similar scene within concentric iron-red circles surrounded by scattered flower sprigs and an insect, gilt rims, crossed swords marks in underglaze-blue, gilt H. to teabowl, gilt Z. to saucer, impressed numerals (minor rubbing) (2)



180

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

181

A MEISSEN TEABOWL AND SAUCER, CIRCA 1740

The teabowl painted with a continuous European landscape scene, the saucer with a similar scene within concentric iron-red circles, gilt scrollwork borders to the rims, crossed swords marks in underglaze-blue, gilt 52. to both, impressed numerals (minor wear to gilding) (2)



181

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



182

182

A DOCUMENTARY MEISSEN HAUSMALER SOUP PLATE, THE PORCELAIN CIRCA 1750, THE DECORATION 1765

With finely incised decoration by Canon August O.E. von dem Busch, heightened in black, depicting an overgrown ruined arch with birds in flight and a leafy tree-stump in the foreground, signed on a stone block in the foreground 'Busch Can. fecit/ 5.7.1765', the rim moulded with the 'Brühlsche Allerlei' pattern, 25cm diam., crossed swords mark in underglaze-blue, impressed 22

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

Provenance:

With Andreina Torré, Zürich;
Anon. sale, Christie's Geneva, 14 November 1983, lot 182;
Anon. sale, Nagel Stuttgart, 24 September 1985;
The Hoffmeister Collection, Hamburg (acquired in the above sale)

Literature:

Dieter Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts*, vol. I (1999), no. 255

Exhibited:

Hamburg, Museum für Kunst und Gewerbe, 1999-2009

The Hildesheim Canon August Otto Ernst von dem Busch (1704-1779) specialised in distinctive, diamond-engraved scenes heightened in black, typically depicting plants, animals and landscape scenes, the latter often including ruins. His signed and dated works were executed between 1745 and 1775. Two more examples of the 'Brühlsche Allerlei' pattern plates decorated by von dem Busch are in the Grassi Museum, Leipzig (D. Gielke, *Meissener Porzellan des 18. und 19. Jahrhunderts* (2003), nos. 257 and 258).



183

183

A MEISSEN CUP AND SAUCER, CIRCA 1740

Moulded with acanthus leaves and decorated with a gilt wide border of *Laub- und Bandelwerk*, the top of the saucer and interior of the teabowl gilt, crossed swords marks in underglaze-blue, impressed numerals (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



184

184

A MEISSEN CUP AND SAUCER, CIRCA 1745

Painted with *Kauffahrtei* scenes in the manner of C.F. Herold within gilt baroque cartouches surrounded by flower sprays, gilt strapwork borders to the rims, crossed swords marks in underglaze-blue, gilt T. to both, impressed numerals (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



185

185

A MEISSEN OCTAGONAL PLATE FROM THE "CHRISTIE-MILLER SERVICE", CIRCA 1740

Painted in the centre with a quayside scene depicting elegant figures in the foreground and palaces and ships in the distance, within a gilt trellis band reserved with four quatrelobe panels painted with purple landscape scenes, the rim with four larger polychrome scenes alternating with panels of gilt foliate scrollwork, gilt-edged rim, 22.5cm across, crossed swords mark in underglaze-blue, impressed 22

£15,000 - 20,000

€17,000 - 22,000

US\$20,000 - 26,000

Provenance:

The Property of The Trustees of the late S.R. Christie-Miller, sold by Sotheby & Co. London, 7 July 1970, lot 9 (part);

Acquired by the father of the present owner in the above sale

Sixty-one pieces of this service, said to have been purchased by Samuel Christie-Miller in 1840 from a member of the Orleans family, were sold by his descendants in 1970. The scene in the centre is closely related to engravings by Melchior Küsel after Johann Wilhelm Baur, published in Augsburg in 1681. Two other octagonal plates of the service are in the Dr. Ernst Schneider Collection in the Lustheim Palace; another plate is in the Carabelli Collection; an octagonal bowl and an oval dish, the latter a gift of Horst Hoffmeister, are in the Museum for Decorative Arts in Hamburg. A plate from the Hoffmeister Collection was sold in these Rooms, 24 November 2010, lot 52, and another plate was sold on 14 December 2016, lot 28.

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

186

A MEISSEN YELLOW-GROUND QUATRELOBE TEA CANISTER AND COVER, CIRCA 1745

Decorated with alternating yellow-ground and white panels enclosing flower sprays, the panels divided by gilt scale bands and edged with a gilt scrollwork border, the cover similarly decorated, 11.5cm high, traces of crossed swords mark in blue (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600



187



187

A PAIR OF MEISSEN FIGURES OF A FISHERMAN AND HIS WIFE, CIRCA 1745-50

Modelled by J.J. Kaendler, he wearing a cap, white shirt and pink breeches, holding a fish and a long-handled net containing further fish, she wearing a black bonnet, green bodice and striped skirt with white apron and holding a large fish, a basket of fish beside her, the bases applied with leaves and flowers, 19cm and 18.8cm high, (restoration to extremities) (2)

£1,500 - 2,000
€1,700 - 2,200
US\$2,000 - 2,600

Provenance:

British Private Collection, assembled in the 1950s and 1960s

The models are illustrated in L. and Y. Adams, Meissen Portrait Figures (1987), p. 163.



188

188

A MEISSEN CUP AND SAUCER, CIRCA 1740

The cup painted with a continuous European landscape scene, the saucer painted with a similar landscape within circular iron-red line border, gilt rims, crossed swords marks in underglaze-blue, gilt S. to both, impressed numerals (2)

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



189

189

A MEISSEN BEAKER AND SAUCER, CIRCA 1740

Painted with European landscape scenes within gilt scrollwork cartouches edged in purple and iron-red scrollwork, gilt scrollwork borders to the rims, the handle gilt, crossed swords marks in underglaze-blue, gilt S. to saucer, impressed numerals (minor wear) (2)

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



190

190

A MEISSEN GROUP OF A DANISH PUG DOG AND TWO PUPPIES, CIRCA 1745

Naturalistically modelled by J.J. Kaendler, the mother licking one pup's face, the other pup lying between her legs, painted in black, brown and white, 20.5cm high, impressed 25 (two paws restuck, discoloured haircrack to one puppy)

£7,000 - 10,000

€7,900 - 11,000

US\$9,200 - 13,000

Another example is illustrated by Carl Albiker, Die Meissner Porzellantiere im 18. Jahrhundert (1959), no. 182.

The counterpart to the present lot, the male Danish pug dog, was sold in these rooms, 14 June 2017, lot 125.

191

A MEISSEN RECTANGULAR TEA CANISTER, CIRCA 1740

Painted with the *Bienenmuster* pattern of insects around a spray of flowers tied with a yellow ribbon above a grassy vignette, brown-edged rims, 12cm high, crossed swords mark in blue, impressed 28 (restored chip to flange) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



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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

193 *

A MEISSEN SMALL CHOCOLATE POT AND COVER, CIRCA 1745

Of globular form moulded with basketwork rims, painted with scattered flower sprigs (*deutsche Blumen*), applied with gilt-edged side scroll handle and scroll-moulded spout, the cover with a flower finial, 9cm high, crossed swords mark in underglaze-blue (small chips to cover) (2)

£1,500 - 2,000
€1,700 - 2,200
US\$2,000 - 2,600



193

194

A MEISSEN TURQUOISE-GROUND CUP AND SAUCER, MID 18TH CENTURY

The cup reserved with quatrelobe panels depicting European landscapes, the saucer with a similar scene within a gilt scrollwork cartouche filled with Böttger lustre and edged with purple scrollwork, gilt rims, crossed swords marks in underglaze-blue, impressed numerals (minor wear) (2)

£800 - 1,200
€900 - 1,300
US\$1,100 - 1,600



194

195

A MEISSEN TUREEN STAND FROM THE SERVICE FOR CLEMENS AUGUST, ELECTOR OF COLOGNE, CIRCA 1741-42

Modelled by J.F. Eberlein, of lobed oval form applied with gilt-edged cornucopia handles and further flowers, the gilt-edged, lobed rim moulded with gilt shells, painted with the entwined monogram 'CA' surmounted by an Elector's crown and hung with the cross of the Deutsche Orden, and scattered flowers (*Holzschnittblumen*) and insects, 33.8cm across, crossed swords mark in underglaze-blue, impressed numeral 27 (tiny chips)

£10,000 - 15,000
€11,000 - 17,000
US\$13,000 - 20,000

This may be the stand for the small tureen and cover from the service in the Germanisches Nationalmuseum, Nuremberg (published by Rainer Rückert, *Meissener Porzellan 1710-1810* (1966), no. 460). Clemens August of Bavaria (1700-1761), Elector and Archbishop of Cologne, Prince Bishop of Münster, Paderborn, Hildesheim and Osnabrück, and Grand Master of the Deutsche Orden was a collector of both Oriental and Meissen porcelain and placed a number of commissions at the Meissen factory. This table service was commissioned in 1741. It is notable that it demonstrates the

192

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

Each seated on a tapering plinth heightened in gilding, Spring holding bunches of flowers, Summer holding a wheat sheaf and a sickle, Autumn with small horns, holding grapes and drinking from a goblet, Winter dressed in a fur-lined cloak and holding pan with glowing coals, 14cm high, crossed swords marks in underglaze-blue to the rear of the bases (some restoration) (4)

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



195

importance Clemens August attached to his role as Grand Master of the Deutsche Orden (see Dieter Hoffmeister, *Meissner Porzellan des 18. Jahrhunderts - Katalog der Sammlung Hoffmeister* (1999), vol. II, p. 586), which was founded by the Staufes Emperor in 1198 in connection with the crusades, and reached the height of its power and wealth in the 14th century. By the 18th century, the order had little political influence, though it owned a large amount of property in the German states, which guaranteed its Grand Master a considerable income. The earliest mentions of the service (of dishes and plates) are in Kaendler's and Eberlein's work records of August to October 1741 (quoted by Rückert - see above). Eberlein's work records for May 1742 record "1 ovale Einsetz-Schale zum Chur-Cöllnischen Service", "1 Henkel von 2 Cornu copial zu deren Einsetz-Schalen", as well as the coruncopa handle and bear's paw feet for the small oval tureen from the service. For discussions of Clemens August as porcelain collector, see Erich Köllmann, *Kurfürst Clemens August von Köln. Ein Porzellansammler des 18. Jahrhunderts in Keramos*, 13 (1961), pp.19-34. See also *Kurfürst Clemens August. Landesherr und Mäzen des 18. Jahrhunderts*, exhibition catalogue, Schloß Augustusburg zu Brühl, 1961. For other pieces from the same service, see M. Köhler, *Porcelain and Diplomacy at the courts of Hanover and Cologne*, in M. Cassidy-Geiger (ed.), *Fragile Diplomacy* (2007), pp. 202-204, who argues that Clemens August probably commissioned the service and specified elements of the decoration, which alluded to the place where it was possibly to be used. A dish from the service from the Hoffmeister Collection was sold in these Rooms, 24 November 2010, lot 67, and a plate was sold on 26 November 2014, lot 179.

196

A MEISSEN FIGURE OF OF DOTTORE BOLOARDO FROM THE DUKE OF WEISSENFELS SERIES, CIRCA 1745

Modelled by Peter Reinicke and J.J. Kaendler, with his left hand raised and the right on his hip, wearing a black hat, blue and yellow cloak, white jacket with gilt trim and black breeches and shoes, the base applied with leaves and flowers, 24.2cm high, very faint traces of crossed swords mark in blue (restoration to left hand)

£3,000 - 5,000
 €3,400 - 5,600
 US\$4,000 - 6,600



196

The model is mentioned in Kaendler's work notes for April 1744. It is loosely based upon Joullain's engraving *Habit de Docteur Ancien*; see Chilton (2001), no. 106.

Another example was in the Hasse Collection, sold in these rooms, 8 Oct 2014, lot 63.



197



198

197

A PAIR OF MEISSEN TEABOWLS AND SAUCERS, CIRCA 1740

Decorated with European landscapes within gilt scrollwork and trellis cartouches edged with purple scrollwork, gilt swag borders to the rims, the teabowl interiors with a similar scene within iron-red circular concentric lines, crossed swords marks in underglaze-blue, impressed numerals (minor rubbing) (4)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Provenance:

With Winifred Williams, London, purchased December 1973

198

A MEISSEN OCTAGONAL PLATE, CIRCA 1740-45

The centre painted with Watteauesque figures in a park setting within a gilt scrollwork cartouche, the rim with four similar cartouches alternating with sprigs of *deutsche Blumen*, brown-edged rim, 22.7cm across, crossed swords mark in underglaze-blue

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,400



199

199

A MEISSEN TEABOWL AND SAUCER, CIRCA 1735-40

Painted with harbour and *Kauffahrtei* scenes within gilt quatrelobe scrollwork cartouches edged with iron-red and purple scrollwork, gilt scroll- and strapwork borders to the rims, crossed swords marks in underglaze-blue, gilt H. to both, impressed Dreher's mark for Gottfried Seydel to teabowl (2)

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,400



200

200

A MEISSEN WASTE BOWL, CIRCA 1730

Each side painted with a black monochrome *Kauffahrtei* scene of merchants and their wares by a quayside, within a gilt scrollwork cartouche filled with Böttger lustre and embellished with purple scrollwork, a similar cartouche to the inside, the sides with gilt and purple sprays of *indianische Blumen*, the rims with gilt borders of overlapping scales, 17.1cm diam., crossed swords mark and 96. in gilding, incised / inside footrim (restuck, area of filling along repair)

£600 - 800

€670 - 900

US\$790 - 1,100

201

A MEISSEN FIGURE OF A BAKER, CIRCA 1755

Modelled by Peter Reinicke, holding a wooden paddle and wearing a green and puce cap, a lilac jacket, floral waistcoat, pink trousers and a puce striped sash, the base moulded with gilt-edged rocailles and applied with leaves and flowers, 17.8cm high, very faint traces of crossed swords mark in blue, impressed 10 (some restoration to fingers and jacket hem)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



201



202



203

202

TWO MEISSEN FIGURES OF VEGETABLE SELLERS, CIRCA 1745-50

She wearing a wide-brimmed hat, green bodice and yellow skirt, holding a root vegetable in her right hand and a selection of vegetables in her apron, he wearing a floral jacket and puce breeches and holding a basket with vegetables, the bases applied with leaves and flowers, *18cm and 18.5cm high*, crossed swords marks in underglaze-blue to the rear of the base (some damage and restoration) (2)

£1,500 - 2,000
€1,700 - 2,200
US\$2,000 - 2,600

Provenance:

British Private Collection, assembled in the 1950s and 1960s

Another example of the female seller is illustrated in Y. Adams, *Meissen Portrait Figures* (1987), colour plate XXVIII.

203

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

Modelled by J.J. Kaendler and Peter Reinicke, wearing a green bodice with a white apron and a pink skirt embellished with a puce and gilt foliate border, holding a basket with baked goods, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *19.8cm high*, crossed swords mark in underglaze-blue to the rear of the base (some chips to edge of baked goods at reverse)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 4,000

Another example is illustrated in M. Eberle, *Cris de Paris* (2001), no.10.



204

204

A PAIR OF MEISSEN HAUSMALER TEABOWLS AND SAUCERS, CIRCA 1740-60, TOGETHER WITH A MEISSEN HAUSMALER MILK JUG AND COVER, CIRCA 1750-60

The teabowls and saucers painted in underglaze-blue with the *Fels- und Vogel* pattern, embellished in enamels and gilding in the workshop of F.J. Ferner, with additional vignettes of buildings, figures and flowers, the milk jug and cover similarly decorated, *the milk jug: 13.8cm high*, crossed swords marks in underglaze-blue (restoration to the bottom terminal on the jug's handle) (6)

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,400

205

A MEISSEN 'CRIS DE PARIS' FIGURE OF A SPIRITS SELLER, CIRCA 1754

Modelled by Peter Reinicke, wearing a black tricorne, a lilac cloak, yellow waistcoat and puce 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, *13.9cm high*, crossed swords in underglaze-blue to the rear of the base, impressed 14 (very minor chips)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600

Provenance:

With Winifred Williams, London, purchased March 1979

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.



205



206

206

A MEISSEN FIGURE OF A WHEELWRIGHT, CIRCA 1750

From a series of tradesmen modelled by J.J. Kaendler and Peter Reinicke, wearing a white shirt with pale pink waistcoat, grey breeches and a pale orange apron, holding a tool, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *21.2cm high*, crossed swords mark in underglaze-blue to the rear of the base (restoration to tool and fingers on his left hand, most of the wheel a porcelain replacement)

£3,000 - 5,000
€3,400 - 5,600
US\$4,000 - 6,600

Literature:

Y. Adams, Meissen Portrait Figures (1987), p.157

207

A MEISSEN FIGURE OF A CARPENTER, CIRCA 1750

From a series of tradesmen modelled by J.J. Kaendler and Peter Reinicke, wearing a black tricorne, brown coat over a white waistcoat, black breeches and a large pale brown apron, holding an ax in one hand and supporting a long plank with his other, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *21.8cm high*, crossed swords mark in underglaze-blue to the rear of the base (top half of plank and attached lower left arm restuck)

£4,000 - 6,000
€4,500 - 6,700
US\$5,300 - 7,900

Another example of the figure is illustrated in Y. Adams, Meissen Portrait Figures (1987), p.155.



207



208

208

A MEISSEN FIGURE OF A BLACKSMITH, CIRCA 1750

From a series of tradesmen modelled by J.J. Kaendler and Peter Reinicke, wearing a blue hat, brown coat, blue breeches and a beige apron, holding a hammer in his right hand and tongs on an anvil in his left, the base moulded with gilt-edged scrollwork and applied with leaves, *21.5cm high*, crossed swords in underglaze-blue to the rear of the base (losses to hammer, tongs and horseshoe)

£3,000 - 5,000
€3,400 - 5,600
US\$4,000 - 6,600

Provenance:

With Tilley & Co, Ltd, London, purchased December 1947

The model is illustrated in L. and Y. Adams, Meissen Portrait Figures (1987), p. 154.



209

209

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

The bearded figure holding a jug and a staff, wearing a beige hat, yellow jacket with white sash, beige breeches and white stockings, a satchel over his shoulder, the base applied with leaves and flowers, 13.4cm high crossed swords in underglaze-blue to the rear of the base, impressed 150 (left index finger chipped, corner of satchel restored)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 4,000

The figure is modelled after an engraving by Jean-Baptiste Le Prince. Another example was sold in these Rooms, 12 December 2012, lot 143, and another 2 December 2015, lot 90.



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210

A MEISSEN 'CRIS DE ST. PETERSBURG' FIGURE OF A LEMON SELLER, CIRCA 1745

Modelled by Peter Reinicke, wearing a fur-lined green hat, brown tunic with purple belt and white breeches and stockings, with a basekt of lemons on his left arm, the base applied with leaves and flowers, 15cm high, crossed swords mark in underglaze-blue to rear of base (some restoration to right hand, basket handle lacking)

£3,000 - 5,000
€3,400 - 5,600
US\$4,000 - 6,600

See footnote online.

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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211

A MEISSEN FIGURE OF A PEASANT, PROBABLY FROM THE 'CRIS DE ST. PETERSBURG' SERIES, CIRCA 1755

Modelled as a man leaning on a staff and wearing a beige hat, yellow jacket and brown breeches, the base applied with leaves and flowers, 13cm high, crossed swords in underglaze-blue to the rear of the base, impressed 148 (tip of staff and left hand restored)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 4,000

Provenance:

With the Antiques Porcelain Company, London, purchased March 1957



212



213



212

TWO MEISSEN FIGURES OF A HURDY-GURDY AND A BAGPIPE PLAYER, SECOND HALF 18TH CENTURY, THE DECORATION LATER

Modelled perhaps by J.F. Eberlein after the models by J.J. Kaendler, the lady playing the hurdy-gurdy wearing a tasseled hat and colourful bodice and skirt, the man playing the bagpipes wearing a beige hat, a doublet with puce and white sections decorated with playing cards and turquoise breeches, the bases applied with leaves and flowers, 12.8cm high, crossed swords mark in underglaze-blue to the rear of the base to him, faint traces of crossed swords mark in blue to her (minor restoration and small chips) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



214

213

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)

£500 - 700

€560 - 790

US\$660 - 920

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).



215

214

A MEISSEN CUP AND SAUCER, CIRCA 1775

The cup painted with a vignette of lounging Turkish figures, the saucer with a vignette of military figures in a landscape, the gilt dentil rims with a pink ribbon entwined around a gilt line band, crossed swords and asterisk marks in underglaze-blue, impressed numerals (2)

£500 - 700

€560 - 790

US\$660 - 920



216

215

A MEISSEN CUP AND SAUCER, CIRCA 1777

Painted with fruit surrounded by a wide blue-patterned border edged with a band of orange and gilt entwined ribbon embellished with flower sprays, the rim edges with a gilt scale-ground border, crossed swords mark and asterisk in underglaze-blue to saucer (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

216

A MEISSEN TEAPOT AND COVER, CIRCA 1760

Painted with landscapes in puce camaieu surrounded by polychrome and gilt scrollwork cartouches edged with flowers and foliate branches, the handle and animal spout heightened in gilding, the cover similarly decorated and applied with a rosebud finial, 9.8cm high, crossed swords mark in underglaze-blue (minor rubbing to gilding) (2)

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,400

217

A MEISSEN VASE, PROBABLY MADE FOR FREDERICK THE GREAT, CIRCA 1760

Painted with a large flower spray on each side and various smaller sprays, gilt lines to the rim and foot, 30.8cm high, crossed swords mark in underglaze-blue

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

A three-piece garniture of similar decoration is in the Neues Palais, Potsdam, and were bought by Frederick the Great during his occupation of Dresden, illustrated in Samuel Wittwer, *Friedrich der Große und das Meißener Porzellan*, in *Keramos* 208 (2010), p.32, fig. 10. He originally ordered sixteen large vases, but was supplied with thirty-two smaller vases of unknown decoration. A full discussion of the Prussian King's Meissen orders, see Samuel Wittwer (2010), pp. 17-80.



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218

218

A MEISSEN GOLD-MOUNTED SNUFF BOX, MID 18TH CENTURY

Each side painted with scattered sprays of *deutsche Blumen*, the inside cover with basket of flowers, set in a contemporary silver-gilt mount decorated with incised flower heads and scrolls, 3cm high, 6.8cm wide (small scratches to glaze surface)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

219

A GERMAN PORCELAIN SNUFF BOX, POSSIBLY FÜRSTENBERG, CIRCA 1760

Decorated with foliate scrollwork and cartouches in relief enclosing landscape scenes of elegant couples, merchants and ships on a river, the raised scrollwork picked out in gilding, set in an 18th century silver mount with flowerheads alternated by rococo scrollwork elements, 7.8cm long, 4.8cm high

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

220

A GOLD-MOUNTED MEISSEN ETUI OR NEEDLECASE, MID 18TH CENTURY

Decorated with courting figures and actors in European landscapes within moulded scrollwork cartouches, set with gilt metal and gold mounts, 12cm long (the mount possibly replaced) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance:

Anon. sale, Christie's London, 9 October 1995, lot 151



219

221

A PAIR OF ANSBACH SOUP PLATES, CIRCA 1770

After a Berlin original, moulded with gilt-edged trellis panels against a green ground, alternating with similar panels painted with flower swags and rocailles extending into the well, a flower spray in the centre of the well and scattered flowers, 25.5cm diam., A marks in underglaze-blue (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

A similar example is illustrated by A. Bayer, *Ansbacher Porzellan* (1959), ill. 68; in 1766 Frederick the Great gave his nephew, Margrave Alexander of Ansbach a gift of a Berlin service of this pattern, for which replacement pieces were subsequently made at the Ansbach manufactory.

222

A VERY RARE WEESP WHITE ALLEGORICAL GROUP OF 'WINTER', CIRCA 1765

Probably modelled by Nicolas-François Gauron, the lady clad with drapery, standing by a burning brazier on a rocky ledge, a child seated by her left foot on the rockwork base, 14.5cm high, crossed swords and dots in underglaze-blue (hands missing)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000



221



222



223

223 *

A NYMPHENBURG FIGURE OF CHRONOS, CIRCA 1765-70

Modelled by D. Auliczek, as a winged Chronos holding a scythe aloft in his right hand, seated on grassy rockwork, on a large three-sided rococo pedestal base, each side moulded with trophies within scrollwork cartouches, embellished in pale pink and gilding, 46.6cm high (including scythe), impressed shield mark flanked by incised letters L:B: and D: to the top of the pedestal base, another impressed shield mark to left bottom of pedestal base, (wings and scythe replaced, right arm restored)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

Provenance:

Prince Otto Sayn-Wittgenstein, Egern-Rottach, sold by Galerie Helbing, Munich, 28 October 1907, lot 135;
Dr. Paul von Ostermann Collection, Darmstadt (by 1921);
Rüttgers Collection, Munich, sold Helbing Munich, 28-29 October 1928, lot 99;
Julius and Selma Kaumheimer Collection, Merano;
Confiscated by the Italian State in 1939

Literature:

F.H. Hofmann, Geschichte der Porzellanmanufaktur Nymphenburg (1921-23), I, ill. 171, III, p.472-473;
A. Ziffer, Le Porcellane, Museo Provinciale d'Arte, Trento (1991), no.46

Exhibited:

Museo Castello del Buonconsiglio, Trento, inv. no. 533

See Bonhams.com for full footnote



224

224

A PAIR OF BERLIN OVAL DISHES, CIRCA 1800

The centres painted with flowers surrounded by a gilt band reserved with a blue foliate garland, the rims with an s-scroll and foliate border, 18.5cm long, sceptre marks in underglaze-blue, impressed numerals and incised / inside footrim (some rubbing) (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

225

A NYMPHENBURG FIGURE OF A PUTTO EMBLEMATIC OF JUNO, CIRCA 1770-80

Modelled by F.A. Bustelli, seated on clouds wearing blue draperies, a peacock at her side, 10.2cm high, impressed P (old restoration)

£600 - 800

€670 - 900

US\$790 - 1,100



225

Bustelli modelled the figure in 1755-57. Other coloured examples are in the Museum für Kunst und Gewerbe, Hamburg, the Residenzmuseum, Munich, and the Sammlung Bäuml, Munich (illustrated in A. Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml* (1997), no. 19). For a full list and a white example missing the peacock, see Katharina Hantschmann/ Alfred Ziffer, *Franz Anton Bustelli - Nymphenburger Porzellanfiguren des Rokoko* (2004), no. 32.

226

A RARE LIMBACH COMMEDIA DELL'ARTE FIGURE OF COLUMBINE DANCING, CIRCA 1775

Holding her apron with her left hand and with the right hand upraised, wearing a pink hat, yellow and red checkered jacket, white apron with iron-ed zig-zag border, and skirt with green foliate border, the base moulded with purple-edged scrollwork, 13cm high

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Provenance:

Francis M. Baer Collection, London, sold by Galerie Helbing, Munich, 12 March 1913, lot 61;

Private European collection since before 1928, thence by descent to the present owner



226

227

A SMALL WHITE VIENNA GROUP OF A MOTHER AND CHILD DRESSED AS PIERROT, CIRCA 1744-47, TOGETHER WITH A SMALL VIENNA FIGURE OF A LADY WITH A MUFF, CIRCA 1755

The group with a mother holding on to her son's left arm, the son dressed as Pierrot as a schoolboy carrying books under his right arm, the lady holding a muff, wearing a black headscarf, puce fur-edged cloak and a pale yellow skirt, 11.3cm and 10.6cm high, shield mark in blue and 16 in purple to lady (minor restoration and chips) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

A similar model of a mother and her son dressed as Pierrot dating from circa 1747-49 is illustrated in E. Sturm-Bednarczyk/E. Sladek, *Zeremonien, Feste, Kostüme* (2010), no. 83. That model differs subtly from the one in the present lot, including in its height. It seems likely that the white group is an even earlier unmarked version and would therefore date to 1747 or earlier.



227

228

A RARE VIENNA FIGURE OF A SEATED LADY IN THE WHITE, CIRCA 1744

The lady in a wide crinoline dress and a small fur-lined hooded cape, her lace bonnet hanging over her fashionable ringlet hairdo, seated on a high-backed chair, holding a small box sewing box, 12.5cm high, shieldmark in underglaze-blue, paper label 'Sammlung Max Strauss Wien'

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance:

Max Strauss Collection, published in 1921

Private European Collection since at least 1928

Published:

Auktionshaus für Alterthümer Glückselig & Wärndorfer, *Kunstschätze der Sammlung Dr. Max Strauss in Wien*, (1921)

E. Sturm-Bednarczyk/E. Sladek, *Zeremonien - Feste - Kostüme* (2010), no. 96C, p.91

This rare group seems to have a counterpart in a seated lady of the same size in similar dress with a lapdog, of which the whereabouts are today unknown, see: E. Sturm-Bednarczyk (2010), no. 96D.



228

229

A VIENNA CUP AND SAUCER, CIRCA 1750

Painted in Kakiemon style with flowering branches and flower sprigs, the rims gilt, shield marks in underglaze-blue, painter's mark 20. for Christian Kremser, impressed numerals (minor flaking to saucer) (2)

£500 - 700

€560 - 790

US\$660 - 920



229



230 (part lot)

230

A VIENNA CUP AND SAUCER AND A TEABOWL AND SAUCER, CIRCA 1775, TOGETHER WITH A VIENNA CUP AND TREMBLEUSE SAUCER, CIRCA 1750-60

The two cups and saucers painted with fruits and vegetables and scattered flowers sprays, puce scale-ground borders edged with gilt scrollwork to the rims, the cup and trembleuse saucer painted with scattered insects, shield marks in underglaze-blue, impressed and incised marks to two cups and saucers, painter's numeral to one saucer (minor wear) (6)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

231

A VIENNA COFFEE POT AND COVER WITH HUNTING SCENES, CIRCA 1765

Painted with landscape vignettes depicting hunting scenes and flower sprays below the spout and handle, the spout and handle moulded with rocailles and heightened in gilding, a gilt scrollwork border to the rims, the cover with a fruit finial, 22.8cm high, shield mark in underglaze-blue (2)

£1,200 - 1,800

€1,300 - 2,000

US\$1,600 - 2,400

232

A VIENNA MINING FIGURE OF A CYMBAL PLAYER, CIRCA 1750-55

Playing the cymbals and wearing a green jacket with puce lapels and cuffs, a black cap, puce breeches and a black belt with a dagger and pouch, a rockwork support beside him, 17.7cm high, incised X (minor chips)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

The model is part of a series of musicians and cavaliers dressed in mining garb produced at the Vienna factory. This was a popular subject in the 18th century and various other factories created figures and wares with a mining theme, such as the Meissen factory. The musicians in the series have several attributes in common, a mustache in the Saxon manner, the cap with high front brim, padded hip sections on the jacket and a belt with mining tools. For a full discussion and other examples of musicians in mining costume, see E. Sturm-Bednarczyk/E. Sladek, *Zeremonien, Feste, Kostüme* (2010), pp.116-117.



231



232



233



234



233

A VIENNA SORGENTHAL PERIOD CUP AND SAUCER, CIRCA 1787

Decorated with wavy blue-ground and gilt borders and a pale yellow-ground band with gilt foliate scrollwork, the rims gilt, shield marks in underglaze-blue, impressed date marks 87 and impressed numerals (2)

£500 - 700

€560 - 790

US\$660 - 920

234

A PAIR OF VIENNA TEABOWLS AND SAUCERS, CIRCA 1770

Decorated with monochrome landscape vignettes with polychrome figures on gilt scrollwork pedestals, gilt scrollwork borders to the rims, shield marks in underglaze-blue, incised marks (very minor wear) (4)

£600 - 800

€670 - 900

US\$790 - 1,100

235

A VIENNA FIGURE OF A BOY AND A GIRL HOLDING A DOG, CIRCA 1755-60

Standing side by side on a plain rockwork base, he gazing lovingly at her, his right arm protectively around her, she holding a small lapdog on her arm, 14cm high, shieldmark in underglaze-blue, impressed H and incised is(?) (both his hands restored)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

Provenance:

European private collection since at least 1928



235



236



237



238

236

A VIENNA SORGENTHAL PERIOD CUP AND SAUCER, CIRCA 1799-1800

The cup painted by Anton Kothgasser with a medallion depicting a putto and two swans between reeds at a riverbank surrounded by a gilt band, both cup and saucer with a grey-ground border of white zig-zag enclosing green flowerheads above a gilt foliate border, shield marks in underglaze-blue, painter's mark 96., impressed date marks, impressed numerals (minor wear to gilding) (2)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 4,000

237

A VIENNA PORTRAIT CUP AND SAUCER, CIRCA 1822

The cup painted by Jakon Ehrenreitter with a gilt-edged oval portrait medallion depicting Maria Ludovica Beatrix of Modena, third wife of Franz Josef I, against gilt bands and alternating palmette and fruit motifs, the saucer with similar gilt borders and a foliate motif in the centre, shield marks in underglaze-blue, gilt numeral 36. to both, impressed date code 822 and numerals (2)

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

Provenance:

Bloch-Bauer Collection, Vienna (by 1925);
Sold by Kunst- und Auktionshaus Kärntnerstrasse, Vienna, 8-10
December 1941, lot 44

Literature:

Richard Ernst, Wiener Porzellan des Klassizismus "Die Sammlung B.-B." (1925), no. 207

238

A VIENNA PLATE, CIRCA 1770

The well painted with a cameo medallion depicting Venus and Cupid on a puce ground, surrounded by a gilt-edged green-ground band and edged with scrolling floral and foliate branches, the rim with a classical green-ground border of puce-ground cameo medallions with flower sprays alternating with gilt medallions connected by gilt garlands, 25cm diam., shield mark in underglaze-blue, impressed numeral

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



239



240

239

A VIENNA TWO-HANDLED CUP AND SAUCER, CIRCA 1807

The saucer decorated with a gilt floral motif in the centre surrounded by a green-ground band, the rim with a gilt dot border, the cup with similar borders and gilt eagle head handles, shield marks in underglaze-blue, impressed date marks 80(?)7 and impressed numerals (small chip to underside of saucer) (2)

£600 - 800

€670 - 900

US\$790 - 1,100

240

A VIENNA CUP AND SAUCER, CIRCA 1816

Decorated with stylised gilt and black flowers on a pale yellow ground surrounded by a thin pale blue-ground border, gilt bands with black foliate borders to the rims, shield marks in underglaze-blue, impressed date marks 816 and impressed numerals (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

241

A TOURNAI GROUP, CIRCA 1770

In the white, with a putto and a dog flanking a large vase with pierced shoulder on a high rockwork base with a leafy tree to one side, 24cm high (some restoration)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



241



242 (part lot)



243

242

THIRTEEN PARIS, DENUELLE, GILT-GROUND CABINET PLATES, EARLY 19TH CENTURY

Each painted in imitation of a cameo with a titled classical profile portrait, the burnished gilt ground tooled with a floral border around the rim, 22cm diam., factory marks stencilled in puce (some stacking wear) (13)

£4,000 - 5,000

€4,500 - 5,600

US\$5,300 - 6,600

243

A SÈVRES POMADE POT AND COVER, CIRCA 1770

Pot 'à pommade', decorated with a pale blue *pointillé* ground, reserved with gilt-edged medallions enclosing still-lives of various gardening tools and other utensils in landscapes, the cover similarly decorated and applied with a flower finial, 12.2cm high, interlaced LL monogram and two dots in blue, painter's mark for André-Vincent Viellard, incised marks (minor wear) (2)

£2,500 - 3,500

€2,800 - 3,900

US\$3,300 - 4,600



244

244

A LARGE PAIR OF DOUBLE-HANDLED JACOB PETIT VASES, MID 19TH CENTURY

Painted with flowers and birds surrounded by gilt leafy and floral branches, applied with gilt mask handles, on fixed square pedestal bases, 43.6cm high, J.P. in underglaze-blue (starcrack on inside of one) (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

245

A SÈVRES GILT-METAL MOUNTED 'LAPIS-LAZULI' GROUND VASE, CIRCA 1866

Applied with dolphin handles heightened in gilding, the ground reserved with a medallion depicting four putti crouching around a fire in a rocky landscape, signed S. Baldisseroni 1866 l.r., surrounded by an elaborate gilt cartouche, gilt rim and footrim, 50.5cm high, crowned N and 'Décoré à Sèvres 66' stencilled in iron-red to inside rim, S.63 in green and incised marks to underside (fine haircrack to bottom of vase on inside)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000



245

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.



246 (reverse)



246

246

A MEISSEN GROUP OF 'THE LOVER DISCOVERED', SECOND HALF 19TH CENTURY

After the model of 1771 by J.J. Kaendler, the lady reclining on her bed holding a pastry and chocolate cup, with her husband peering over the end of the bed and Cupid hiding behind her, a table with chocolate pot, sugar and pastry to one side and a dog peering beneath the bed, her lover modelled as a separate group, peeking up from below the bed, discovered only by the dog at the feet of the husband, 20cm wide, crossed swords mark in underglaze-blue, incised model number D.64 to both groups, various impressed marks (one hand restuck) (2)

£1,200 - 2,000

€1,300 - 2,200

US\$1,600 - 2,600

Provenance:

Private European collection since before 1928, thence by descent



247

247

A MEISSEN FIGURE OF A SMALL GIRL WITH HER DOLL, CIRCA 1880

After the model by M.V. Acier of 1778, wearing an elaborate lace-finished dress and skirt, holding a doll in her left hand and a gold rattle in her right, standing on a rocaile base picked out in gilding, 13.8cm high, crossed swords marks in underglaze-blue, incised b.79, impressed 122 and 73

£600 - 800

€670 - 900

US\$790 - 1,100

Provenance:

Private European collection since before 1928, thence by descent



248



249

248

TWO MEISSEN MODELS OF PARROTS, LATE 19TH CENTURY

Each colourfully decorated and perched on tree stumps, one with applied leaves, *33.4cm high*, crossed swords marks in underglaze-blue, incised model number 63x, impressed numerals and painters' numerals (some restoration to tail and wing tips on one) (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

249

A PAIR OF MEISSEN MODELS OF HOOPOE BIRDS, SECOND HALF 20TH CENTURY

After the 18th century models by J.J. Kaendler, naturalistically coloured and perched on tree stumps, *32.5cm high*, crossed swords marks in underglaze-blue, incised model numbers 77073 and 77072, impressed numerals and painters' marks (beak cleanly restuck on one) (2)

£900 - 1,100

€1,000 - 1,200

US\$1,200 - 1,500

250

A VERY LARGE MEISSEN MODEL OF A PARROT, MID 19TH CENTURY

Colourfully decorated, wearing a gold collar and perched on a tree stump, holding cherries in its left claws, *42cm high*, crossed swords mark in blue, incised model number A43 (some restoration to tips of wing and tail feathers)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600



250



251

251

A SET OF TWENTY-ONE MEISSEN MONKEY BAND FIGURES AND A MUSIC STAND, CIRCA 1963-68

After the 18th models by J.J. Kaendler and P. Reinicke, comprising: a conductor with music stand, a bagpipe player, a trumpet player, a bassoon player, a French Horn player, a flautist, an organist, a guitarist, four female singers, a hurdy-gurdy player, a cellist, a pipe and drum player, a violinist, a drummer and a drum carrier, a harpist, a triangle player and an oboist, *the conductor: 18.3cm high*, crossed swords marks in underglaze-blue, incised model numbers, various impressed numerals and impressed date marks (3 for 1963, 13 for 1964, 5 for 1965 and 1 for 1968), various painters' numerals (22)

£7,000 - 9,000
€7,900 - 10,000
US\$9,200 - 12,000

252

SIXTEEN MEISSEN FIGURES FROM THE 'CRIS DE PARIS' SERIES, SECOND HALF 20TH CENTURY

After the 18th century models by Peter Reinicke, comprising: a liquorice water seller, a poultry seller, a violinist with song books, a whipped cream seller, a grape seller, a cook, a waiter with lemonade, a lemonade and pastry seller, a flower seller, a fish seller, a lady with a cradle, a triangle player, a pastry seller, a marmot seller, a crier with a magic lantern and an oyster seller, *the tallest: 15.5cm high*, crossed swords marks in underglaze-blue, impressed numerals and date marks, incised model numbers, various painters' marks (16)

£2,000 - 4,000
€2,200 - 4,500
US\$2,600 - 5,300

253

A PAIR OF MEISSEN MODELS OF SNIPES, CIRCA 1970-71

After the 18th century models by J.J. Kaendler, naturalistically coloured and perched on tree stumps, *23cm high*, crossed swords marks in underglaze-blue, incised model numbers 2075 and 2074, impressed numerals and date marks (2)

£600 - 800
€670 - 900
US\$790 - 1,100

254

TWO MEISSEN MODELS OF PARROTS, LATE 19TH CENTURY

Each colourfully decorated and perched on a branch on a rockwork base, *20.5 and 19.5cm high*, crossed swords marks in underglaze blue, incised model number 644a and 644b, impressed numerals and painters' numerals (some restoration to wing tips and tails) (2)

£1,200 - 1,800
€1,300 - 2,000
US\$1,600 - 2,400



252



253



254



255

255

FOURTEEN MEISSEN FIGURES FROM THE 'CRIS DE PARIS' SERIES AND TWO HUNTERS, SECOND HALF 20TH CENTURY

After the 18th century models by Peter Reinicke, comprising: a fruit seller, a crier with song books, a vinegar seller, an orange seller, a flower seller, a hurdy-gurdy player, a lottery seller, a liquorice water seller, a spirits seller, a vegetable seller, a horn player, a fife and drum player, a flower seller, a female vegetable seller and two figures of hunters, *the tallest: 15.5cm high*, crossed swords marks in underglaze-blue, impressed numerals and date marks, incised model numbers, various painters' marks (16)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

256

TWO MEISSEN FIGURES OF DANCING HARLEQUINS, CIRCA 1980-81

After the 18th century models by J.J. Kaendler, dressed in colourful costumes, one holding a jug, the other his hat, *24.5cm high*, crossed swords marks in underglaze-blue, incised model numbers 64551 and 64549, impressed numerals and date symbols, (2)

£600 - 1,000

€670 - 1,100

US\$790 - 1,300



256



257

257

A MEISSEN MONKEY BAND, SECOND HALF 20TH CENTURY

Playing various instruments, comprising: a conductor with music stand, a bagpipe player, a trumpet player, a bassoon player, a French Horn player, a flautist, an organist, a guitarist, four female singers, a hurdy-gurdy player, a cellist, a pipe and drum player, a violinist, a drummer and a drum carrier, a harpist, a triangle player and an oboist, *the conductor: 17.4cm high*, crossed swords marks in underglaze-blue, various incised model numbers, impressed numerals and painters' numerals (minuscule chips to guitarist) (22)

£5,000 - 7,000

€5,600 - 7,900

US\$6,600 - 9,200

258

A PAIR OF LARGE MEISSEN FIGURES OF MALABARS, CIRCA 1973

After the models by F.E. Meyer, she playing a hurdy-gurdy and he a guitar, both wearing iron-red and white patterned costumes, *33cm high*, crossed swords mark in underglaze-blue (one to rear of base), incised model numbers 67033 and 67034, impressed numerals and date marks (2)

£600 - 700

€670 - 790

US\$790 - 920



258

NOTICE TO BIDDERS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

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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. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

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.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

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*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, 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*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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 licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller*'s liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Neither set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ. 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

CONTRACT FOR SALE

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

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

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.			11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* 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 *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

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

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
12	MISCELLANEOUS		12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
12.1	You may not assign either the benefit or burden of this agreement.		13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
12.2	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.			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 <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.
12.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.			APPENDIX 3 DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
12.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.			LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
12.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.			
12.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.			

“**Bidder**” a person who has completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

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

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

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

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

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

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

“**Website**” *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

“**bailee**”: a person to whom goods are entrusted.

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

“Section 12 Implied terms about title, etc

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

- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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

Data protection – use of your information

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

Credit and Debit Card Payments

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

Notice to Bidders.

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

If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: Fine European Ceramics	Sale date: Thursday 7 December 2017
Sale no. 24224	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 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□	Please tick if you have registered with us before <input type="checkbox"/>

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐

Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

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

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

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

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

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

UK/09/17

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