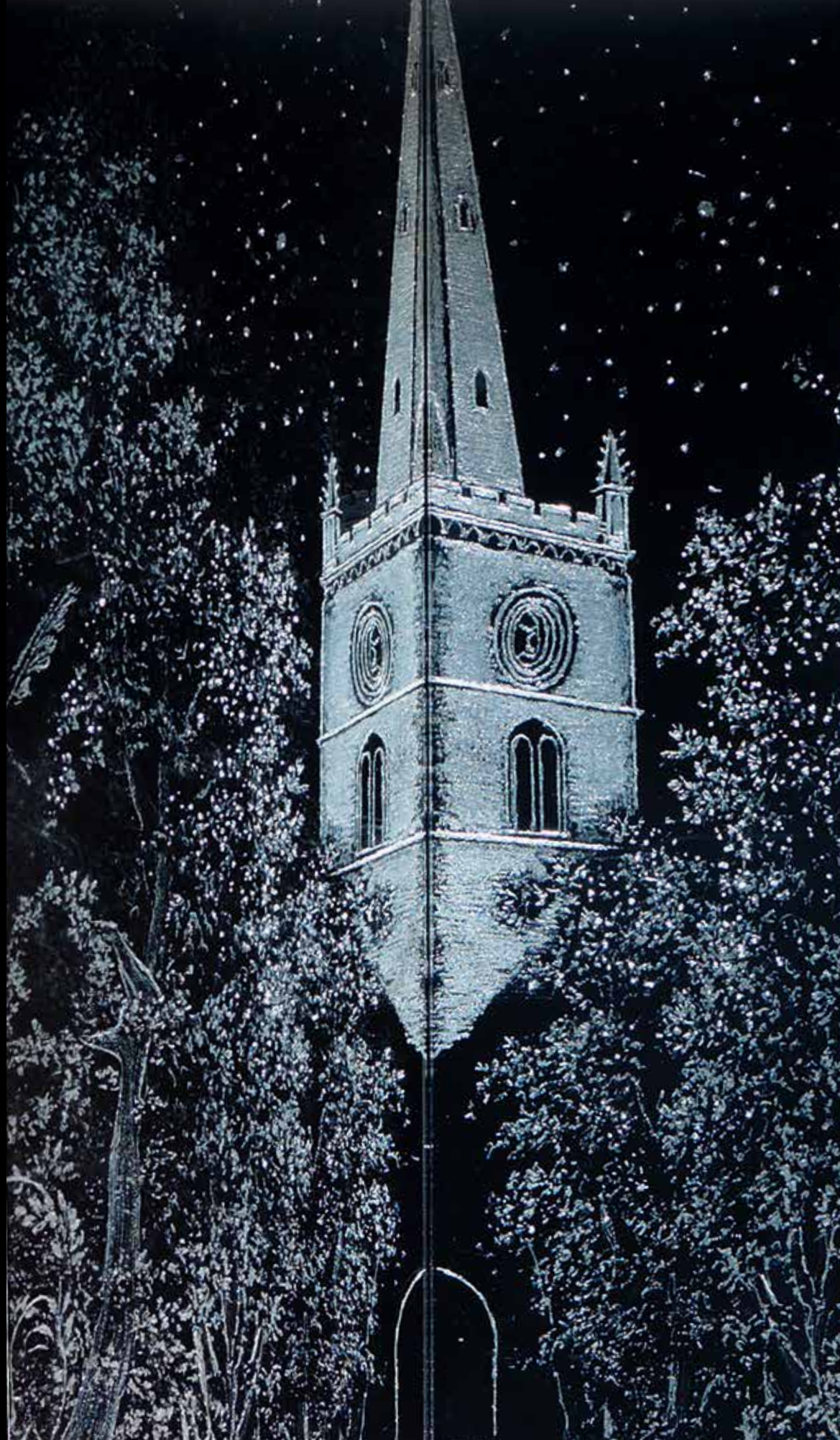


# Bonhams



**Fine Glass and British Ceramics**

Montpelier Street, London | 5 June 2019



# Fine Glass and British Ceramics

Montpelier Street, London | Wednesday 5 June 2019 at 10.30am

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1

## EARLY GLASS

1

### A RARE GREEN-TINTED BERKEMEYER, DUTCH OR GERMAN, MID 16TH CENTURY

The conical bowl rising from a cylindrical base applied with two rows of pointed prunts beneath a single trailed thread, the pincer footrim forming a series of 'toes', with surface encrustation from burial, 10cm high

£3,000 - 4,000  
 €3,500 - 4,600  
 US\$3,900 - 5,200

#### Provenance

Sotheby's sale, 11 May 1999, lot 74  
 Private Collection, London

A similar example, also excavated, is in the H.J.E. van Beuningen collection, illustrated by Baumgartner & Krueger, *Phönix aus Sand und Asche* (1988), p.365, fig.450. See also Franz Rademacher, *Die Deutschen Gläser des Mittelalters* (1963), pl.36, figs a and b, and Walther Bremen, *Katalog Der Sammlung Bremen in Krefeld* (1964), p.322, figs 137 and 137a. John Sandon, *Antique Glass* (1999) shows a berkemeyer of similar shape on p.68 and see p.63 for a detail of a painting by Georg Glegel (1563-1638) featuring a related berkemeyer.



2

2

### AN EARLY LAMPWORK GLASS AND ENAMEL RELIQUARY, 17TH CENTURY

Venetian or possibly French (Nevers or Orléans), the small turquoise-blue enamel oval plaque applied with two kneeling figures, their robes in white and bright yellow glass, holding between them a monstrel, the green grassy mound beneath the figures strewn with tiny yellow flowers, mounted in a silver frame edged with a ropetwist and similar suspension ring, the back with a clear glass pane protecting a fragment of embroidered cloth, 4.8cm wide including the mount

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

Although the colours are reminiscent, these lampwork figures are smaller and more finely detailed than the *verre de Nevers* grotto figures from the later 17th century. Another possibility is the workshop of Bernard Perrot where it is believed glass lampwork was combined with enamel to create the curious scent bottle in the Lehman Collection in the Metropolitan Museum, item 1975.1.1561



3

3  
**A RARE FAÇON DE VENISE BLUE-TINTED MUG, PROBABLY CATALONIAN, 17TH CENTURY**

Of distinctive 'gorge' shape with a round body without a footrim and a cylindrical, slightly-flared neck trailed in white at the rim, applied with a trailed loop handle terminating in a hollow bulb at the base, 9.5cm high

£1,200 - 1,800  
 €1,400 - 2,100  
 US\$1,600 - 2,300

**Provenance**

Sotheby's sale 11 May 1999, lot 68  
 Private collection, London



4

4  
**A SPANISH FAÇON DE VENISE BOWL, CASTILLE OR CATALONIAN, 17TH CENTURY**

In pale yellow-tinted glass with an ogee body lightly moulded with spiral flutes, applied with trailed blue glass S-shaped handles and a pale blue rim, 7.7cm high, 13.5cm wide across the handles

£600 - 1,000  
 €690 - 1,200  
 US\$780 - 1,300

**Provenance**

Sotheby's sale, 12 May 1998, lot 171  
 Private collection, London



5 (three views)





6



6

5

**A BOHEMIAN ENAMELLED COBALT BLUE GLASS JUG,  
DATED 1599**

In rich, dark blue glass, with a globular body and cylindrical neck, the applied grooved loop handle with a flattened thumbrest and two corresponding trailed rings around the vessel, painted in colours with a fox hunt, two running hounds, one white, the other light-fawn, pursuing a red fox among plants including lily-of-the-valley, a tree beneath the handle, the neck incised in yellow with the date 1599, a band of white dots around the neck, 15.5cm high

£8,000 - 12,000  
€9,300 - 14,000  
US\$10,000 - 16,000

This belongs to a significant group of enamelled tankards, beakers and goblets, mostly in cobalt blue, that has been attributed by von Saldern to the Schürer and Preussler glasshouses in the Bohemian Erzgebirge. Most examples are dated, with dates ranging from 1577 to 1618. The usual subject is hunting, with two hounds chasing either a stag, a hare or a fox. In their catalogue of the Ernesto Wolf Collection (1987), Klesse and Mayr show a goblet dated 1598 with a very similar fox hunt for which they cite a possible print source of Jost Amman's *Thier-Büchlein* published in Frankfurt in 1592, although other print sources have also been suggested and the decoration is, after all, highly stylised.

**PAIR OF ENAMELLED GERMAN GLASS FLASKS, DATED 1705**

Of square section with slightly domed shoulders, painted in colours with seated female figures, 'Frielinck' or Spring holding a cornucopia of flowers beside a flowering jardiniere, 'Herbst' or Autumn with a bunch of grapes and containers of fruit and flowers, inscriptions below 'Bitter.Schlag.Maser' and 'Pomerenzen.Maser', both dated 'Anno 1705', pewter screw mounts at the neck, 15.5cm high (2)

£3,000 - 4,000  
€3,500 - 4,600  
US\$3,900 - 5,200

7

**A RARE ENAMELLED FAÇON DE VENISE WINE GLASS,  
DATED 1674**

Possibly Swiss or Bohemian, the delicate funnel bowl painted in colours with a figure of a gentleman holding a wineglass, a workbench with possibly a plane or wood-working tool beside him, a spray of lily-of-the-valley on the reverse, on a hollow inverted baluster stem and conical foot folded at the rim, 15.4cm high

£2,000 - 2,500

€2,300 - 2,900

US\$2,600 - 3,300

**Provenance**

Christie's sale 15 Feb 1995, lot 171  
Private collection, London



7

8

**A FAÇON DE VENISE GOBLET, NETHERLANDS OR POSSIBLY ENGLISH, LATE 17TH CENTURY**

The flared conical bowl set on two collars above a hollow quatrefoil knob resting on two further collars or mereses, on a wide folded conical foot, *17.5cm high*

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,000 - 2,600

**Provenance**

Keith King Collection  
Tatton Hewetson Collection, Bonhams sale 13 November 2013, lot 3  
Peter Lole Collection

**Exhibited**

Ashmolean Museum, 1980-1991

A similar glass, from the Smith Collection and Harvey's Wine Museum is illustrated by L.M. Bickerton, *18th Century English Drinking Glasses* (1971/1986), fig.27. A diamond-engraved example was Exhibited by John P. Smith in Mallett's *Masterpieces from Holland Exhibition* (1990), cat. no.8 together with an image of *Woman Drinking with Soldiers* by Pieter de Hooch painted in 1658 showing a glass of similar shape.



8



9

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

The small conical bowl on a wide merese, supported by an extraordinary stem formed from a slender rope of glass containing spiral threads of white and blue, looped symmetrically into curlicues, applied at the sides with pincer clear glass ornament, evenly spaced and surmounted by flattened finials suggesting wings and downward-pointing leaves, all raised on a plain stem section with a small flattened basal knob above a plain conical foot, 26cm high

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,200 - 7,800

A still life painting by Jacob van Hulstondck of Stilleben, in the Herzog Anton Ulrich Museum in Braunschweig, features a remarkably similar glass. This was painted circa 1635-45 and so provides a likely date for the manufacture of this tour de force of glassmaking. Van Hulstondck's still life is illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), p.334, fig.71. A number of related glasses are in the collection at Veste Coburg.

9



10

10  
**A FAÇON DE VENISE SERPENT-STEMMED WINGED WINE GLASS, 17TH CENTURY**

The conical bowl on a slender merese nestled above a remarkable stem formed from a knotted rope of glass, the twisted tubing containing spiral threads of red, white and blue ribbon, looped symmetrically, applied at the sides with pincer-like clear glass trails and surmounted by flattened finials suggesting the heads of two serpents, the short plain base of the stem with a flattened knob above a conical foot folded at the rim, 25.5cm high

£4,000 - 6,000  
 €4,600 - 6,900  
 US\$5,200 - 7,800



11

11  
**A FAÇON DE VENISE SERPENT-STEMMED WINGED WINE GLASS, 17TH CENTURY**

With a rounded-funnel or cup-shaped bowl resting on a merese, a single length of glass rope set with white spiral threads is looped and twisted to form the stem and this is applied at the sides with pincer-like ornament and flattened serpent heads as finials, the stem knopped at the base and on a wide foot folded at the rim, 25.5cm high

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

A very similar glass but with a translucent blue rope forming the stem is in the Willet-Holthuysen Museum, see the catalogue *Glas in Het Amsterdams Historisch Museum*, p.143, fig.120 and col. pl.X.



12



14

12  
**A DUTCH OR GERMAN ENGRAVED GOBLET AND COVER, CIRCA 1740**

The conical bowl engraved with emblems including a sword and a key crossed behind a column and a thorn bush beneath a sunburst, inscribed *Sans toi je meurs. ilya sbrce en la Foi & en la justice.*, set on collars and a cushion knob over a 4-sided pedestal stem and a folded foot, the cover with a hollow spire stopper, 33cm high (2)

£500 - 700  
 €580 - 810  
 US\$650 - 910

**Provenance**  
 Robert Manners Collection



13

13  
**A LAUENSTEIN ENGRAVED ROYAL GOBLET, CIRCA 1760**

With the arms and cipher of George III, the funnel bowl engraved with the royal arms of England with lion and unicorn supporters and mottoes *DIEU ET MON DROIT* and *HONI SOIT QVI MAL Y PENSE*, the reverse with the cipher GR3 within a crowned rococo cartouche framed with military trophies, the faceted stem with two teared knobs, set on a domed and folded foot, the rim brightly gilded, 22cm high (crizzled)

£500 - 750  
 €580 - 870  
 US\$650 - 980

**Provenance**  
 Robert Manners Collection

George III married Princess Sophie Charlotte of Mecklenburg-Strelitz in 1761 and they ruled as monarchs of Great Britain and also as the Elector and Electress of Hanover. A number of special commemorative goblets were made at Lauenstein and Brunswick, engraved with individual and double ciphers and the British royal arms. A Lauenstein goblet of the same shape as the present lot, engraved with double ciphers for George and Charlotte, was sold by Bonhams 14 November 2007, lot 22. This had been given by George III to his daughter, Princess Mary and descended through the family of the Dukes of Cambridge. A Lauenstein goblet with a similar cipher of George III within a panel of trophies remained in the collections of the Royal House of Hanover and was included in Sotheby's sale at Schloss Marienburg, 5-15 October 2005, lot 1052.

14

**A FAÇON DE VENISE SMALL ALBARELLO OR PHARMACY JAR AND COVER, 17TH CENTURY, AND A ROMAN GLASS VASE, 2ND CENTURY AD**

The albarello possibly forming a reliquary, cylindrical with trailed loop handles at both sides and on the cover, on a spreading folded foot, *11.4cm high*, the vase of paper-thinness, globular with trailed strap handles and a very pale turquoise footrim, *10.8cm high* (3)

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 2,000

**Provenance**

The albarello Christie's sale 23 Nov 1993, lot 124  
The Roman vase Christie's sale 7th December 1994, lot 132  
Private Collection, London



15

15

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

Probably Netherlands, with a plain conical bowl on a hollow tapering stem, the conical foot folded at the rim, *14.7cm high*

£600 - 800  
€690 - 930  
US\$780 - 1,000



16

16

**SIX SHORT OR DWARF ALE GLASSES, EARLY 18TH CENTURY**

With wrythen moulding stopping below the rims and terminating in flamiform fringes, on rudimentary spiral stems with various simple knobs, four of the glasses set on folded feet, the other two with plain conical feet, *11.4cm - 13.4cm high* (6)

£600 - 900  
€690 - 1,000  
US\$780 - 1,200

**Provenance**

Robert Manners Collection

Two similar glasses are illustrated by L M Bickerton, *English Drinking glasses* (1986), pp.250-1, figs.776 and 781. See also Robert Charleston, *English Glass* (1984) p.27b.



17

17

**FOUR EARLY SHORT ALE OR DWARF ALE GLASSES, EARLY 18TH CENTURY**

With wrythen moulding stopping below the plain rims, the rudimentary stems with two or three spiral knobs, all on folded conical feet, *12.8cm - 13.7cm high* (4)

£500 - 700  
€580 - 810  
US\$650 - 910

**Provenance**

Robert Manners Collection

18

**A LARGE ACORN-KNOPPED HEAVY BALUSTER GOBLET,  
CIRCA 1710-15**

The generous round funnel bowl solid at the base, set on a cushion  
knop above a substantial teared acorn knop and teared basal knop,  
over a domed and folded foot, *23.8cm high*

£3,500 - 4,000

€4,000 - 4,600

US\$4,600 - 5,200

**Provenance**

With Peter Adamson Antiques, Great Dunmow, 30 October 2007  
Basil Jefferies Collection, Bonhams sale 12 November 2014, lot 22  
The Peter Lole Collection



18



19

**TWO MASSIVE BALUSTER CEREMONIAL GOBLETS, CIRCA 1715-25**

With rounded funnel bowls, set on a triple-ringed annulated knob above a true baluster teared at the base, on domed and folded feet, 24.8cm-25cm high (2)

£3,000 - 4,000

€3,500 - 4,600

US\$3,900 - 5,200

**Provenance**

Margaret Davenport Collection



19



20

20

**AN EARLY ALE GLASS, CIRCA 1700**

The bell shaped bowl with basal fluting terminating in a flamiform fringe emphasised by the use of 'waffle' pincering, on a hollow reeded knob above a dumb-bell stem containing tears, on a slightly-domed conical folded foot, *15.6cm high*

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

**Provenance**

Mrs Frances L. Dickson Collection  
 Christie's sale 23 November 1993, lot 57  
 Private Collection, London

21

**A HEAVY BALUSTER GOBLET, CIRCA 1720**

With a rounded funnel bowl set on a cushioned knob above a hollow inverted baluster stem with a slight basal knob, on a conical folded foot, *20.3cm high*

£750 - 850  
 €870 - 980  
 US\$980 - 1,100

**Provenance**

With Delomosne & Son Ltd  
 Bonhams sale 1 May 2013, lot 90  
 Peter Lole Collection



21

22

**A MOULDED-STEM WINE GLASS, CIRCA 1715-20**

The conical bowl with a teared solid base, set on a four-sided moulded hollow stem with sloping shoulders, above a folded conical foot, *17.8cm high*

£400 - 600  
 €460 - 690  
 US\$520 - 780

**Provenance**

Bonhams sale 5 March 2003, lot 10  
 James Hall Collection, Bonhams sale 17 December 2008, Lot 72  
 Peter Lole Collection

23

**A HEAVY BALUSTER WINE GLASS, CIRCA 1725**

The deep pointed funnel bowl with teared solid base, set on a teared drop knob over a cushion knob and true baluster with basal knob and domed foot, *18cm high*

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

**Provenance**

The Haywood and Toynbee-Clarke Collection  
 Bonhams sale 3 June 2009, lot 157  
 Peter Lole Collection



22



23



24

24

**A HEAVY BALUSTER WINE GLASS, CIRCA 1710**

The rounded funnel bowl solid at the base, set on a teared ball knob above a plain section, on a heavy folded foot, *13.1cm high*

£600 - 800

€690 - 930

US\$780 - 1,000

**Provenance**

Bonhams sale 3 October 2012, lot 24  
Peter Lole Collection

25

**TWO MOULDED STEM WINE GLASSES AND A FRAGMENTARY 'GOD SAVE KING GEORGE' WINE GLASS, CIRCA 1714-25**

One glass with a small round funnel bowl on a six-sided stem with diamonds on the shoulder, folded foot, *14.8cm high*, the other with a 'thistle' bowl solid at the base, the four-sided stem containing an elongated tear, folded foot, *15cm high*, the fragment from a similar glass moulded around the stem with 'GOD SAVE KING G' and a portrait of George I, *12.7cm high* (3)

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300



25

**Provenance**

Dr Emanuel Collection  
The Peter Lole Collection  
The fragment found in an Amsterdam garden, with Delomosne & Son 2010



26

26

**A SHAFT AND GLOBE WINE BOTTLE, ENGLISH, CIRCA 1670-90**

With tall tapering neck applied with a wide string rim, upon a squat shouldered body with a small kick-in base, the surface with typical corrosion and some iridescence, *20.5cm high*

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,000 - 2,600

**Provenance**

Bonhams sale, 13 November 2013, lot 64  
Peter Lole Collection



27

27

**A DUTCH COLOUR-TWIST WINE GLASS, CIRCA 1765**

With a bell bowl, the stem with shoulder, centre and basal knops, the central white gauze column entwined with a pair of white threads and two single threads in deep red and pale aquamarine, *17.3cm high*

£750 - 1,000  
€870 - 1,200  
US\$980 - 1,300

**Provenance**

Robert Manners Collection



28

28  
**A DUTCH-ENGRAVED LIGHT BALUSTER WINE GOBLET,  
 CIRCA 1750-60**

The round funnel bowl engraved with the Royal arms of the Nassau Princes of Orange, the crowned shield with lion supporters and motto HONI SOIT QUI MALIPENSE (*sic*), on a light baluster stem with a series of cushioned knobs, above a wide conical foot, 18.6cm high

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

**Provenance**  
 Martin Bushell Collection



29

29  
**A DUTCH ENGRAVED LIGHT BALUSTER WINE GOBLET,  
 CIRCA 1750-60**

With a flared funnel bowl engraved with the crew loading cargo onto a three-masted ship, two gentlemen shaking hands in front of town-houses, inscribed at the rim 'DE GOEDE NEGOOTIE' (*sic*), the stem with two beaded knobs and a plain basal knob, on a wide conical foot, 19.3cm high

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600

**Provenance**  
 Margaret Davenport Collection



30

30 \*

**A PAIR OF COMPOSITE-STEM CANDLESTICKS, CIRCA 1740-50**

The cylindrical nozzles with everted rims raised on a teared true baluster above a multiple-beaded dumb-bell section between double collars, over a small cushion knob and a larger angular knob set on further collars, on wide domed feet, *20.2cm high (2)*

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900



31

31

**TWO BALUSTER CORDIAL GLASSES, CIRCA 1720-30**

One with a flared bowl with solid teared base on a collar and two small cushioned knobs, above a true baluster containing a tear and small basal knob, on a folded foot, *16.1cm high*, the other cordial glass also with a flared bowl, the solid base containing a tiny bead, the swollen stem containing a tear, on a basal knob and plain conical foot, *17cm high (2)*

£700 - 900  
 €810 - 1,000  
 US\$910 - 1,200

**Provenance**  
 Margaret Davenport Collection



32

32

**A RARE INSCRIBED AIRTWIST WINE GLASS OF AMERICAN INTEREST, MID 18TH CENTURY**

Of drawn trumpet shape with a multiple spiral airtwist stem and folded foot, the bowl neatly inscribed in upper case 'JEFFERSON OR GOD', 16.8cm high

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,000 - 2,600

**Provenance**

British private collection

The inscription possibly refers to the unconventional religious views of Thomas Jefferson and his opposition to any form of State-sponsored Church.

As a Christian, Jefferson believed in Christ's moral teachings but he rejected the Divinity of Jesus. He also rejected the validity of the biblical miracles. He was a strong advocate of the idea that government has no business in supporting one particular Church at the expense of others, nor should government coerce religious conformity.

Jefferson was one of the main proponents of the Virginia Statute for Religious Freedom, which was introduced in 1779 and finally adopted in 1786. This Statute brought an end to the official State Church in Virginia and to official support for it. It also guaranteed religious freedom for all faiths. It was an early manifestation of Jefferson's firm commitment to the principal of the separation of Church and State.

There would have been opposition to Jefferson's ideas at the time, particularly from supporters of the Anglican Church. The inscription on this glass could possibly be a reference to this.



33



35



34

33

**AN ENGRAVED BALUSTER WINE GLASS AND A LIGHT BALUSTER GOBLET, CIRCA 1730-50**

One with a drawn trumpet bowl engraved with a border of vines, on a beaded inverted baluster stem over an angular knob, plain conical foot, *17cm high*, the wine goblet with a lipped round funnel bowl, on small knobs over a beaded inverted baluster and wide plain foot, *18.3cm high* (2)

£500 - 700  
 €580 - 810  
 US\$650 - 910

**Provenance**  
 Dr Peter Hacking Collection

34

**AN INTERESTING OPAQUE TWIST WINE GLASS AND A MIXED-TWIST TOASTING GLASS, CIRCA 1760**

The drawn trumpet toasting glass with a slender stem containing an opaque white gauze within a pair of mercurial air spirals, *19cm high*, the wine with a generous pan-topped bowl on a double series opaque twist stem with a central, very fine black soot core, perhaps intentional, *15cm high* (2)

£700 - 1,000  
 €810 - 1,200  
 US\$910 - 1,300

While the soot core inside the stem may be accidental, it is possible this was a deliberate attempt to create a black colour twist. The toasting glass is illustrated by L M Bickerton, 18th Century English Drinking glasses (1986), p.233, fig. 710

35

**TWO ENGRAVED FACET-STEM WINE GLASSES, CIRCA 1770**

With rounded funnel bowls and hexagonal-faceted stems, one possibly for mead engraved with a flowering branch and a honey bee, *14.7cm high*, the other with a landscape including a horse and rider and farm-like buildings, on a heavy firing foot, *15.4cm high* (2)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

**Provenance**  
 Margaret Davenport Collection

36

**THREE AIRTWIST WINE GLASSES, CIRCA 1750**

Each with a double-knopped multiple spiral airtwist stem, one wine glass with a bell bowl, *16.2cm high*, another with a moulded ogee bowl with honeycomb around the base, *15.6cm high*, the third an ale glass with a tall round funnel bowl, *19.3cm high* (3)

£500 - 700  
 €580 - 810  
 US\$650 - 910





36



37

37

**THREE AIRTWIST GLASSES, CIRCA 1745-60**

One wine glass with a bell bowl with a beaded base, on a shoulder-knopped multiple spiral airtwist stem and domed foot, *16.8cm high*, another wine glass, the drawn trumpet bowl with an unusual acorn-cup base, on a multiple spiral airtwist stem and heavy foot, *18.5cm high*, the third ale glass with a tall tulip bowl, the multiple spiral airtwist stem set into a flattened basal knob, on a domed foot, *22.7cm high* (3)

£500 - 800  
 €580 - 930  
 US\$650 - 1,000

38

**FIVE WINE GLASSES WITH TWIST STEMS, MID 18TH CENTURY**

Comprising an airtwist wine with a bell bowl, the multiple spiral stem with a vermiform collar, *16.5cm high*, another with a drawn trumpet bowl on collars above a knopped multiple spiral airtwist stem, *17.2cm high*, a mixed-twist wine glass with a bell bowl on a multiple spiral air corkscrew with heavy white spiral threads, *17.4cm high*, another mixed-twist wine glass with a lipped cup-shaped bowl, *15.9cm high*, and an opaque-twist wine glass or flute with a drawn trumpet bowl, the stem containing a single multi-ply air corkscrew, *18.3cm high* (5)

£750 - 1,000  
 €870 - 1,200  
 US\$980 - 1,300

39

**FOUR AIRTWIST WINE OR ALE GLASSES, CIRCA 1750**

All with bell bowls and on knopped multiple spiral airtwist stems, one ale glass with a tall bell bowl, centre-knopped stem and heavy foot, *19.9cm high*, another probably for ale on a shoulder-knopped stem, *18.4cm high*, a small wine or cordial also with a shoulder-knop, *16.2cm high*, the other wine glass with a flared bucket bowl and two knops, *16.5cm high* (4)

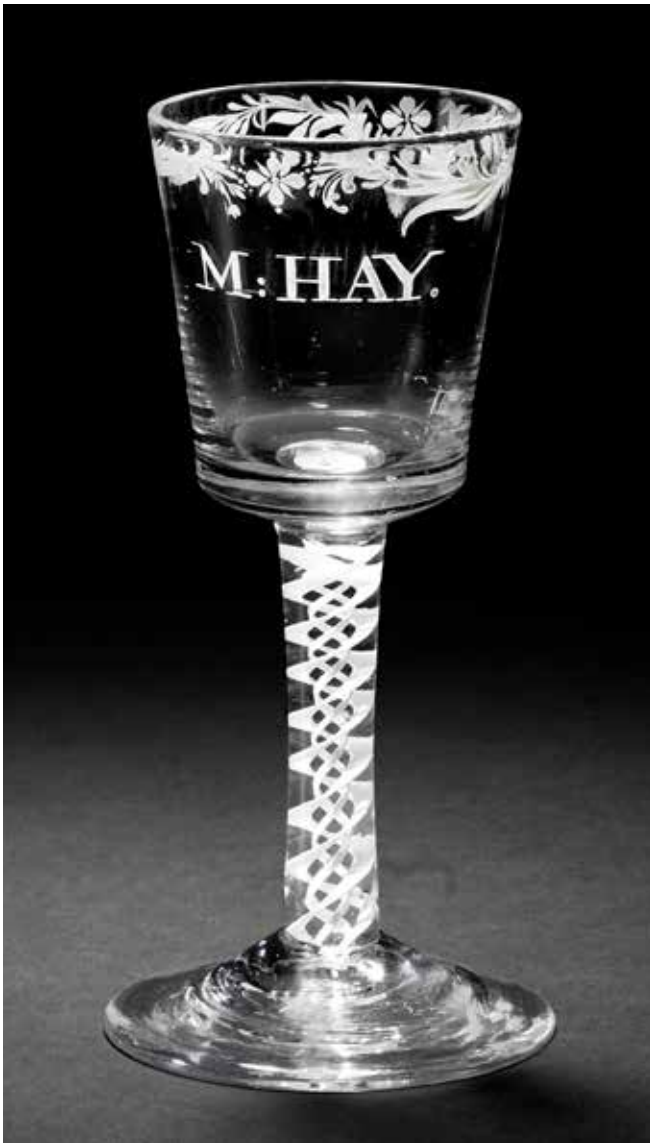
£500 - 700  
 €580 - 810  
 US\$650 - 910



38



39



40

40

**AN INSCRIBED BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765**

The bucket bowl decorated in the Beilby workshop in opaque-white enamel with the inscribed name 'M.HAY.', beneath a foliate-scroll border, the double-series opaque twist stem on a conical foot, *15.4cm high*

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900

**Provenance**

Chris Crabtree Collection  
 Bonhams sale 15 June 2011, lot 97  
 Peter Lole Collection



41

41

**A RARE OCTAGONAL OPAQUE TWIST WINE GLASS, CIRCA 1765**

The ogee bowl sharply-moulded with eight evenly-spaced sides, the stem with an opaque white corkscrew encircled by a pair of further ribbon corkscrews, *14.9cm high*

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600

**Provenance**

Mrs Frances L. Dickson Collection  
 Walter F. Smith Collection, Sotheby's sale 24 June 1968, lot 778  
 Henry Fox Collection, Bonhams sale 2 June 2004, lot 59  
 James Hall Collection, Bonhams sale 17 December 2008, lot 142

**Literature**

Illustrated by E Barrington Haynes, *Glass Through the Ages* (1959), pl.83a



42

42

**A PAIR OF OPAQUE WHITE GLASS FINGER BOWLS AND STANDS, CIRCA 1750-60**

Attributed to South Staffordshire, the bowls of plain rounded shape with kick-in bases without footrims, the stands with sunken centres and flat rims, each piece enamelled in Chinese famille rose style with a bird on the stem of a peony spray, other scattered plants and leaf sprigs, *the stands 15cm and 15.5cm diam, the bowls 5.3cm-5.5cm high* (4)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

43

**AN INTERESTING YARMOUTH TYPE TUMBLER, ATTRIBUTED TO WILLIAM ABSOLON, CIRCA 1790**

Of barrel shape, wheel-engraved with a ship in full sail, within an inscription 'SUCCESS TO THE NAUTILUS', the reverse with initial cipher WG, the engraved inscription and cipher picked out in gilding, *9.9cm high*

£500 - 700  
 €580 - 810  
 US\$650 - 910

Barrel shaped tumblers were a favoured shape that William Absolon decorated in Great Yarmouth. An example depicting the Victory, attributed to Absolon was sold by Bonhams 5 October 2005, lot 717 and is illustrated on the back cover of Dr David Stuart's booklet *Glass in Norfolk* (1997).

44

**A NEWCASTLE ENGRAVED RUMMER, CIRCA 1840**

The straight-sided bowl engraved with a view of 'St. Nicholas Church Newcastle', titled beneath, the reverse with a tazza of fruit and initials AP, *13.6cm high*

£500 - 700  
 €580 - 810  
 US\$650 - 910



43



44





45 \*

**A FINE-CUT GLASS 'PRINCE OF WALES SERVICE' DECANTER AND STOPPER AND SEVEN WINE GLASSES, CIRCA 1806-10**

By Perrin Geddes and Co. of Warrington, the decanter elaborately cut with an oval medallion engraved with the Prince of Wales' feathers and motto, within a foliate-scroll border, reserved on a band of raised diamonds, the tapering shoulder cut with spiral pillar flutes outlined in fine diamonds, below a double-ring neck, the star-cut foot with a fan-cut scalloped rim, the cut pineapple stopper edged with acanthus leaves, together with two wine glasses, three smaller wine glasses and two liqueur glasses, each flared bowl engraved with the Prince's three feather crest above a rope band, the bases cut with pronounced spiral flutes extending into leaves, the stems raised on shaped feet with star-cut bases, *the decanter 28.5cm high, the glasses 12.2cm, 11cm and 9cm high (9)*

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 20,000

**Provenance**

Bonhams sale 15 December 2010, lots 174-176  
With Delomosne & Son Ltd.

On his visit to Liverpool in 1806, the Prince of Wales was served from a cut glass service that Perrin Geddes had recently finished for Liverpool Corporation. The Prince wished to order similar glasses for himself and the Corporation commissioned a set that they could present to the Prince of Wales, little realising the completed service of 342 pieces would cost more than £1300. 136 pieces still remain in the Royal Collection and some of these were loaned to the Glass Circle exhibition, *From Palace to Parlour* (2003), cat. no.1.

For a detailed discussion of this important service, See Cherry and Richard Gray, 'The Prince's Glasses: Some Warrington Cut Glass 1806-1811', *The Journal of the Glass Association*, Vol.2 (1987), pp.11-18. See also Andy McConnell, *The Decanter* (2004), pp.274-277 for an illustration of an identical decanter in the Victoria and Albert Museum.





46

46

**A DIAMOND-POINT ENGRAVED RUMMER BY T SUTHERLAND, CIRCA 1850**

The generous U-shaped bowl engraved in diamond-point with St George killing the dragon and a similar figure on horseback, possibly the 'Queen's Champion' dressed as St George, alternating with the Royal Arms of Queen Victoria, *15.7cm high*

£500 - 700  
 €580 - 810  
 US\$650 - 910

Although unsigned, this belongs to a fascinating group of rummers with diamond-point engraving featuring royal arms and emblems, a number of which bear the signature of T Sutherland.

47

**A PAIR OF IRISH DECANTERS AND STOPPERS AND FOUR MATCHING GOBLETTS OR RUMMERS, CIRCA 1825**

Possibly Waterford Glass House, the decanters of cylindrical shape cut with alternate pillar flutes and panels of fine diamonds, the shoulders with a band of graduated fine diamonds below two neck rings, the stoppers cut to match with further fine diamonds and pillar flutes, the bucket-shaped rummers en-suite and raised on circular feet star-cut underneath, *the decanters 26cm high, the rummers 14cm (8)*

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600

**Provenance**  
 Margaret Davenport Collection



47

48 \*

**AN INTERESTING PAIR OF HEAVY BALUSTER CANDLESTICKS, 20TH CENTURY**

Probably by Elizabeth Graydon-Stannus, the substantial stems including a beaded knob, a hollow knob and graduated annular knobs, on wide triple-tiered feet, *25.5cm high (2)*

£500 - 1,000  
 €580 - 1,200  
 US\$650 - 1,300

**Provenance**  
 Purchased from Howard Phillips in Henrietta Place  
 A Canadian private collection

Robert Charleston's detective work helped to expose a range of clever reproductions apparently created by Elizabeth Graydon-Stannus, many of which were retailed through her Irish Glass Galleries. These are discussed by Charles Hajdamach, *20th Century British Glass*, pp.86-97. Pl.190 shows an advertisement placed by Howard Phillips offering for sale a covered jug similar to one she had sold to the V and A.



48



49

49 \*

**A SET OF FOUR ENGRAVED AND CRESTED DECANTERS, CIRCA 1770**

Of 'shouldered' shape each engraved with a chained wine label hung with vines, two inscribed with the name 'PORT', the other two 'WHITE', the reverse of each engraved with the Upton family crest, *the decanters 24.5cm high, offered together with four various, ill-fitting mushroom stoppers (8)*

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$2,000 - 2,600

The crest is a warhorse, passant, on a ducal coronet and is for the Upton family. Several branches of the Upton family had homes in Devon, Worcestershire and Ireland. It is possible these decanters were created for Clotworthy Upton, 1st Baron Templetown of Castle Upton, co. Antrim. It is most unusual to find a set of four shouldered decanters surviving together, complete with family crests. The necks are individually numbered in diamond-point 2, 3, 4 and 5 and so these would originally have had matching numbered stoppers.

50

**A GEORGE IV COIN TANKARD, CIRCA 1825**

Of traditional bell shape with an applied triple-grooved handle, spiral fluted base and a border of fine spun glass thread, the stem with a shallow knob containing a George IV shilling of 1825, plain conical foot, *15.8cm high*

£500 - 700  
 €580 - 810  
 US\$650 - 910



50

Dwight Lanmon, *The Golden Age of English Glass* (2011), p.97, fig.18 discusses related tankards containing coins dated between 1731 and 1751. The inclusion of a George IV coin in the present example illustrates how these tankards continued in popularity later than might have been supposed.



51

51 \*

**A GOOD PAIR OF CUT AND GILDED BLUE GLASS DECANTERS AND STOPPERS, CIRCA 1800**

Probably French, or Bohemian made for the French market, of so-called 'Indian Club' shape in rich cobalt blue, cut with panels of shallow slice-cutting reserving an undulating band brightly gilded with a frieze of garden flowers, the neck rims and the edges of the faceted disc stoppers also brightly gilded, 28.5cm high, One stopper and its neck rim marked with corresponding numeral 9 (4)

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000



52

52

**A BOHEMIAN RUBY GLASS AND GILT METAL MOUNTED TANKARD, CIRCA 1840**

The broad-fluted body and spreading foot with a series of panels delineated in gold and further gilt with a central band of scrollwork, the hinged metal cover richly decorated in *historismus* taste, 18.5cm high including a raised finial

£600 - 800  
 €690 - 930  
 US\$780 - 1,000





53

53  
**AN ENAMELLED TOPOGRAPHICAL RANFTBECHER IN THE MANNER OF ANTON KOTHGASSER, CIRCA 1820-30**

Slightly tapering shape on a distinctive milled foot, the front panel painted in colours with a view of the *Stephansdom* or St Stephen's Cathedral in Vienna, within a solid gold frame, the reverse with a border of gothic arcading in amber stain and gilding, inscribed above the base in gilding 'Domkirche zu St Stephan in Wien', the underside of the base star cut and stained in amber, 11.2cm high

£1,500 - 2,500  
 €1,700 - 2,900  
 US\$2,000 - 3,300

**Provenance**

Private collection, Vienna, 1930s, and thence by family descent to the present owner

An example with the same view and an identical gothic border is illustrated by Paul von Lichtenberg, Mohn & Kothgasser (2009), p.286, fig.170. Curiously, the present lot shows a plain gold frame around the painted panel instead of the usual distinctive Viennese border favoured by the Kothgasser workshop.



54

54  
**A BOHEMIAN BLUE OVERLAY AND INTAGLIO-CARVED BEAKER VASE AND COVER ATTRIBUTED TO FRANZ PAUL ZACH, MUNICH, CIRCA 1840-50**

In the form of a *stangenglas* gently tapering above a spreading, panel-cut base, overlaid in rich cobalt blue and deeply carved through to the clear glass with a Bacchanalian boy seated on a branch of a continuous fruiting vine, the child's flesh tones suggested by delicate polishing, the cover with further panel cutting, 24.5cm high (2)

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$2,000 - 2,600

The work of Franz Zach was discussed by Leonard and Juliette Rakow, Franz Paul Zach, 19th Century Bohemian Master Glass Engraver, *Journal of Glass Studies* (1983), pp.195-200.



55



55

**A PAIR OF BACCARAT PINK OVERLAY COME O WINE COOLERS, CIRCA 1870**

Of U-shape with a swollen band below the rim and applied with looped handles, decorated with a pair of seated classical figures, the reverse with a dancing Bacchante, flanked by anthemion scrollwork below the handles, within formal borders and gilt line banding, 25cm high (2)

£10,000 - 15,000  
 €12,000 - 17,000  
 US\$13,000 - 20,000

A similar wine cooler with acid cameo decoration in dark amber was sold by Bonhams 18 May 2016, lot 239, while a pair in rich blue was sold on 17 December 2008, lot 467. This shape, known as a *Vase Cratère* was introduced by Baccarat in 1867. The same technique of acid cameo work, created by the chemist Kessler, was used by Baccarat for the much acclaimed punch set with similar Bacchanalian figures, shown at the Paris Exposition Universelle in 1867, the first time that this technique was **Exhibited**. See J S Spillman, *Glass from World's Fairs 1851-1904*, Corning Museum of Glass (1986), pp.21-22 and fig.8. See also Baccarat, *La Légend du Cristal* (2014), pp.48-49



56

56

**AN EXCEPTIONAL FRENCH 'GORGE DE PIGEON' OPALINE GLASS AND ORMOLU-MOUNTED CASKET, CIRCA 1820-30**

The richly-coloured opaline glass in rose pink, cut with pillar flutes all around and linking to form a starburst pattern on the top, the underside of the base cut with a star, the hinged ormolu mounts moulded with bands of florets, the lock-plate engraved with leaf motifs, 12cm high

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,500



57

57

**A BACCARAT ENAMELLED WHITE OPALINE GLASS  
JARDINIÈRE, CIRCA 1870**

Of plain U-shape with a distinct swelling band beneath the everted lip painted with a baroque shell and scroll border *en camaieu* rose edged with gold lines, the body painted with a continuous woodland scene including two maidens bathing, a swan swimming on a stream beside them, 30cm high

£2,500 - 3,500  
€2,900 - 4,000  
US\$3,300 - 4,600

This shape, known as a Vase Cratère was introduced by Baccarat in 1867 and was usually issued with additional trailed handles. For an example with acid cameo decoration see the previous lot in this sale. Enamelled decoration is rarely seen on Baccarat opaline glass and this may be the work of an independent enameller such as Jean-Francois Robert.

58

**TWO BOHEMIAN GLASS RANFTBECHERS, CIRCA 1840 AND  
1900**

One in clear glass engraved with individual figures of the three 'Fates', with a fluted base and floral border, 11.7cm high, the other with a solid gold ground and an enamelled panel painted with view of the Franzensburg in Laxenburg, 10.9cm high (2)

£500 - 800  
€580 - 930  
US\$650 - 1,000



58



59



60

59

**A GOOD PAIR OF BOHEMIAN AMBER STAINED GOBLETS AND COVERS, CIRCA 1850-60**

The rounded funnel bowls cut with broad flutes and engraved all around with stags in forest settings, one with two stags rutting, the other with running deer and a stag leaping a fallen tree, the knopped stems also cut with broad flutes, the pagoda-shaped covers and octagonal spreading bases all engraved with bands of fruiting vines, *53.5cm high* (4)

£5,000 - 7,000  
 €5,800 - 8,100  
 US\$6,500 - 9,100

60

**A LARGE BOHEMIAN RUBY STAINED GOBLET AND COVER, CIRCA 1840-60**

With a campana shaped bowl finely engraved all around with two stags and a doe within a continuous forest landscape with mature trees and a stream, the pagoda-like cover with a petal-cut rim and octagonal panels engraved with vines, the baluster stem also cut with broad flutes and raised on an octagonal foot, *62.5cm high* (2)

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,500



60 (detail)

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.



61



62

61

**A MAGNIFICENT BOHEMIAN AMBER STAINED GOBLET AND COVER, CIRCA 1850-60**

The tapering bowl finely-engraved with two large stags and two does running together through a dense woodland with a stream, the pagoda-like cover also engraved all around with a hound pursuing a fox, the octagonal finial, baluster stem and spreading foot all engraved with borders of C-scrolls, the rims of the cover and foot deeply cut with petal lobes, *60.5cm high*

£4,000 - 6,000  
 €4,600 - 6,900  
 US\$5,200 - 7,800

A very similar goblet engraved with horses and with the same unusual borders and hunting scene on the cover, was sold by Bonhams, Masterpieces of Bohemian Glass: Part II, 30 September 2015, lot 25.



63

62

**A BOHEMIAN RUBY GLASS GOBLET AND COVER, CIRCA 1840-60**

The cup shaped bowl reserved with a rectangular panel engraved with a resting stag and two running deer within a forest vignette, the broad fluted ground engraved with fruiting vines and with a single large viewing lens on the reverse, the pagoda-like cover with a scalloped rim and further engraved vines, on a centre-knopped hexagonal stem and panelled foot engraved with foliate scrollwork, 47.5cm high (2)

£2,500 - 3,500  
 €2,900 - 4,000  
 US\$3,300 - 4,600

63

**A REMARKABLE BOHEMIAN AMBER-STAINED PUNCH SET, MID 19TH CENTURY**

Each part engraved through the deep amber flashing to reveal the clear glass beneath, the punchbowl constructed in three sections, the globular bowl engraved with rutting stags and a further stag on the reverse, the flared neck section forming a container for fruit engraved with a stag pursued by hounds, the base section forming a tray elaborately engraved with fruiting vines, on which rests a set of twelve beakers each engraved with a single deer or a hound, a ladle designed to fit inside the bowl also engraved with vines, the tray 42.5cm diam, the bowl and its neck about 35cm high, the ladle 28cm long (16)

£7,000 - 10,000  
 €8,100 - 12,000  
 US\$9,100 - 13,000

A very similar punch set in ruby stained glass was sold by Bonhams, Masterpieces of Bohemian Glass: Part II, 30 September 2015, lot 125



64

64

**A BOHEMIAN OVERLAY EWER AND PAIR OF MATCHING GOBLETs, CIRCA 1850**

With a pale ruby ground elaborately gilded with foliate scrollwork, overlaid in white with oval panels painted in colours with portraits of young ladies alternating with panels of flowers, the neck of the ewer and the lower bodies with bands of stiff leaves in white overlay with further gilding, *the ewer 35cm, the goblets 21cm high* (3)

£2,500 - 3,000  
 €2,900 - 3,500  
 US\$3,300 - 3,900

65

**A PAIR OF BOHEMIAN OVERLAY GLASS LUSTRES, CIRCA 1850-70**

In light green glass overlaid in white, the trumpet stems supporting barbed and panelled tops alternately painted with flowers or cut with ovals within gilded foliage, the spreading bases with overlay petal-shaped panels also painted with flowers, hung with prismatic drops cut with balusters, *25.5cm high* (2)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600



65



**A GOOD THOMAS WEBB & SONS 'IVORY COMEIO' GLASS VASE, CIRCA 1885**

Of double gourd bottle shape, the pale caramel-coloured glass etched in shallow relief on the surface with a wide band of foliate scrollwork incorporating two dragon heads, between formal borders, the cameo work heightened in brown enamel, 28.5cm high, etched mark THOS: WEBB & SONS.

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,600

This unusually large piece of ivory cameo glass appears in the Thomas Webb & Sons Price Book and the factory pattern books as design I522. This is listed as an 11 1/2 inch vase. Making (Per Turn) 25, etching 18/-, painting 3/6. It sold for 38/- (thirty-eight shillings or £1.90 in today's money). See R & L Grover, *English Cameo Glass*, p.241 and p.450, drawing S633. The original drawing, reproduced here, is from the Thomas Webb & Sons' *Pattern Books Principally For Cameo Glass By The Woodall Team*, published by Richard Dennis, p.56.



The original design for this vase, in the Thomas Webb & Sons' Pattern Books





67

67

**A VERY RARE THOMAS WEBB AND SONS THREE-LAYER  
CAMEO VASE, CIRCA 1885-90**

In the Chinese taste, the ovoid body in pale primrose or soft ivory glass overlaid in jade green, the neck and upper body with a rose pink core, carved with curious clouds in high relief floating around the shoulder, the moon appearing as a sunken pink disk, a border of petals around the base, the waisted neck with highly-stylised dragons, 17.5cm high

£3,000 - 4,000  
€3,500 - 4,600  
US\$3,900 - 5,200



67 (reverse)

68<sup>AR</sup>

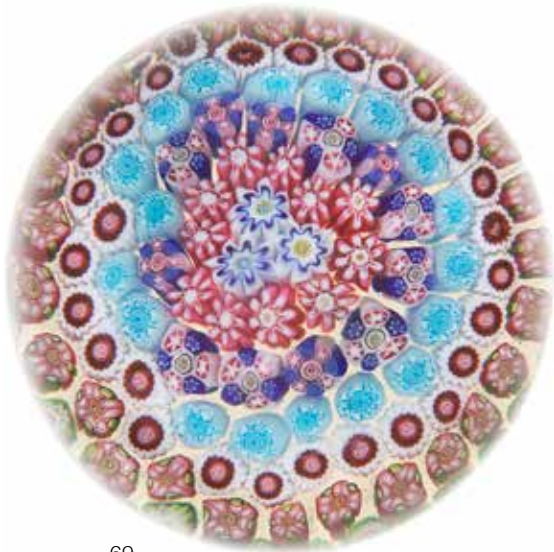
**LAURENCE WHISTLER: AN ENGRAVED PRISM DEPICTING  
HOLY TRINITY CHURCH, STRATFORD-UPON-AVON, MADE IN  
1991**

The clear crystal glass prism stipple-engraved with a view of the Church of the Holy Trinity seen through an avenue of trees, the path inscribed with the dates of Shakespeare's birth and death in Roman numerals, signed indistinctly LW, on a revolving wood stand set with a silver band engraved with a presentation inscription 'Dennis Flower + Chairman 1966-91 + From the Trustees of Shakespeare's Birthplace', The prism 23.2cm high, on its stand 26cm overall height

£3,000 - 4,000  
€3,500 - 4,600  
US\$3,900 - 5,200

Laurence Whistler played tricks with the optical qualities of glass and discovered that solid glass prisms could be engraved on a single face, allowing reflection to project a different image from within. His best-known glass prism was made by Laurence as a memorial to his late brother Rex Whistler who had died in the War and this is displayed in Salisbury Cathedral. In 1991 Shakespeare's Birthplace Trust commissioned Laurence Whistler to create a special piece of glass to be presented to its retiring president. It shows the Church of the Holy Trinity in Stratford-upon-Avon. Half of the scene is etched on one face of the prism and as if by magic the church and steeple appears complete when viewed from the other side.





69



70



71



72

69 \*

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

The assorted brightly coloured canes including a row of turquoise-blue canes, arranged somewhat unevenly within a basket of alternating turquoise-blue and white staves, above a clear glass 'cookie' foot, 7.3cm diam, 6.7cm high

£400 - 600  
 €460 - 690  
 US\$520 - 780

**Provenance**

The late Countess Poulett Collection

70 \*

**A ST. LOUIS SIGNED CONCENTRIC MUSHROOM PAPERWEIGHT, DATED 1848**

With rows of composite and stardust canes in pink, white, green, blue and yellow, the outer row of white tubular canes including the signature cane 'SL 1848', within a blue-and-white torsade, star-cut base, 7.7cm diam, 5.4cm high

£1,400 - 1,800  
 €1,600 - 2,100  
 US\$1,800 - 2,300

**Provenance**

Sotheby's sale, 3 March 1992, lot 104  
 The Late Countess Poulett Collection



73



74

71 \*

**A SIGNED CLICHY GREEN BARBER'S POLE PAPERWEIGHT, CIRCA 1850**

Set with seventeen assorted canes evenly spaced, including one signed with the letter C, divided by short lengths of green-and-white twisted ribbon, above a ground of white filigree or latticinio cables, 6.5cm diam, 4.4cm high

£600 - 800  
€690 - 930  
US\$780 - 1,000

**Provenance**

Sotheby's sale, 5 December 1998, lot 451  
The Late Countess Poulett Collection

72 \*

**A CLICHY BARBER'S POLE PAPERWEIGHT, CIRCA 1850**

Set with seventeen individually spaced canes curiously angled inwards, the canes including a green-and-pink Clichy rose, divided by short lengths of blue-and-white twisted ribbon outlined with filigree strands, set on a bed of horizontal cable, 6.7cm diam, 4.5cm high

£500 - 700  
€580 - 810  
US\$650 - 910

**Provenance**

Christie's sale, 17 November 1992, lot 219  
The Late Countess Poulett Collection

73 \*

**A BACCARAT GARLANDED BUTTERFLY PAPERWEIGHT, CIRCA 1850**

The insect with mosaic and marbled wings, a purple thorax and darker head and antennae, within a garland of alternate green and white canes, star-cut base, 8cm diam, 5.5cm high

£400 - 600  
€460 - 690  
US\$520 - 780

**Provenance**

Sotheby's sale, 3 March 1992, lot 57  
The Late Countess Poulett Collection

74 \*

**A BACCARAT WHITE DOUBLE-CLEMATIS AND BUTTERFLY PAPERWEIGHT, CIRCA 1850**

The insect with a kaleidoscope of colour on its wings, hovering over a well-formed flower with two rows of ribbed, pure white petals around a stardust centre, five leaves behind, the stem with two further opposing leaves, star-cut base, 6.2cm diam, 3.9cm high

£500 - 700  
€580 - 810  
US\$650 - 910

**Provenance**

Christie's sale, 18 May 1999, lot 498  
The Late Countess Poulett Collection



75



76



77

75 \*

**A RARE ST. LOUIS FACETED WHITE CAMOMILE PAPERWEIGHT, CIRCA 1850**

The flower with multiple frilly white petals, the stalk with four serrated leaves and a single white bud, set on a red and white spiral latticino ground, cut with a top window and six side printies, 7.8cm diam, 5.3cm high

£500 - 700  
€580 - 810  
US\$650 - 910

**Provenance**

Sotheby's sale, 2 March 1993, lot 170  
The Late Countess Poulett Collection

76 \*

**A BACCARAT STRAWBERRIES PAPERWEIGHT, CIRCA 1850**

With two ripe red fruit and one unripe green fruit, all with tiny black seeds, three clusters of leaves flanking a single green stalk, star-cut base, 7.9cm diam, 5.2cm high

£400 - 600  
€460 - 690  
US\$520 - 780

**Provenance**

Christie's sale, 4 June 1991, lot 297  
The Late Countess Poulett Collection



78

77 \*

**A BACCARAT THOUSAND-PETALLED ROSE PAPERWEIGHT, CIRCA 1850**

The dark-red flower surrounded by five leaves, the curved stalk with two further leaves, star-cut base, 5.9cm diam, 4.2cm high

£500 - 700  
 €580 - 810  
 US\$650 - 910

**Provenance**

Christie's sale, 18 May 1999, lot 529  
 The Late Countess Poulett Collection

78 \*

**A VERY RARE CLICHY PURPLE GENTIAN SPRAY PAPERWEIGHT, CIRCA 1850**

The flat bouquet comprising six identical flowers each with purple pointed petals around a pink-and-white stardust centre, arranged in a spray with dark green leaves and a twisted stem, 6.9cm diam, 4.8cm high

£1,800 - 2,500  
 €2,100 - 2,900  
 US\$2,300 - 3,300

**Provenance**

Sotheby's sale, 7 May 2002, lot 271  
 The Late Countess Poulett Collection



79

79 \*

**TWO ST. LOUIS FLOWER PAPERWEIGHTS, CIRCA 1850**

Comprising a white camomile paperweight, the fluffy white flower with many recessed petals about a yellow centre, with a surprisingly small bud and two green leaves showing behind, the stalk with two further leaves, set on a filigree cushion of pink double-spiral threads, 7cm diam, 4.5cm high, together with a double clematis with fifteen petals striped in orange and black, with a small blue-and-white cane centre, on a striped stem with three leaves, set on a blue and white jasper ground, 6.2cm diam, 4.8cm high (2)

£700 - 1,000  
 €810 - 1,200  
 US\$910 - 1,300

**Provenance**

Christie's sale, 4 June 1991, lot 323 and Sotheby's sale, 3 March 1992, lot 95  
 The Late Countess Poulett Collection



81



80



80 \*

**TWO CLICHY SPACED MILLEFIORI 'CHEQUER' PAPERWEIGHTS, CIRCA 1850**

One inset with nineteen assorted brightly coloured canes including two pink-and-green rose canes, divided by short latticino tubes above a bed of horizontal latticino cables, 8cm diam, 5cm high, the other with thirty various canes arranged in circles, divided by short lengths of latticino threads above a bed of horizontal cable, 9cm diam, 5.3cm high (2)

£400 - 600  
€460 - 690  
US\$520 - 780

**Provenance**

The former Sotheby's sale, 25 March 1991, lot 366  
The Late Countess Poulett Collection

81 \*

**A BACCARAT BLUE CARPET-GROUND PAPERWEIGHT, DATED 1848**

The spaced arrangement of nineteen brightly coloured canes including Gridel silhouettes of a goat, a dog, a butterfly, a deer, a cockerel and a bird, set into a carpet ground of blue cane clusters with white centres, signed with the distinctive cane 'B 1848', 7.1cm diam, 5.1cm high

£4,000 - 5,000  
€4,600 - 5,800  
US\$5,200 - 6,500

**Provenance**

Christie's sale, 18 May 1999, lot 488  
The Late Countess Poulett Collection

Illustrated by Patricia McCawley, *Antique Glass Paperweights from France* (1968), col. pl.2, fig.4a. A very similar, although larger example was sold by Bonhams 19 May 2010, lot 164.





82

82 \*

**A VERY RARE AND HIGHLY-CHARACTERISTIC BACCARAT  
'THREE DUCKS IN A POND' PAPERWEIGHT, CIRCA 1850**

The clear glass with a hollow centre containing three lampwork ducks, their feathers striped in different colours, swimming on a clear glass pond encircled by translucent green moss speckled in white, cut with a large top window and six side printies, the underside of the applied base star-cut, 8.1cm diam, 5.6cm high

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

**Provenance**

Sotheby's sale, 2 March 1993, lot 181

The Late Countess Poulett Collection

A very similar example featuring three ducks is illustrated by Paul Dunlop, *The Dictionary of Glass Paperweights* (2009), P.127, fig.183. See also Paul Hollister and Dwight Lanmon, *Paperweights: Flowers Which Clothe the Meadows* (1978), p.103, fig.80



82



82 (detail)



83 \*

**THREE ST. LOUIS FLOWER PAPERWEIGHTS, CIRCA 1850**

Each on filigree cushions, comprising a double clematis with pink-and-white striped petals and three leaves, 7.6cm diam, 6cm high, a red pelargonium, 6.6cm diam, 4.4cm high, and a blue double-clematis, the stalk with two opposing leaves, 6cm diam, 4.4cm high (3)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

**Provenance**

Sotheby's, 25 March 1991, lot 364 and 10 April 1991, lot 689, and Christie's, 4 June 1991, lot 309  
 The Late Countess Poulett Collection



83

84 \*

**A BACCARAT CLOSE-PACKED MUSHROOM PAPERWEIGHT AND A ST. LOUIS FACETED UPRIGHT BOUQUET WEIGHT, CIRCA 1848**

The former with a central tuft tightly packed with composite canes, the base encircled by a blue and white spiral torsade surmounted by a mercurial band, star-cut base, 8cm diam, 5.9cm high, the St. Louis weight with a nosegay of pink, white and blue flowers, tiny cane flowers and serrated leaves, within a blue-and-white torsade, cut with graduated rows of 4-sided facets, a decagonal window at the top, star-cut base, 8cm diam, 5.5cm high (2)

£700 - 1,000  
 €810 - 1,200  
 US\$910 - 1,300

**Provenance**

The Baccarat mushroom Sotheby's sale, 25 March 1991, lot 367  
 The Late Countess Poulett Collection



84

85 \*

**A ST. LOUIS PINK CAMOMILE PAPERWEIGHT AND A BACCARAT DOUBLE-CLEMATIS WEIGHT, BOTH GARLANDED, CIRCA 1850**

The former with a delicate flower with a cobweb appearance, on a short stem with four leaves and a salmon-pink bud, set within an outer garland of alternate pink-and-white and blue-and-white canes, cut with a top window and two rows of seven printies, star-cut base, 7.2cm diam, 4.9cm high, the Baccarat weight with a garlanded double-clematis with ten striped purple petals and a pale yellow stardust centre speckled with 'dew', a red bud and five leaves behind, the stem with further leaves, within a row of alternate blue arrowhead and white cogwheel canes, extended star-cut base, 7.3cm diam, 5cm high (2)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

**Provenance**

The camomile weight Christie's sale, 17 November 1992, lot 229  
 The Late Countess Poulett Collection



85

86 \*

**A ST. LOUIS WILD STRAWBERRIES PAPERWEIGHT AND A PANSY PAPERWEIGHT, CIRCA 1850**

The two red fruit pendant from a stalk with three green leaves, *7cm diam, 4.6cm high*, the St. Louis pansy with purple and brown petals, on a stalk with two leaves, star-cut base, *6.3cm diam, 4.5cm high* (2)

£450 - 600

€520 - 690

US\$590 - 780

**Provenance**

The strawberries Christie's sale, 4th June 1991, lot 298  
The Late Countess Poulett Collection



86

87 \*

**TWO BACCARAT FLOWER PAPERWEIGHTS AND TWO ST. LOUIS FRUIT AND VEGETABLE WEIGHTS, CIRCA 1850**

Comprising a Baccarat pansy weight with purple and yellow-ochre petals with a stardust centre, with a yellow and purple bud, star-cut base, *6.2cm diam, 4.6cm high*, a white double-clematis weight with twelve ribbed petals about a pink and white star centre, star-cut base, *6.6cm diam, 4.6cm high*, a St. Louis fruit weight with a green pear and two unripe pears with three cherries in a bed of leaves, on a filigree ground of spiralling latticino threads, *6.8cm diam, 5.3cm high*, and another weight with five root vegetables in white, mauve, pink, red and orange, each with a tuft of green foliage, on a filigree bed of spiralling threads, *6cm diam, 4.7cm high* (4)

£600 - 900

€690 - 1,000

US\$780 - 1,200

**Provenance**

The double-clematis and the vegetable weight both from Christie's sale, 4 June 1991, lots 314 and 293  
The Late Countess Poulett Collection



87



87

88 \*

**THREE ANTIQUE PAPERWEIGHTS AND A HAND COOLER, MID-19TH CENTURY**

Comprising a St. Louis two-colour crown paperweight with twisted red and green 'Xmas ribbons' alternating with entwined latticino threads, *6.6cm diam, 4cm high*, a St. Louis flat bouquet or posy weight, the three large florets formed from composite canes in shades of blue, pink and white, set among leaves, the base with fine strawberry-cutting, *7.1cm diam, 4.3cm high*, a pinchbeck paperweight with a gilt metal base moulded with a young couple and military figures on horseback, *8.3cm diam, 4.5cm high*, together with a St. Louis hand-cooler, facet-cut and set with an upright bouquet of three gentian-type flowers among numerous leaves, *16.6cm high* (4)

£750 - 1,000

€870 - 1,200

US\$980 - 1,300

**Provenance**

Christie's sales, 17 November 1992, lot 247, 4 June 1991, lots 299 and 307, and Sotheby's sale, 25 March 1991, lot 343  
The Late Countess Poulett Collection



88



88



89

## POTTERY

89 \*

### A STAFFORDSHIRE SLIPWARE DISH ATTRIBUTED TO JOHN SIMPSON, CIRCA 1715

Of octagonal shape, press-moulded in relief with a design of four ripe pomegranates and a similar number of fleur-de-lys motifs encircling a central carnation, the moulding picked out in dark chocolate brown against the cream-coloured ground, indistinct initials I S probably moulded below, the border trailed with lines and dots and stamped with tiny circles, 37cm wide

£1,500 - 3,000  
€1,700 - 3,500  
US\$2,000 - 3,900

#### Provenance

Private Collection, Japan

#### Exhibited

The Japan Folk Crafts Museums, Osaka 13 September-14 December 2003 and Tokyo 7 January-28 March 2004

Toyota City Folk Crafts Museum, 1 June-29 August 2004

The initials I S embossed on most examples of this design suggests that the maker was John Simpson of Burslem. The probable date of manufacture is implied by two examples that are further inscribed in the borders with the date 1715. One of these dated dishes, in the Longridge Collection is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware* (2000), Vol. 1, cat. no.S33. The other is in the Nelson-Atkins Museum of Art, object no. 78-11.

A probable source for the design is an English wallpaper dating from circa 1670 that shows a remarkably similar arrangement of pomegranates and fleur-de-lys around a central carnation. See the paper by Dr Darron Dean, *English Slipware Design 1600-1720*, ECC Transactions, Vol.17, Pt.2, p.238.

Significant variations within the design of slipware dishes of this type show that a number of different moulds must have been used. Related examples are in many collections including Colonial Williamsburg, Chipstone, the Metropolitan Museum of Art, New York, the V & A and the Fitzwilliam Museum. See also Ronald G. Cooper, *English Slipware Dishes* (1968), pls.278-281.



90

90

**A VERY LARGE SLIPWARE DISH, 18TH CENTURY**

Of simple circular shape with a notched or piecrust rim, the dark brown ground trailed with a series of zig-zags in cream coloured slip, 41.5cm diam

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,000 - 2,600

91

**A BRISTOL DELFTWARE ADAM AND EVE CHARGER, CIRCA 1730-40**

Probably Limekiln Lane, boldly painted in blue and green with a scene of 'The Temptation', Adam and Eve depicted facing each other, both holding a leaf to hide their shame, the serpent and the tree picked out in bright yellow and red, the trees with sponged foliage, within a blue-dash border, 34cm diam

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,600 - 2,300

Two similar chargers from the Olive Collection were sold by Bonhams on 31 January 2019, lots 238 and 239. Related examples are discussed by Michael Archer, Delftware (1997), pp.84-85, figs.A19/A20



91

92

**AN ENGLISH DELFTWARE PUNCHBOWL, CIRCA 1750**

Probably Liverpool, the interior painted in manganese with a stag leaping a fence pursued by two hounds, sponged yellow and green trees behind them, inscribed in blue below the fence 'Richard Carter', a border of yellow diaper panels and half flowerheads below the rim, the exterior with flower sprays in 'Fazackerly' style, 26cm diam

£3,000 - 4,000  
€3,500 - 4,600  
US\$3,900 - 5,200

Three related bowls dated 1754 are illustrated by Louis L Lipski, Dated English Delftware (1984), p.270, nos. 1142, 1143 and 1144.



92



92 (exterior)



93

93

**A LONDON DELFTWARE QUEEN ANNE PORTRAIT PLATE, CIRCA 1702-1714**

Painted in blue with a portrait of the Queen flanked by the initials A R, within blue concentric lines and a distinctive formal border, 21.5cm diam

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$2,000 - 2,600

**Exhibited** English Ceramic Circle Exhibition 1977, no.7. A shard with the same border was excavated at Vauxhall Cross. See Dennis Cockell, *Some Finds of Pottery at Vauxhall Cross*, ECC Trans, Vol.9, Pt.2, pl.122 (top right).



94

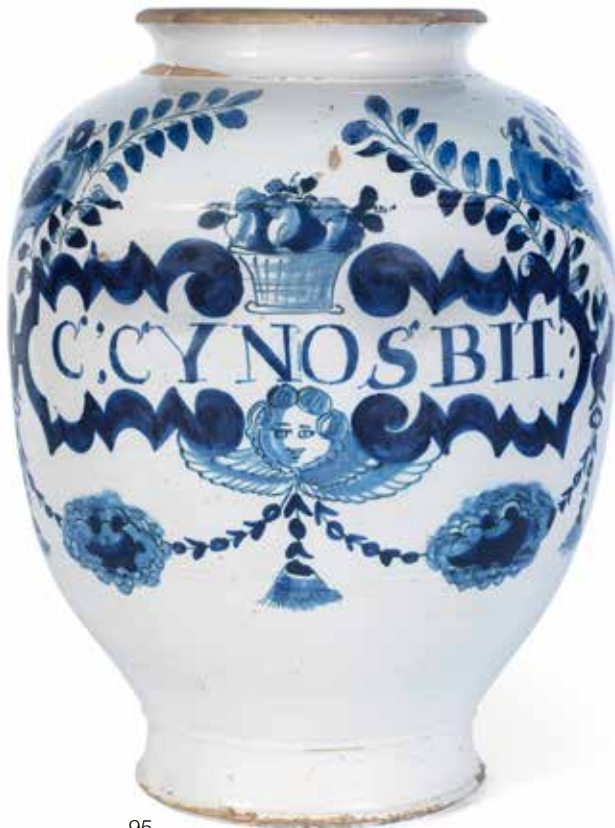
94

**A PAIR OF DELFTWARE WALL POCKETS, CIRCA 1750**

Probably Liverpool, of spirally fluted form with three stylised flowers moulded in high relief just below the gently shaped rims, decorated with the 'Cracked Ice and Prunus' pattern, the flowers simply delineated against the marbled ice design, pierced for suspension, 20.4cm high (2)

£700 - 1,000  
 €810 - 1,200  
 US\$910 - 1,300

A wall pocket of similar form, dated 1748, is illustrated by Louis L Lipski, *Dated English Delftware* (1984), p.356, no.1568



95

95

**A LARGE LONDON DELFTWARE DRUG JAR, CIRCA 1700**

Of ovoid shape, painted in dark blue with a label inscribed, 'C,CYNOSBIT' surmounted by a basket of flowers and flanked by two songbirds in foliage, a winged cherub's head below flanked by floral swags, 33cm high

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600

The jar was made to contain 'Cynorrhodon: cynosbatos', a preparation based on dog and other wild roses.



96

96

**A LARGE LONDON DELFTWARE DRUG JAR, CIRCA 1700**

Of ovoid shape, painted in dark blue with a label inscribed, 'C, THER, AND' surmounted by a basket of flowers and flanked by two songbirds in foliage, a winged cherub's head below flanked by floral swags, 33.6cm high

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600

The jar was made to contain 'Theriaca Andromachi', a theriac (or polypharmaceutical preparation) made according to the formula of Andromachus, a Roman physician of the first century AD.



97

97

**TWO LONDON DELFTWARE DRUG JARS, CIRCA 1680-85**

Of ovoid shape, painted in dark blue with labels inscribed, 'C. ANTHOS' and 'U: LAURI. FLAN.', surmounted by angels' heads with outstretched wings, 17.8cm and 18.2cm high (2)

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

Made to contain rosemary and an unguent of bay laurel berries.



99



100



98

98

**A PAIR OF STAFFORDSHIRE LEAD-GLAZED EARTHENWARE WALL POCKETS, CIRCA 1765**

The flat backs pierced with two holes for suspension, the fronts moulded with a Green Man mask, his grinning mouth with teeth visible, a garland of ivy leaves in his hair and a dolphin head above him, a scrolled border below the shaped rim, 19.7cm long (2)

£600 - 800  
€690 - 930  
US\$780 - 1,000

The shape also occurs in saltglaze stoneware. Both earthenware and saltglaze examples are illustrated by Leslie B Grigsby, *The Henry H Weldon Collection* (1990), p.245

99

**A DUTCH-DECORATED STAFFORDSHIRE SALTGLAZE TEA CANISTER AND COVER, CIRCA 1765**

Of large size and rectangular section with canted corners, both sides painted with a fanciful Chinese landscape, a man crossing a bridge to an island where another man stands framed within a window, the sides with scrollwork and flowering plants, 16.9 and 17.3cm high (2)

£1,200 - 1,500  
€1,400 - 1,700  
US\$1,600 - 2,000

100

**A RARE LEAD-GLAZED CREAMWARE TEA CANISTER AND COVER, CIRCA 1770**

Of large size and rectangular section, moulded to the front and back in high relief with a portrait of Flora, the sides with the fable of 'The Fox and the Stork', the sloping shoulders with crowns and baskets of flowers, the details picked out in green, ochre and brown, 17.2cm high (2)

£1,200 - 1,500  
€1,400 - 1,700  
US\$1,600 - 2,000

Tea canisters with reliefs of Flora were a speciality of the Bovey Tracey pottery, although this example does not match the archaeology. An example decorated in blue and lacking its cover was sold by Bonhams on 11 July 2018.





101

101

**AN INTERESTING ENGLISH PEARLWARE JUG, DATED 1798**

Of barrel shape with a broad strap handle, the sides finely turned with four hoops, naively painted on both sides with a performing bear wearing a chain collar, inscribed in brown under the spout 'AB 1798', 18.8cm high

£500 - 700

€580 - 810

US\$650 - 910

102

**A GOOD PRATTWARE MUG, DATED 1796**

Of attractive small size and tapering form with a finely turned foot, another turned band around the middle, inscribed in blue 'James and Mary Simpson 1796' within a foliate border, the broad strap handle flanked by long-tailed birds and flowers, formal borders around the foot and below the rim, 8.9cm high

£500 - 700

€580 - 810

US\$650 - 910

103

**A SPODE 'INDIAN SPORTING' PART SERVICE, CIRCA 1810-20**

Printed in blue, comprising a large tree dish and a large platter with 'Dooreahs leading out dogs', a slightly smaller platter with 'Driving a bear out of sugar canes', two other platters of 'Hunting a buffalo' and 'Hunting a civet', three square vegetable tureens and covers of 'Hog-hunters meeting by surprise a tigress and her cubs', a sauce tureen, cover and two stands with 'The dead hog', composite pictures on the cover and stands, fourteen dinner plates with 'Death of the bear', eight medium plates with 'Common wolf trap', four small plates with 'Groom leading out', and two pickle dishes with scenes adapted from the 'Common wolf trap', platters 26-48cm wide, impressed and printed marks (43)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600



102



103 (part)



103 (part)

The source of the scenes is Oriental Field Sports, Wild Sports of the East, written by Captain Thomas Williamson and illustrated by Samuel Howitt, published in monthly issues by Edward Orme of Bond Street, London. Publishing commenced in June 1805 followed by the same forty scenes in smaller book form in 1807. Both sizes were reprinted in 1807. For further discussion, see David Drakard and Paul Holdway, Spode Transfer Printed Ware (2002), p.235



104

104

**FIVE INTERESTING COUNTRY POTTERY MODELS OF LIONS, 19TH CENTURY**

Comprising a pair of brown saltglaze stoneware flatback lions incised to the reverse 'Amey Lock, Coombe Flory, 1840', 14.7cm wide, another stoneware flatback lion, 17.8cm wide, an earthenware lion with its coat picked out in yellow slip, 13.7cm wide, and a lion marbled in brown and cream slips, 18.2cm wide (2)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

Combe Florey is a village near Taunton in Somerset. The baptismal records there show three children born to William and Amy Lock between 1815 and 1824.



105

105

**THREE PRATTWARE LION MODELS AND A BOVEY TRACEY LION, CIRCA 1800-10**

The Prattware lions comprising a larger model lying on a green and blue rectangular base, 13.7cm long, another with a spotted coat, 9.2cm wide, and another with a sponged mane and oval base, 10.2cm wide, the Bovey Tracey example in dark brown clay with black and cream markings, 9.2cm wide (4)

£500 - 700  
 €580 - 810  
 US\$650 - 910



106

106

**A GOOD PAIR OF STAFFORDSHIRE PORCELAIN LION AND LAMB GROUPS, CIRCA 1835**

Attributed to John and Rebecca Lloyd of Shelton, naturalistically modelled recumbent to the left and right, each with a lamb by their paws, their manes formed from sieved clay, their coats coloured light brown, the shaped rectangular bases outlined in gold, 12cm wide (2)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000



107

107

**A LARGE WOOD FAMILY MODEL OF A LION, CIRCA 1780-90**

Standing upon a rectangular base washed in green on the upper surface, its paw resting on a ball, its body washed in dark grey save for the eyes, *base 28cm wide*

£600 - 800

€690 - 930

US\$780 - 1,000

A pair of very similarly modelled lions was sold by Bonhams on 11 July 2018, lot 107. An entry in the sales ledger of John Wood reads '1 Pair Large Lions Gilt, sold '8 March 1786 to Mr John Edwards'.

108

**A LARGE STAFFORDSHIRE MODEL OF A LION, CIRCA 1790**

Perhaps Wood family, modelled standing with one front paw resting on a ball, its mouth open to reveal teeth and a protruding tongue, its tail arched over its back, the rectangular base moulded with a foliate border, glazed entirely in green, *base 28cm wide*

£500 - 700

€580 - 810

US\$650 - 910



108

109

**A LARGE EARLY STAFFORDSHIRE MODEL OF A LION, CIRCA 1820**

Standing on a black rectangular base sponged to simulate marble, its right paw resting upon a yellow sphere, its mouth open to reveal large teeth and a protruding tongue, its mane and the tip of its tail picked out in brown, *base 28cm wide*

£500 - 700

€580 - 810

US\$650 - 910



109



110



111



112



Lord Mackintosh as a Toby Jug, made by Leonard Jarvis

### RARE TOBY JUGS FROM THE COLLECTION OF LORD MACKINTOSH OF HALIFAX

In this second part of an important private collection of Toby Jugs, five specimens share an illustrious provenance. These first five lots come from the Sir Harry Mackintosh Collection, an extraordinary group of Tobys formed by Lord Mackintosh of Halifax. In his article in 1954, Mackintosh wrote about his collection.

“As a collector I have had more fun with Toby Jugs than anything else: and I think ‘fun’ is the operative word. I believe the Toby Jug .... seems to sum up all that is meant by English humour. One cannot imagine any other nation having produced the Toby Jug.... A Toby Jug has a solid, sensible, humorous ring about it. It fits into any room of any period: It is always just right. It suggests good cheer and good company, and is as English as the parish church, the village inn and cricket on the green.”

Mackintosh incorrectly believed his Fiddlers and Midshipmen were made prior to 1750, even from the time of Marlborough, and he ascribed them to Astbury without any good reason. But he loved them more than anything. He formed a remarkable collection of Toby Jugs, which he restricted to the period of Ralph Wood and his contemporaries. As a tribute, the restorer and potter Leonard Jarvis created a Toby Jug of Lord Mackintosh himself (illustrated here).

The Mackintosh collection was sold in a memorable auction in 1967, inspiring a new generation of keen Toby Jug collectors.



110

110

**A RARE STAFFORDSHIRE FIDDLER TOBY JUG FROM THE 'MIDSHIPMAN' FAMILY', CIRCA 1785**

Attributed to Jacob Marsh, seated and playing a small violin or fiddle, wearing a frock coat mottled in light blue with applied ochre epaulettes, his ochre breeches tied with brown garters, his dark brown shoes with white buckles, a partially-unbuttoned blue waistcoat revealing a white necktie, his hat with a formal border painted below the brim, his brown hair secured at the back with a distinctive tied ribbon, the loop handle with brown-glazed grooves, 15.7cm high

**£10,000 - 15,000**  
**€12,000 - 17,000**  
**US\$13,000 - 20,000**

**Provenance**

J.A.Turner Collection  
 Lord Mackintosh of Halifax Collection, no.93  
 Christie's sale 26 February 2013, lot 240  
 A British Private Collection

Illustrated by Sir Harold Mackintosh, Bt, *Early English Figure Pottery* (1938), p.39, no.93. and in his *Connoisseur* article 'The Fun of Toby Jugs' to accompany the *Antique Dealers' Fair and Exhibition*, 1954, fig.iii. Lord Mackintosh owned two Fiddlers, which he described as a pair although the other one included a jug standing by the man's feet. J.A.Turner was a friend of Captain Price and in his own catalogue of his collection (1922), Price states that a visit to Mr. J.A.Turner's collection of Toby jugs is a great treat.

A single mould was used for many of the smaller-sized 'Midshipman' group Toby jugs. Common features include a distinctive necktie and partially unbuttoned waistcoat as well as a curious ribbon used to secure the hair at the back. It has been suggested the shoulder epaulettes applied above the sleeves were positioned to ensure a good join during the firing process. Vic Schuler, *Collecting Toby Jugs* (3rd Edn 1999) lists eleven small sized Fiddler jugs, including the example sold by Phillips in September 1988 which is a very similar model to the present lot.



111

111

**THE CELEBRATED MACKINTOSH VIOLA DA GAMBA PLAYER  
TOBY JUG FROM THE 'MIDSHIPMAN FAMILY', CIRCA 1785**

Attributed to Jacob Marsh, the musician seated with his fiddle-sized viol placed between his legs and playing it with a bow in the manner of a cello, wearing a blue and manganese-brown striped coat that matches the handle of the jug, his blue-spotted waistcoat revealing a white necktie, green breeches above green-and-blue socks, his hair tied with a rosette bow, the viol da gamba picked out in blue and the bow and his shoes in manganese-brown, *18.3cm high*

£15,000 - 20,000  
€17,000 - 23,000  
US\$20,000 - 26,000

**Provenance**

Mr Stacey-Hooker Collection  
Lord Mackintosh of Halifax Collection  
Sotheby's sale 2 May 1967, lot 65 (£350)  
Christie's sale 6 July 2006, lot 1152

Illustrated by John Bedford, *Toby Jugs* (1968), p.10 (centre)

Unlike the violin or fiddle, which is held under the chin, all members of the viol family are played upright and are held between the legs like a modern cello, hence the Italian name *viola da gamba* which means 'viol for the leg'. Although the scale is rather too small, the potter has attempted to depict an instrument that is differently-shaped to that on the Fiddler Toby jugs.

According to the Mackintosh catalogue and to Vic Schuler's list updated in 1999, only one other example of this Toby jug is recorded, in the Burnap Collection and this doesn't include a viola da gamba.



112

112

**A GOOD STAFFORDSHIRE 'MIDSHIPMAN' TOBY JUG, CIRCA 1785**

Attributed to Jacob Marsh, modelled as a naval officer seated on a sea chest, holding his sword drawn from its scabbard and raising a tumbler or glass in his other hand, variously coloured in light and dark brown and ochre underglaze, 16cm high

£10,000 - 15,000  
 €12,000 - 17,000  
 US\$13,000 - 20,000

**Provenance**

J.A. Turner Collection  
 Lord Mackintosh of Halifax Collection, no.94  
 Christie's sale 26 February 2013, lot 239  
 A British Private Collection

Illustrated by Sir Harold Mackintosh, Bt, *Early English Figure Pottery* (1938), p.39, no.94. and in his *Connoisseur* article 'The Fun of Toby Jugs' to accompany the Antique Dealers' Fair and Exhibition, 1954, fig.iii. Lord Mackintosh purchased a number of rare Toby jugs from the collection of J.A. Turner who was a friend of Captain Price.

Popularly referred to as a soldier, this model is more-correctly described as a Midshipman, indeed it has given the 'Midshipman Group' its name. The figure sits on a sea chest and wears striped trousers, leaving no doubt that the officer represented is a sailor. The moulds used for the body and head of this jug were the same as those used for Fiddlers and other 'Midshipman' group Toby jugs. This 'soldier' wears the same necktie, waistcoat, epaulettes and rosette tying his hair as seen on the previous lot. Vic Schuler, *Collecting Toby Jugs* (3rd Edn 1999) lists twelve Midshipman or Soldier jugs although some are likely duplicated for the present lot appears twice in Schuler's list.



113



113 (side)



113

**A VERY RARE PEARLWARE WELSHMAN TOBY JUG, CIRCA 1790**

The portly gentleman man seated with a goat beneath his legs, his head turned to one side, wearing a mottled manganese-brown coat and breeches, blue waistcoat and striped blue socks, his hat and shoes in dark ochre-black, the chair and base glazed in green, the small jug in his hands and a sword and shield moulded on the reverse both painted in underglaze blue with floral sprigs, 23cm high

£7,000 - 9,000

€8,100 - 10,000

US\$9,100 - 12,000

**Provenance**

Lord Mackintosh of Halifax Collection  
Sotheby's sale 2 May 1967, lot 62 (£260)  
With D.M. & P. Manheim  
With Leo Kaplan Antiques, New York  
A British Private Collection

Illustrated by Sir Harold Mackintosh, *Early English Figure Pottery* (1938), pl.89, fig.121, and by John Bedford, *Toby Jugs* (1968), p.28

While the idea of a Welshman mounted on a goat may just be an attempt at bawdy humour, in his catalogue in 1922, Capt. Price first suggested that this curious jug was meant to represent Sir Watkin William Wynn, celebrated Master of the Cycle Club and one of the most notorious Welshmen of his day. Sadly there is no evidence to support this claim.

Welsh regiments have had a goat as their mascot since the 18th century. The tradition goes back to the American War of Independence in 1775 when a wild goat wandered onto the battlefield at Bunker Hill and ended up leading the Welsh regimental Colours off the battlefield. A decade or so later the goat mascot supports this 'Welsh Country Gentleman', to give this jug its alternative name.

Two creamware examples are recorded, one in the Bute Collection, lot 53, and the other Exhibited by Jonathan Horne in 2003. Three others in pearlware are coloured in a very similar manner to the present lot. One was in the Bute Collection, Christie's sale 8 July 1996, lot 52 and one in the Price Collection, Astbury, Whieldon and Ralph Wood Figures and Toby Jugs (1922), pl.XLVI, fig.34. An example in the Christopher Bibby Collection was sold by Christie's 6 October 1970, lot 9

Most early authors have stated that this is not a product of the Wood family and it is quite different to the Midshipman family by Jacob Marsh. Among other possible creamware and pearlware makers it is worth considering the Cambrian Pottery in Swansea. Some underglaze blue sprigs noted on Swansea pearlware have similarities to those used on the Welshman jugs.



114

114

**A WOOD FAMILY TRADITIONAL TOBY JUG, CIRCA 1790**

With an unglazed base, the seated man wearing a yellow-ochre coat over a light green waistcoat and brown breeches and shoes, seated in a chair and holding a foaming jug, the octagonal base glazed in green, the underside of the base unglazed, 24cm high

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

**Provenance**

Lord Mackintosh of Halifax Collection, no.196  
A British Private Collection



115



115 (side)

115

**A RARE WOOD FAMILY 'SQUIRE' TOBY JUG, CIRCA 1785-90**

Seated confidently on a corner chair, the foaming jug in his right hand resting on his knee, a long pipe held to his mouth with his left hand, attired in brown tricorn hat and shoes, green jacket and breeches and a blue waistcoat, *28.5cm high*

£4,500 - 6,000

€5,200 - 6,900

US\$5,900 - 7,800

**Provenance**

A British Private Collection

Although later examples are often seen, original Squire Toby jugs made by the Wood family are surprisingly rare



116

116

**A WOOD FAMILY 'THIN MAN' TOBY JUG, CIRCA 1785-90**

Seated in an upright chair with his feet resting on a step, a small jug in his left hand and a pipe in his raised right hand, wearing a green jacket, brown breeches and a striped blue waistcoat, his cheeks picked out in blue and brown, *22.7cm high*

£2,500 - 3,500  
 €2,900 - 4,000  
 US\$3,300 - 4,600

**Provenance**

A British Private Collection



117

117

**A RARE PRATTWARE 'THIN BOY' TOBY JUG, CIRCA 1800**

Seated in an upright chair with his feet resting on a small step, grasping a foaming jug in both hands, wearing a coat sponged in blue and yellow, ochre breeches and a blue-spotted waistcoat, his shoes and long hair painted in brown, his hat in green, *22.5cm high*

£4,000 - 6,000  
 €4,600 - 6,900  
 US\$5,200 - 7,800

**Provenance**

A British Private Collection.

A similar jug was in the first part of this collection, sold by Bonhams on 14 November 2018, lot 288



118

118

**A RARE WOOD FAMILY 'SHIELD' TOBY JUG, CIRCA 1785**

Based on the Traditional model seated and holding an empty jug, a pipe by his side, the other side of the base with an applied shield inscribed 'IT IS ALL OUT. THEN FILL HIM AGAIN' (sic), richly glazed with a dark brown coat, green waistcoat and pale yellow breeches, the shield also glazed in brown, 24cm high

£6,000 - 10,000

€6,900 - 12,000

US\$7,800 - 13,000

**Provenance**

With Sampson and Horne, Exhibition catalogue 2007, p.38, item I  
A British Private Collection

Two versions of 'Shield' Toby jugs were made by the Wood family, one with a 'Roman Nose', the other as here based on the Traditional model but with the addition of the anchor-shaped shield. Jonathan Horne noted that the inscription is similar to that found on delftware punchbowls and he suggests that this jug was intended to be used for drinking, perhaps in a tavern.



119

119

**A VERY RARE PRATTWARE 'FAIR HEBE' TOBY JUG, CIRCA 1790-95**

The standing gentleman holds a foaming glass in his right hand while a bottle rests at his feet, a brown and ochre spotted dog jumping up at his side, the young man wearing a blue jacket, yellow breeches, ochre waistcoat and a wide conical hat, the handle formed from a tree branch, 25.3cm high

**£5,000 - 8,000**  
**€5,800 - 9,300**  
**US\$6,500 - 10,000**

**Provenance**

A British Private Collection

This is one of the rarest Toby jug models, for this is only the second example to be recorded. The only other known specimen was purchased in Bonhams sale, 28 October 2005, lot 103 and was offered in part one of this present collection.

With the exception of the positioning of his right arm and the shape of the hat, this Toby closely resembles the moulded designs by John Voyez found on the well known 'Fair Hebe' jugs.



120

120

**A WOOD FAMILY TOBY JUG OF 'MOULD 51' TYPE, CIRCA 1785-90**

Of traditional form and crisply modelled, seated and holding a foaming jug in his left hand and a foaming glass in his raised right hand, a pipe leaning at his side, decorated in translucent glazes with a bright green waistcoat, olive green jacket and pale yellow breeches, 25.3cm high, impressed '51' to base

£1,800 - 2,500  
 €2,100 - 2,900  
 US\$2,300 - 3,300

**Provenance**

A British Private Collection

Another 'Mould 51' jug was sold by Bonhams on 12 November 2014, lot 64



121

121

**A GOOD WOOD FAMILY CREAMWARE TOBY JUG, CIRCA 1790**

The Traditional model seated with a small spirit barrel placed on the base between his feet, wearing a blue sponged coat and holding a brown clay jug of foaming beer, his waistcoat ochre and his breeches, shoes and barrel in grey underglaze, a clay pipe leaning on the side of the plain octagonal base, 25.3cm high

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900

**Provenance**

A British Private Collection



122 (part)



123



124

122

**A STAFFORDSHIRE TOBY JUG AND COVER, CIRCA 1820, AND A LATER TOBY**

Of traditional form, his large foaming jug resting on his left knee, his pipe held under his right thumb, wearing brown jacket, green waistcoat and yellow breeches, *24.5cm high*, together with a later 'cross-legged' Toby, *23cm high* (3)

£150 - 200  
 €170 - 230  
 US\$200 - 260

123

**AN ENAMELLED CREAMWARE TOBY JUG AND COVER, CIRCA 1790**

Attributed to Neale & Co, of traditional form, seated and holding a large foaming mug in one hand and a pipe in the other, wearing a green coat, yellow breeches and red waistcoat, the base marbled in bright colours, *24.5cm high* (2)

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

A marked Neale and Co Toby is illustrated by Diana Edwards, *Neale Pottery and Porcelain* (1987), p.171 and another was sold by Bonhams on 3 November 2016, lot 185.

124

**A STAFFORDSHIRE 'MARTHA GUNN' TOBY JUG, CIRCA 1810**

Modelled seated and holding a foaming jug and a cup, her dress sprigged in blue, red and yellow and trimmed with a sea green collar, her black hat worn over a pale blue mob cap, the base picked out in bright green, *26.4cm high*

£400 - 600  
 €460 - 690  
 US\$520 - 780

**Provenance**

A British Private Collection

Martha Gunn was the most famous of the Brighton 'dippers', responsible for assisting the bathers on Brighton beach. Her notoriety was due to her reported friendship with the Prince of Wales who first visited the town in 1783.



125

125

**A PRATTWARE ADMIRAL RODNEY CHARACTER JUG OF LARGE SIZE, CIRCA 1790-95**

Formed as the head and shoulders of the admiral wearing Neptune's crown moulded in relief with military trophies and picked out in full Prattware colours, his braids raised at the back to form the handle, his uniform picked out in blue and yellow, the underside of the base with a faint moulded title 'Robney Abml' (sic), 14.8cm high

£2,500 - 4,000  
 €2,900 - 4,600  
 US\$3,300 - 5,200

**Provenance**

Bonhams sale 8 September 2004, lot 87  
 A British Private Collection

George Brydges Rodney (1719-1792), first Baron Rodney was made Admiral in 1778. In 1782, when news of his defeat of the French at the Battle of the Saintes reached Britain, Rodney became an enormously-popular figure throughout the country. Lord Rodney was modelled as many different character jugs and Tobys, although most were much smaller in scale than this most splendid example.

126\*

**A GOOD SELECTION OF REFERENCE BOOKS ON TOBY JUGS AND RELATED POTTERY**

Including: Major Cyril Earle, The Earle Collection of Early Staffordshire Pottery (1915), Capt. R.K.Price, Astbury, Whieldon & Ralph Wood Figures & Toby Jugs (1922), Herbert Rhead, Staffordshire Pottery Figures (1929), Sir Harold Mackintosh, Bt, Early English Figure Pottery (1938), Frank Faulkner, The Wood Family of Burslem (reprint 1972), Vic Schuler, Collecting British Toby Jugs (three editions, up to 1999), many other books and booklets on Toby Jugs, and Christie's catalogues of Works of Art from the Bute Collection, 1996 (quantity)

£300 - 600  
 €350 - 690  
 US\$390 - 780

127

**TWO COW CREAMERS AND COVERS, CIRCA 1780 AND 1815**

One in creamware with yellow spots, its tail and legs picked out in brown, base 11cm wide, the other Prattware with black and ochre sponged markings, attended by a milkmaid who sits on the green-washed base, 17cm long (4)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600



127





128



129

128

**A RARE BATTERSEA ENAMEL BOTTLE TICKET, CIRCA 1753-56**

Engraved by Simon Francis Ravenet after a design by James Gwin, printed in puce and lightly overpainted in colours with Venus sleeping, Cupid to one side pulling back the background drapery, titled 'BURGUNDY', 7.3cm wide

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

**Provenance**

Mort and Moira Lesser Collection  
 Bonhams sale 19 October 2011, lot 13  
 Peter Lole Collection

A similar ticket was sold by Bonhams, 8 June 2005, lot 74 and another is illustrated by Egan Mew, *Battersea Enamels* (1926), fig 21. A ticket with the same print but titled 'MADEIRA' was in the Mullens collection. The same design was also used for BURGONYNE, MULSEAU and W WINE

129

**ANOTHER RARE BATTERSEA ENAMEL BOTTLE TICKET, CIRCA 1753-56**

Engraved by Simon Francis Ravenet after a design by James Gwin, printed in puce and lightly overpainted in colours with two scantily clad putti beside a tree trunk, titled 'RHENISH', 7cm wide

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

**Provenance**

Mort and Moira Lesser Collection  
 Bonhams sale 19 October 2011, lot 14  
 Peter Lole Collection

Another example is illustrated by Egan Mew, *Battersea Enamels* (1926), fig 22(2) and was sold by Bonhams, 8 June 2005, lot 73. The same design is also used for LUNEL and MALVOISIE tickets

130



(detail)

130

**A GOOD CHELSEA 'GOAT AND BEE' JUG, CIRCA 1745-47**

Of pear shape supported by two goats recumbent nose to tail, the handle modelled as an oak branch with leaves applied at both terminals, applied in high relief beneath the lip with a finely modelled and naturalistically-coloured bee, set on a delicately coloured flowering branch in lower relief, brown line rim, 11.2cm high, incised triangle mark

**£3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$3,900 - 6,500**

An uncoloured example is illustrated by Paul Crane, *Nature, Porcelain and the Age of Enlightenment*, Art Antiques London 2015, where the similarity between the recumbent goats on the base of the jug and base of the silver Ashburnham centrepiece made by Nicholas Sprimont is noted. Another possible source for the design has been suggested by Zorka Hodgson, *Sources of inspiration for the Goat and Bee jug and other Chelsea creations*, ECC Trans, Vol. 14, Pt. 1, p.40, figs 21 and 22, where a woodblock print by Domenico Campagnols (1500-67) is suggested. Coloured 'Goat and Bee' jugs are much rarer than white versions. For other examples see Margaret Legge, *Flowers and Fables* (1984), p.25, fig.3, John C. Austin, *Chelsea Porcelain at Williamsburg* (1977), p.24, fig.6, and the F.S.Mackenna Collection of English Porcelain, Pt.1 (1972), p.60, fig.19. Another coloured example was sold by Bonhams on 21 May 2014, lot 49 and an uncoloured one on 14 November 2018, lot 322.



131

131

**A RARE CHELSEA MODEL OF A BIRD, CIRCA 1749-52**

Modelled perched on a woody stump, one wing folded and the other raised, its mouth open as if to sing, groups of leaves and tiny buds applied to the subsidiary branches just below, the plumage and head delicately coloured, foliate sprigs in green and black painted around the base, 13.5cm high, raised anchor mark picked out in red

£7,000 - 9,000

€8,100 - 10,000

US\$9,100 - 12,000

Modelled directly from George Edwards, A Natural History of Uncommon Birds, and of Some Other Rare and Undescribed Animals, Vol.2, pl.84 (1747) depicting an Indian Green Finch perched on a branch with a butterfly in flight beside it. See Paul Crane, Nature, Porcelain and Enlightenment: George Edwards and the Chelsea Porcelain Birds, ECC Trans, Volume 28, 2017, p.57, fig.65. Another example from the Schreiber bequest at the Victoria and Albert Museum is shown at fig.66, its colouring closely copying the source print. The colouring of the present lot is different, the decorator perhaps without access to the source print. The distinctive sprigs around the base may suggest that decoration was carried out at an independent London workshop.



131 (reverse)



132



132 (reverse)

132

**A VERY RARE CHELSEA SUCRIER AND COVER, CIRCA 1750-52**

The body delicately modelled to follow the outline of a peach, a stalk handle running down one side, another stalk running across the cover applied with a single leaf to serve as a finial, painted in kakiemon style on one side with the 'Rat and Vine' pattern, the reverse with a 'Flying Fox', the interior with scattered sprigs, 10.4cm high (2)

**£8,000 - 12,000**

**€9,300 - 14,000**

**US\$10,000 - 16,000**

The decoration combines two popular Kakiemon motifs in a way rarely found on Japanese porcelains, suggesting that the inspiration may have been Meissen or Chantilly. The shape is very rare, no other similar form being recorded in the **literature** but a matching cream jug is illustrated by William King, *Chelsea Porcelain* (1922), pl.20, fig.1.



133



134

133

**A RARE CHELSEA 'SCOLOPENDRIUM' DISH, CIRCA 1750-53**

Of deep circular form with a petal shaped border picked out in brown, moulded in relief with five scolopendrium leaves forming a wheel-like design, each picked out in blue-green, the veining in yellow and black, 19.4cm diam

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

Chelsea plates and dishes of this form are extremely rare. Another example was sold by Bonhams on 2 May 2018, lot 275

134

**A RARE CHELSEA DISH, CIRCA 1752**

With famille rose decoration, the rim with six simple lobes and a border of light turquoise-blue diaper bands alternating with half-flower panels, painted with peony and poppy flowers alternating with fantastic butterflies around a central gold and enameled flowerhead, 21.2cm diam

£500 - 700

€580 - 810

US\$650 - 910

A very similar dish with a petal shaped rim is in the British Museum, illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), p.84, fig.7.22.



135

135

**A CHELSEA BEAKER, CIRCA 1750-52**

With a shaped and flared rim, the sides moulded with eight lobes, painted in kakiemon style with prunus and pine trees growing from two 'banded hedges', the reverse with a bird in flight, its long tail feathers coiled around its body, two red dragons painted below the black line rim within the interior, 6.9cm high

£500 - 700

€580 - 810

US\$650 - 910

See F Severne Mackenna, *The Triangle and Raised Anchor Wares* (1948), p.11, no.28



136

136

**A VERY LARGE CHELSEA PLATTER, CIRCA 1755**

With 'Gotzkowsky' floral moulding, the border painted with a large *ombrierte* butterfly and flowers, the centre with more insects and scattered flower sprigs, brown line rim, 48cm wide, red anchor mark

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



137

137

**A CHELSEA PLATE WITH FABLE DECORATION, CIRCA 1755**

Of 'Warren Hastings' type, the moulded panels in the border painted in the style of J.H.O'Neale with fable subjects including 'The Crow and the Sheep' and 'The Monkey and the Cat', the panels and rim picked out in gold, the centre with scattered flowers and a colourful moth in flight, 24cm diam, red anchor mark

£500 - 700

€580 - 810

US\$650 - 910



138

138

**A CHELSEA BEAKER AND A DISH, CIRCA 1750-55**

The tall lobed beaker moulded in relief with spiralling scolopendrium leaves picked out in green, yellow and red, 7.5cm high, raised anchor mark, the dish moulded as two overlapping leaves, painted in Meissen style with bluebells and other flowers, black line rim, 20.5cm wide, red anchor mark (2)

£600 - 800

€690 - 930

US\$780 - 1,000

**Provenance**

The dish from the Dawnay Collection, Albert Amor Exhibition 1991, no.30



139

139

**A CHELSEA TEABOWL AND SAUCER, CIRCA 1753-55**

Of fluted form, painted with landscapes within lobed panels edged with red and black tramline borders, sprays of flowers painted in between and a small circular landscape in the bottom of the teabowl, insects in flight within the centre of the saucer, brown line rims, saucer 12cm diam, red anchor mark (2)

£2,500 - 3,000  
 €2,900 - 3,500  
 US\$3,300 - 3,900

A similar teabowl and saucer is illustrated by F Severne Mackenna, *The Red Anchor Wares* (1951), pl.24



140

140

**A RARE CHELSEA CUP, CIRCA 1752**

Unusually moulded on the exterior with three rows of overlapping lotus leaves below a shaped brown line rim, the exterior painted with a continuous harbour scene, probably by Jefferyes Hamett O'Neale including a tall ruinous building, the interior with a sprig of yellow flowers and an insect, 7.2cm high, red anchor mark

£1,200 - 1,500  
 €1,400 - 1,700  
 US\$1,600 - 2,000

141

**A CHELSEA SAUCER, CIRCA 1752**

Of fluted form with a shaped brown line rim, painted in the border with numerous figures before a castle-like building, probably by Jefferyes Hamett O'Neale, a flower sprig and an insect in flight above, 12cm diam

£600 - 800  
 €690 - 930  
 US\$780 - 1,000



141



143



143

**TWO CHELSEA ORNITHOLOGICAL SAUCERS, CIRCA 1755**

Of plain form, one painted with a sparrow perched on a fruiting cherry branch, the other with a greenfinch on a fruiting redcurrant branch, both with brightly coloured insects in flight above them, brown line rims, 12.7cm diam, red anchor marks (2)

£500 - 700  
 €580 - 810  
 US\$650 - 910

The naturalistic style of the bird painting on these saucers is most unusual at Chelsea. For more stylised depictions of birds perched on branches, see the finger bowl and stand illustrated by F Severne Mackenna, *The Red Anchor Wares* (1951), pl.25

144

**A CHINESE TEA CANISTER AND COVER PAINTED IN LONDON, CIRCA 1760**

Of ovoid form, the domed cover with a pointed finial, painted in the Giles workshop with three 'fancy' birds, one perched on the branches of a tree above a rustic fence, the reverse with another bird on a branch, a gilt dentil band around the neck, the scrolled foot also gilded, 13.3cm high (2)

£700 - 900  
 €810 - 1,000  
 US\$910 - 1,200

For a similarly-painted canister of the same form, see Stephen Hanscombe, *James Giles China and Glass Painter* (2005), no.54



142

142

**A CHELSEA FLUTED BOWL, CIRCA 1752**

The exterior painted with two landscapes in puce monochrome, probably by Jefferyes Hamett O'Neale, one with three figures in a river landscape, the other with two figures beside a truncated obelisk carved with inscriptions, within lobed panels edged with black and red tramline borders, flower sprays and insects in between, puce line border, 17.4cm diam, red anchor mark

£700 - 900  
 €810 - 1,000  
 US\$910 - 1,200

A similar obelisk which bears the 'hidden' signature of O'Neale is painted on a Chelsea plate illustrated by Major Tapp, Jefferyes Hamett O'Neale (1938), pl.13, fig.29





144



145

145

**A CHINESE MILK JUG AND COVER PAINTED IN LONDON, CIRCA 1760**

Of pear shape with a sparrow beak spout, the domed cover with a pointed finial, painted in the Giles workshop with a 'fancy' bird standing on a towering rock, flanked by smaller birds in branches and another in flight, a sprig of cherries around the lower handle terminal, gilt dentil rims, 13.2cm high (2)

£700 - 900  
 €810 - 1,000  
 US\$910 - 1,200

146

**A CHINESE SPOON TRAY PAINTED IN LONDON, CIRCA 1760**

Of lobed hexagonal form, painted in the Giles workshop with a 'fancy' bird standing on a rock, flanked other birds in flight and perched on a branch, gilt dentil rim, 13.2cm wide

£500 - 700  
 €580 - 810  
 US\$650 - 910



146

147

**TWO CHINESE COFFEE CUPS PAINTED IN LONDON, CIRCA 1760**

Of plain U shape, painted in the Giles workshop with three 'fancy' birds, the central bird standing on a tall yellow mound, the others in flight or perched on wispy branches, single florets within the interiors, the gilded dentil rims highlighted in red, 6.5cm high (2)

£500 - 700  
 €580 - 810  
 US\$650 - 910



147



148



148

**A FINE PAIR OF CHELSEA FIGURES OF 'IMPERIAL SHEPHERDS', CIRCA 1765**

Of large size with richly patterned and gilded costume, he holding a crook, a posy of flowers in his outstretched right hand, his loyal dog seated at his feet, she carrying a basket of flowers in the folds of her apron, a sheep standing at her side, both flanked by elaborate bogage and standing on scrolled bases, *34.5cm high*, gold anchor marks (2)

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,500

**Provenance**

The Barbara Leake Collection, Bonhams sale 12 March 2008, lot 10

Illustrated by John Sandon, *British Porcelain* (2009), front cover

The name given to these splendid models does indeed reflect their grandeur. They were made in two sizes, and a smaller pair is illustrated by Peter Bradshaw, *18th Century English Porcelain Figures* (1981), pl.49, p.121. See also the *Cheyne Book of Chelsea*, pl.17, no. 247

149

**A RARE CHELSEA FIGURE OF A RANELAGH MASQUERADER, CIRCA 1759-63**

Masked and in lively dancing attitude, playing a flute which he holds in both hands, his right knee raised, a lantern, a bottle of wine and a glass suspended from a berried garland over his shoulder, his costume painted in bright colours, the scrolled base applied with flowers and picked out in gold, 20.3cm high, gold anchor mark

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,600

This figure belongs to a group traditionally said to portray characters from the masque held at the Ranelagh Gardens to celebrate the birthday of Frederick Prince of Wales on 24 May 1759, although none correspond exactly with prints issued at the time by Bowles after Maurer. Horace Walpole wrote of a previous Masquerade at Ranelagh in a letter to Horace Mann sent from Strawberry Hill on 3 May 1749:

'In one quarter, was a May-pole dressed with garlands and people dancing round it to a tabor and pipe and rustic music, all masqued, as were all the various bands of music that were disposed in different parts of the garden; some like huntsmen with French horns, some like peasants, and a troop of harlequins and scaramouches in the little open temple on the mount... All round the outside of the amphitheatre were shops, filled with Dresden china, Japan, &c., and all the shopkeepers in mask'

Another similar figure is in the Colonial Williamsburg Collection, illustrated by John C Austin (1977), p.147, pl.137. See also p.140 where they are shown as part of a group of eleven masqueraders. Another version was **Exhibited** in the Chelsea China from Private Collections exhibition in 1999, catalogue p.39 and front cover. See also the figure of a masquerader playing a violin sold by Bonhams 6 June 2007, lot 216, the pair with foliate costumes sold by Bonhams 3 October 2012, lot 62 and the pair with the same male figure also sold by Bonhams 18 May 2016, lot 319



149



150

150

**A FINE CHELSEA VASE AND COVER, CIRCA 1760**

Of quatrelobed form supported by four scrolled feet, the domed cover and neck delicately pierced, the cover surmounted by a spray of flowers, finely painted with four panels of numerous brightly coloured birds including a peacock, ducks, a turkey and an owl, reserved on a raspberry-coloured ground picked out in turquoise and gold, 30cm high, gold anchor mark (2)

£2,500 - 3,500  
 €2,900 - 4,000  
 US\$3,300 - 4,600

This important vase forms part of a range marketed by Nicholas Sprimont, proprietor of the factory, in the Spring of 1759 and discussed by J V G Mallet, *ECC Trans*, Vol. 17, Pt.1, p.126. An undecorated vase of the same form stands on the table beside Sprimont in an unsigned and unattributed group portrait with his wife Ann and sister-in-law Suzanne Protin, illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), frontispiece. A pair of vases of the same form is illustrated by F Severne Mackenna, *The Gold Anchor Wares*, pl.35 and one of these is illustrated by J V G Mallet, *op cit*, p.129. Mallet suggests that the form may have been brought to Chelsea from Vincennes by Flanchet, a pupil of John-Claude Duplessis pere, modeller of the Vincennes original.



151

151

**A RARE BOW DUCK TUREEN AND COVER, CIRCA 1755-56**

Carefully modelled with its head turned in a realistic manner, the plumage with individual overlapping feathers picked out in shades of brown, mauve, puce and green, 12.2cm long (2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Another example from the Geoffrey Freeman collection is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), no.264 and was sold by Bonhams on 5 December 2007, lot 168. For a pair see Yvonne Hackenbroch, *The Untermyer Collection catalogue* (1957), colour plate 10, fig. 20, where the source is given as George Edwards, *Natural History of Uncommon Birds*, Vol.3, pl.157. The print and a very similarly coloured example to the present lot are illustrated by Paul Crane, *Nature, porcelain and Enlightenment: George Edwards and the Chelsea porcelain birds*, ECC Trans, p.62, pls.78 and 79. The print shows little similarity to the model, suggesting another as yet unknown source.

152

**A RARE BOW MILK JUG, CIRCA 1758-60**

Thinly potted and of hexagonal form with an angular handle, painted in famille rose palette with the 'Two Quail' or 'Partridge' pattern, the two birds shaded by a flowering plant, flowers and an insect to one side, within a puce foliate border, 6.2cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



152

The use of famille rose colours to paint a kakiemon design is most unusual. A matching hexagonal teapot and cover is illustrated by Dr Chris Gorton, *The Two Quail Pattern* (2004), p.40, fig.29 and a similarly decorated sugar bowl and cover was sold by Bonhams, 17 May 2017, lot 276



153

153

**A RARE PAIR OF BOW SMALL BOWLS, CIRCA 1750-52**

The deep centres painted with a group of water-plants surrounded by scattered sprigs and a multi-coloured insect in flight, a formal border of flowerheads and leaves just inside the lobed rims, a red 'line and loop' border around the wells, 15.2cm diam (2)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

A similar bowl from the collection of the London Borough of Newham is illustrated by Anton Gabszewicz, *Made at New Canton* (2000), p.54, no.39



154

154

**A GOOD BOW SAUCEBOAT, CIRCA 1750**

Of high-footed form, crisply moulded with swags of fruit and flowers suspended from the scrolled rim, more swags around the oval foot, the high double-scrolled handle with an acanthus thumbrest, gilded inside and out with flower sprays and scattered insects, a formal border inside the rim, 22.3cm long

£700 - 900

€810 - 1,000

US\$910 - 1,200

A closely related example is illustrated by Anton Gabszewicz, *Catalogue of the Freeman Collection* (1982), p.36, pl.35 and another by Nicholas Panes, *British Porcelain Sauceboats of the 18th Century* (2009), p.61, fig.85



155

155

**A LONGTON HALL 'STRAWBERRY' DEEP PLATE, CIRCA 1755**

The border moulded in high relief with strawberries, leaves and stalks picked out in red, tones of green and puce, the interior particularly well painted in 'Trembly Rose' style with a flower spray, scattered sprigs and an insect in flight, 23.4cm diam

£600 - 800

€690 - 930

US\$780 - 1,000

156

**A LONGTON HALL COFFEE CUP, CIRCA 1757**

Of plain U-shape, the wide ear-shaped handle scrolled at the lower terminal, painted in blue with rockwork and flowering plants within a fenced enclosure, 6.6cm high

£500 - 800

€580 - 930

US\$650 - 1,000

The pattern is only rarely found. See the mug from the Watney Collection sold by Bonhams on 1 November 2000, lot 865.



156



157

157

**A RARE WEST PANS MILK JUG, CIRCA 1764-66**

Of distinctive form moulded with six lobed panels, painted in a bright palette with a spray of flowers tied with a trailing red ribbon, the central bloom highlighted in white enamel against the puce petals, smaller sprigs and insects in flight to the side, *10cm high*

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

The style of decoration on this lot is most unusual and differs from the 'trembly rose' style usually found on flower-painted West Pans. Related decoration is seen on a mug from the Watney Collection, see Phillips sale, 1 November 2000, lot 890

158

**TWO DERBY COFFEE CUPS, CIRCA 1756-58**

Of square section with fluted corners and angular handles, painted in 'Moth Painter' style, one with a kingfisher-like bird perched on a branch, the reverse with moths and other insects, the other more unusually with eight different insects in flight, brown line rims, *5.7cm and 6.1cm high (2)*

£500 - 700

€580 - 810

US\$650 - 910

A range of similarly shaped early cups is illustrated by Gilbert Bradley (ed), *Ceramics of Derbyshire*, p.61



158



159

159

**A WILLIAM REID MUG AND A SAUCER, CIRCA 1756-60**

The mug of bellied form with a 'scotia' foot and a scrolled handle with thumbrest, painted in imari style with trailing flowers, a fence and rockwork, *12.5cm high*, the saucer painted with exotic birds, *12cm diam (2)*

£500 - 700

€580 - 810

US\$650 - 910



161



162



160

160

**A WORCESTER TEABOWL AND SAUCER, CIRCA 1755**

Of strap-fluted form, the saucer painted in the centre with a bird perched on a branch, the moulded panels reserved within the borders with flower sprays and sprigs, the multi-coloured lattice borders with panels of half flowerheads, 12.7cm diam (2)

£500 - 700  
 €580 - 810  
 US\$650 - 910

A similar teabowl and saucer is illustrated by Simon Spero, *The Klepser Collection* (1984), p.42, no.36

161

**A SMALL LUND'S BRISTOL PICKLE DISH, CIRCA 1750**

Moulded in the form of a scallop shell, painted in very pale underglaze blue with a fence and bamboo, 6.4cm

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900

**Provenance**

The Watney Collection, Phillips sale, 22 September 1999, lot 136

Illustrated by Ray Jones, *The Origins of Worcester Porcelain* (2018), p.381, viii side by side with a plain white example also from the Watney Collection and bearing an incised P mark.

162

**A WORCESTER PICKLE DISH, CIRCA 1753**

Of scallop shell form with crisp moulding to the underside, painted in red, yellow and green with a central flower spray, the lobed rim outlined in red and enclosing pink, blue and red floral sprigs, 8.2cm high

£500 - 700  
 €580 - 810  
 US\$650 - 910





163

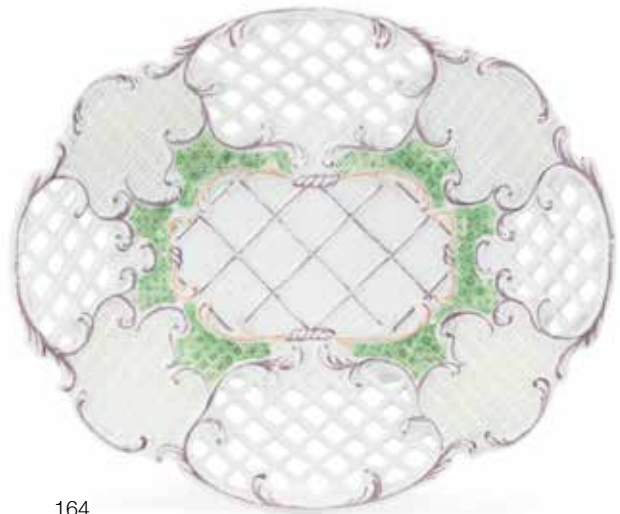
163

**A WORCESTER SUGAR BOWL, CIRCA 1752-5**

Of flared oval form with a band of crisp shell-moulding in high relief around the side, three trailing floral sprigs moulded just above the foot, the lobed rim outlined in red within the interior and painted in a pale palette with leafy flowering branches, a similar border on the exterior above scattered insects in flight, 13.2cm wide

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,500

The form is probably inspired by contemporary silver. Examples are only rarely found and are amongst the earliest recorded English porcelain sugar bowls. An example from the Zorensky Collection, Part 1, lot 19, is the only recorded bowl to retain its cover. Others without lids are illustrated by H Rissik Marshall, *Coloured Worcester Porcelain of the First Period* (1954), pl.3, no 48 and Samuel M. Clarke, *Worcester Porcelain in the Colonial Williamsburg Collection* (1987), p.19, pl.5. Another was sold by Bonhams, 14 April 2010, lot 178.



164

164

**A RARE WORCESTER PIERCED DESSERT DISH, CIRCA 1760**

Of oval shape, the border pierced with four panels of latticework and edged with moulded scrolls picked out in puce, smaller basket-moulded panels in between picked out in pale yellow, the centre in green, puce and salmon pink, 26.8cm wide

£500 - 700  
 €580 - 810  
 US\$650 - 910

A dish of similar form with a floral centre was sold by Bonhams on 17 May 2017, lot 318.



165 (side)



165 (front)

165

**AN IMPORTANT EARLY WORCESTER COFFEE CUP, CIRCA 1751-53**

Of plain form with a slightly everted rim and a loop handle flattened on the underside, painted in blue with the 'Union Jack House' pattern, the stylised house centrally positioned on an island within a Chinese river landscape, blue tramlines just above the foot and a single line below the rim, 6.7cm high, single stroke mark in blue

£6,000 - 8,000

€6,900 - 9,300

US\$7,800 - 10,000

A cup of the same pattern in the British Museum is apparently inscribed on the base 'TB 1753'. See Aileen Dawson, *The Art of Worcester Porcelain* (2007), p.40. A very similar cup from the Watney Collection was sold by Bonhams on 10 May 2000, lot 557 and is illustrated by Branyan, French and Sandon (I.B.1) and Ray Jones, *The Origins of Worcester Porcelain* (2018), p.435, ii-uj where the author suggests that inscription on the British Museum cup is not a date but two adjacent inscriptions by different hands relating to trial firings. If true, this may mean that the cup is of a slightly earlier date in line with its charming but naive style of decoration. The same pattern is found on three Lund's Bristol cups illustrated by Howard at pp.410-411.

166

**A VERY RARE WORCESTER LARGE BOWL AND COVER, CIRCA 1755**

Of Chinese rice bowl form, the shallow bowl with a gently everted rim, the cover with a raised circular ring, painted in blue with the 'Cormorant' pattern (I.B.28), the bird perched on rockwork as if to take flight, the reverse with a spray of flowering plants, a Chinese landscape within the interior, the cover with a bird in flight in the centre, bowl 19.7cm diam, matching workman's marks (2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

A cover of the same shape from the Geoffrey Godden Collection was sold by Bonhams on 30 June 2010, lot 67.



166

167

**A VERY RARE WORCESTER SMALL BOWL, CIRCA 1756-58**

Of plain thrown form, painted in blue with the 'Heron on a Floral Spray' pattern (I.C.18), the large bird standing on one leg, flanked by flowering plants, a Chinese scrolled border punctuated by flower heads inside the rim, 10.3cm diam, workman's mark of a letter C, or possibly a prototype crescent mark

£500 - 700

€580 - 810

US\$650 - 910

This is a particularly rare pattern in Worcester. For a saucer of the pattern, see Branyan, French and Sandon, I.C.18. Another slightly larger bowl of the pattern was sold by Bonhams on 7 December 2005, lot 100.



167

168

**A WORCESTER TEABOWL AND SAUCER, CIRCA 1755**

Of octagonal form, painted in blue with the 'Romantic Rocks' pattern, a traveller walking up a steeply angled promontory, a small pavilion in the shade of the rocks and a man in a boat in the foreground, within a diaper border, saucer 11.4cm diam, workman's marks (2)

£600 - 800

€690 - 930

US\$780 - 1,000

The pattern is taken from a drawing by Jean Pillement which appears in *The Ladies' Amusement*. See Branyan, French and Sandon (1989), I.B.8.



168



169



170



171



172

169

**A GOOD WORCESTER MUG, CIRCA 1765**

Of bell shape with a grooved strap handle, painted in blue with the 'Cracked Ice Ground' pattern (I.A.14), a Chinese lady standing beside a low table upon which stands a tall vase, the reverse with a Chinese lady seated on rockwork, reserved on a 'Cracked Ice' ground, 8.8cm, crescent mark

£500 - 700  
 €580 - 810  
 US\$650 - 910

170

**A FINE AND RARE WORCESTER BROTH BOWL, COVER AND STAND, CIRCA 1760**

Of spirally fluted form with ozier-moulded borders, the finial formed from a bud with two crisply moulded leaves applied to the terminal, painted in blue with the 'Broth Bowl Floral Sprays' pattern, the sprays including fritillaries and lillies, stand 17.5cm diam, workmen's marks (3)

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

It is most unusual to find a bowl complete with its cover and stand and without additional colours and gilding. A similar example is in the Museum of Royal Worcester

171

**A PAIR OF WORCESTER JUNKET DISHES, CIRCA 1765**

Of circular form with crisp ozier-moulded grounds reserving shaped and circular panels painted in blue with the 'Junket Dish Florals' pattern (I.E.35), leafy stems painted below the rims, 22.5cm diam, crescent marks (2)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

172

**A WORCESTER TEAPOT AND COVER AND A TEABOWL AND SAUCER, CIRCA 1770-75**

The globular teapot and cover painted in blue with the 'Floral Queen's' pattern (I.F.5), 23.8cm high, W mark below a square mark, the teabowl and saucer of 'Two Quail' pattern (I.C.15), saucer 12.8cm diam, crescent marks (4)

£500 - 750  
 €580 - 870  
 US\$650 - 980



173

173

**A RARE WORCESTER TEAPOT AND COVER, CIRCA 1755-57**

Of 'Scratch Cross' type and of slightly shouldered globular form, the cover with a pointed finial, painted in Chinese style with a flowering plant growing beside a fence, an exotic bird in flight to the left, the reverse with a similar plant, 13.9cm high (2)

£700 - 900

€810 - 1,000

US\$910 - 1,200

A coffee cup and saucer of the same pattern is illustrated by H Rissik Marshall, Coloured Worcester Porcelain (1954), p.116, No.17

174

**A LARGE WORCESTER LEAF DISH, CIRCA 1758-62**

Modelled as two overlapping cabbage leaves, their stems crossed to form the handle and one curled over at the top, finely painted with a full spray of flowers and numerous scattered sprigs, the veins picked out in puce, 35cm wide

£500 - 600

€580 - 690

US\$650 - 780



174



175



175 (side)

175

**A RARE WORCESTER CREAM JUG, CIRCA 1754**

Of quatrelobed baluster form with a lobed body and a delicate scrolled handle, pencilled in black with a chinoiserie figure holding a parasol, a bird perched on his left hand and a low fence behind him, a vase of flowers on a table to one side and a formal border below the interior rim, 8.9cm high

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,500

The origin of the pattern is unknown but it is reminiscent of Daryl and Edward's *A New Book of Chinese Designs, Calculated to Improve the Present Taste*, published in 1754. See H. Rissik Marshall, *Coloured Worcester Porcelain* (1954), pl.10, no.165 for a teabowl and saucer of the same pattern. It is most unusual on this small and particularly charming shape of jug.



176

176

**A WORCESTER TEABOWL AND SAUCER, CIRCA 1754-55**

Of 'Scratch Cross' type and eggshell thinness, pencilled in black with the 'Boy on a Buffalo' pattern, a spreading tree to one side and a bird in flight to the other, another bird within the interior of the teabowl and on the underside of the saucer, saucer 12.7cm diam, matching workman's marks (2)

£500 - 700  
 €580 - 810  
 US\$650 - 910

During the so-called 'Scratch Cross' period approaching the mid-1750s Worcester's potters showed remarkable skill at turning teawares that were thinner than any other manufactory in Britain. Some of these rivalled the best Chinese export teabowls and saucers. For a similar trio in this pattern see Murray Hooper and Robert Robertson, *Worcester Porcelain Two Australian Collections* (2016), p.39, no.19



177



178



177

**A WORCESTER SPOON TRAY, CIRCA 1756-58**

Of lobed hexagonal form, pencilled in black with the 'Boy on a Buffalo' pattern, a spreading tree and two boats in the water to the right, a bird in flight above, 15cm wide

£500 - 700

€580 - 810

US\$650 - 910

**Provenance**

Albert Amor, The Cohen Collection 1982 Exhibition.

178

**A WORCESTER TEAPOT, COVER AND STAND, CIRCA 1756-7**

Of shouldered Meissen form with a faceted spout and flower finial, pencilled in black with a popular chinoiserie design with a figure holding a parasol, a bird perched on his right hand and a low fence behind, a vase of flowers on a table to the left, formal borders around the rims, 13.8cm high (3)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

**Provenance**

Albert Amor, 18th Century Chinoiserie Porcelain Exhibition 1990



179

179

**A WORCESTER BOWL PAINTED IN THE WORKSHOP OF JAMES GILES, CIRCA 1768-70**

Painted in puce monochrome in the 'Naturalistic' style, a similar flower spray including a chrysanthemum painted on the interior and exterior, the exterior also with numerous scattered sprigs, the rim edged in gold, 20.8cm diam

£600 - 800

€690 - 930

US\$780 - 1,000

**Provenance**

Albert Amor, The Elegant Porcelain of James Giles (1983 Exhibition)

Exhibited at Dreweatt Neate, Dyson Perrins Exhibition (1995)

Closely related flower painting in puce monochrome is found on a teabowl and saucer illustrated by Stephen Hanscombe, James Giles China and Glass Painter (2005), no.34 and on the rear of the 'Golden Fleece' teapot and cover from the Zorensky Collection, sold by Bonhams on 16 March 2004, lot 244



180



180

**A GOOD PAIR OF WORCESTER DESSERT TUREENS, COVERS AND STANDS, CIRCA 1770**

Of quatrelobed form with gadrooned rims, the rustic handle terminals applied with leaves and flowers picked out in yellow, richly decorated with the 'Old Mosaic' pattern of eight different formal panels broken up by *mons*, around a central twisted prunus wreath, *stands 21cm wide*, mock Chinese character marks (6)

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

The Worcester factory's 1769 sale catalogue included a number of 'Brocade' and 'Mosaic' patterns, including sets described as 'Old Rich Mosaic Japan Pattern'. It has been assumed this is the pattern seen on this and the following three lots. See John Sandon, Worcester Porcelain at Cheekwood (2008), p.63, no.26. A service of this pattern was sold by Bonhams on 2 June 2004, lot 270



181

181

**A GOOD WORCESTER SMALL BASKET, CIRCA 1770**

Of circular form, the sides pierced with interlocking circles and applied with florets at the intersections, the interior decorated with the 'Old Mosaic' pattern of eight different formal panels broken up by *mons*, around a central twisted prunus wreath, trailing plants below the rim, *15.2cm diam*, mock Chinese character mark

£400 - 600  
 €460 - 690  
 US\$520 - 780



182





183



182

**A GROUP OF WORCESTER TEA AND COFFEE WARES, CIRCA 1770**

Richly decorated with the 'Old Mosaic' pattern of eight different formal panels broken up by *mons*, around a central twisted prunus wreath, comprising sucrier and cover, teacup and saucer, coffee cup and saucer and two saucer dishes, *sucrier and cover 13.5cm high*, mock Chinese character marks (8)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

183

**A PAIR OF LARGE WORCESTER DESSERT DISHES, CIRCA 1770**

Of lobed circular form, richly decorated with the 'Old Mosaic' pattern of eight different formal panels broken up by *mons*, around a central twisted prunus wreath, *25.2cm diam*, mock Chinese character marks (2)

£500 - 700  
 €580 - 810  
 US\$650 - 910



184

184

**A FINE WORCESTER BROTH BOWL AND COVER, CIRCA 1770**

The squat bell-shaped bowl applied with two moulded handles with slight thumbrests, the finial formed as an open flower edged in purple, the scale blue ground reserving shaped panels of colourful flowers framed with bright rococo gilding, *12.7cm diam at rim*, square mark (2)

£700 - 1,000  
 €810 - 1,200  
 US\$910 - 1,300

**Provenance**  
 T Grant Dixon Collection



185

185

**A WORCESTER TEAPOT AND COVER AND A BELL-SHAPED CUP, CIRCA 1758-60**

Painted in blue with the 'Walk in the Garden' pattern (I.A.17), a Chinese lady out walking with a boy in attendance, the teapot of globular form with a pointed finial, 11.2cm high, the cup with an attractive moulded handle, 6.5cm high, workman's mark (3)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600



186

186

**A RARE PLYMOUTH SAUCEBOAT, CIRCA 1768-70**

Crisply moulded on both sides with shaped panels reserved on a strap-fluted ground, the scrolled handle with a leaf-moulded thumbpiece, painted in inky blue with Chinese river scenes, three floral sprays below the spout, a cell border around the rim and a narrow formal border around the foot, 19.4cm long, tin mark

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

A Plymouth sauceboat of the same form but with polychrome decoration is illustrated by F Severne Mackenna, *Cookworthy's Plymouth and Bristol Porcelain* (1946), pl.25.



187

187

**A RARE PLYMOUTH MILK JUG, CIRCA 1768-70**

Of pear shape with a sparrow beak spout, painted in typical inky blue with a Chinese river scene, a pagoda shaded by a willow tree and flanked by a pier or promontory, further islands in the distance, 8.5cm high, tin mark in blue

£600 - 900  
 €690 - 1,000  
 US\$780 - 1,200

For matching small bowls see F Severne Mackenna, *Cookworthy's Plymouth and Bristol Porcelain* (1946), pl.16, fig.20 and Geoffrey Godden, *British Porcelain* (1974), p.361, pl.448.



188

188

**A BRISTOL (RICHARD CHAMPION) SUCRIER AND COVER AND TWO TEABOWLS AND SAUCERS, CIRCA 1775**

The round sucrier with a flower finial picked out in gold, painted in puce with borders of scrolls and flowers enclosing scattered sprigs, gilt dentil rims, *sucrier 11.6cm high*, crossed swords and dot marks with gilded numeral 6 (6)

£600 - 900  
 €690 - 1,000  
 US\$780 - 1,200

189

**TWO PLYMOUTH PICKLE DISHES, CIRCA 1768-70**

Formed as leaves with veining to the undersides and short stalk handles, painted in underglaze blue and overglaze red enamel with a version of the 'Narcissus' pattern, the serrated rims with feathered borders, *10cm wide* (2)

£400 - 600  
 €460 - 690  
 US\$520 - 780

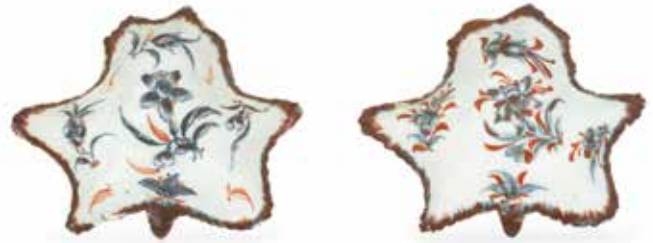
190

**A VERY RARE BRISTOL (RICHARD CHAMPION) TEAPOT AND COVER, CIRCA 1775-80**

Of attractive small size and globular form with a pointed finial, the rustic spout moulded to simulate wood, printed in blue with sprays of chrysanthemums and other flowers, a formal border around the rim, *10cm high* (2)

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

Three pieces with the same printed design are illustrated by F Severne Mackenna, *Champion's Bristol Porcelain* (1947), figs.6, 7 and 8 and a teabowl and saucer by Geoffrey Godden, *English Blue and White Porcelain* (2004), p.377, pl.465. All four pieces have a different border design to the present lot. Blue and white decoration on Bristol porcelain is rare and this delightfully small and unusual teapot form does not appear to be recorded in the literature.



189



190



191

191

**A RARE CHELSEA-DERBY MODEL OF A DOG, CIRCA 1770**

Standing on an oval base picked out in green, its shaggy coat well finished, heavily undercut and painted with brown markings, its face with an alert expression, *22cm long, patch marks*

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,500

Illustrated by John Twitchett, *Derby Porcelain* (2002), p.125, colour plate 71. Another similar model is illustrated at colour plate 71. The model represents a papillon, a toy spaniel also called a Phalène when its ears are dropped as seen here. The model was produced at Chelsea in the raised anchor period. Two examples of the Chelsea version are recorded, one from the Katz Collection in the Museum of Fine Arts, Boston (accession number 1988.801), the other in the Royal Collection at Windsor Castle. The Katz model is compared by T H Clarke, *French Influences at Chelsea*, ECC Trans, Vol.4, Pt.4, p.53 with a similar Vincennes model which may have been its inspiration, shown at pl.26c. The animal appears to be related to the famous model of Trump and both Chelsea pieces may be by the same modeller. It is likely that the Derby version was a reissue by William Duesbury produced from the Chelsea mould after his takeover of the Chelsea manufactory in 1769-70. Eighteenth century English porcelain animal models on this scale are most unusual.



192

192

**A RARE DERBY 'DRY EDGE' GROUP, CIRCA 1756**

Modelled after a Meissen original by J J Kändler, a lady and gentleman seated kissing before a tree, a small dog sitting on the lap of the lady, a clown attending the pair and holding a tray of delicacies, their costumes applied and painted with flowers and coloured in a palette of pale blue, yellow, pale pink and iron red, 14cm high, patch marks

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

**Provenance**

Winifred Williams, Early Derby Porcelain exhibition, 1973, illustrated in the catalogue at no.15.

Illustrated by John Twitchett, Derby Porcelain, fig.30, p.50. The positioning of the three figures closely follows the Meissen group of 'The Hypochondriac', modelled by J J Kändler in 1743 and illustrated by Len and Yvonne Adams, Meissen Portrait Figures, p.190. The Derby version omitted the fourth figure of Harlequin at the rear, replacing him with a tree, and transformed the Hypochondriac into a young man. Unusually, the group exhibits both a 'dry edge' and has patch marks to the base



193

193

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

Of deep fluted form, painted in bright colours with flowering stems in botanical style, within gilt dentil rims, saucer 12.9cm diam, red anchor mark (2)

£600 - 800

€690 - 930

US\$780 - 1,000

The porcelain appears to date from the gold anchor period and the use of a red anchor mark is thus confusing. It seems likely the mark was used by an outside decorator in the 1770s or 1780s. Two similar saucers are at Williamsburg, illustrated in the catalogue at p.93, fig.83



194



195

194

**A FINE DERBY FIGURE OF DIANA, CIRCA 1758-60**

Standing on a heavily scrolled base of unusual form, her right arm raised to pull an arrow from the quiver slung over her back, a hunting dog lying at her side, her bright yellow dress painted in 'cotton stem' style with flower sprays, 27cm high, patch marks

£600 - 800

€690 - 930

US\$780 - 1,000

Although this model appears relatively frequently in the 1760s, it is rare to find an earlier example of so-called 'Pale Family' type.

195 \*

**A RARE DERBY WHITE MODEL OF A DOG, CIRCA 1775-85**

Modelled seated on an irregular base before a woody stump applied with leaves, its head turned and one hind leg raised to scratch its shoulder, 7.3cm high, numeral 2 in underglaze blue

£500 - 700

€580 - 810

US\$650 - 910

Similarly modelled dogs appear as part of more complex Derby groups, most notably on a figure of Cupid seated with a dog illustrated by Peter Bradshaw, *Derby Porcelain Figures* (1990), p.307, fig.253. See also p.304, fig.250 and p.325, fig.268 for further related models.

196

**AN INTERESTING ENGLISH PORCELAIN VASE ATTRIBUTED TO WILLIAM BILLINGSLEY, CIRCA 1800**

With a flared rim and twin scrolled handles, painted in distinctive style with a full flower spray including chrysanthemum and nasturtium, a simple gilded line below the rim and around the turned foot, 14.2cm high, Chinese censor mark in puce

£500 - 700

€580 - 810

US\$650 - 910

The painting is distinctively that of William Billingsley but the maker of the porcelain is unknown. The shape is not apparently recorded at either Derby or Pinxton. This vase may have been painted at Mansfield or Torksey.



196



197



198



197

**A PAIR OF DERBY BOTANICAL PLATES BY WILLIAM 'QUAKER' PEGG, CIRCA 1813-15**

One painted with 'Superb Amaryllis', the other with 'Azure Convolvulus', within gilded classical borders, 22.2cm diam, crown, crossed batons and D marks in red, titles in red script (2)

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900

A similar pair was sold by Bonhams on 14 November 2018, lot 413 and another is illustrated by John Twitchett, Derby Porcelain, an Illustrated Guide (2002), p.92, colour pl.51

198

**A RARE PAIR OF DERBY BOTANICAL PLATES BY WILLIAM 'QUAKER' PEGG, CIRCA 1813-15**

One painted with 'Double Purple Ragwort', the other with 'Sweet William', within deep blue borders gilt with classical decoration, 22.3cm diam, crown, crossed batons and D marks in red, titles in red script (2)

£1,800 - 2,200  
 €2,100 - 2,500  
 US\$2,300 - 2,900



199

199

**A GOOD LOWESTOFT 'TRIFLE' MUG, CIRCA 1790**

Of cylindrical form with a scrolled handle, inscribed 'A Trifle from LOWESTOFT' within a puce foliate cartouche, flanked by evenly spaced sprigs of cornflowers and tiny leaves, borders of undulating blue dots and black feathery leaves below the rim and above the foot, a pale green line below the interior rim, 9cm high

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,500

**Provenance**  
 Brian Wood Collection

All of the Lowestoft 'trifles' appear to be inscribed by the same hand, probably that of Robert Allen. A blue and white Lowestoft jug dated 1774 and made for William Ladell provides the stylistic link between the earlier Allen-decorated pieces and the 'Trifle from Lowestoft' pots. See the discussion by Sheenah Smith, *Lowestoft in the Norwich Castle Museum*, p.48-49. The same border appears on another 'Trifle from LOWESTOFT' mug from the Paul Collection, sold by Bonhams on 15 May 2011, lot 428.



199 (side)





200

200

**AN IMPORTANT LOWESTOFT INSCRIBED MUG, DATED 1790**

Of cylindrical form but very slightly spreading towards the unusual and heavily turned foot, a fine line turned just below the exterior rim, the scrolled handle with thumbrest, inscribed in red 'Willm Bobbet/ May 10th/ 1790' within a shield-shaped cartouche outlined in puce and flanked with scrolls and flowers, two Curtis-style sprigs to either side, a 'loop and arrow' border in red inside the rim, 11.9cm high

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

**Provenance**

Geoffrey Godden Collection

Brian Wood Collection

Illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985). p.172, pl.211. Another mug painted by the same hand and bearing the same date is shown at pl.212 but is of the more standard form with a plain foot. The turned foot is an extremely rare feature. The mug is also included by Godden in his list of dated Lowestoft porcelain on page 232, D.150.



200 (side)



201

201

**A RARE LOWESTOFT COFFEE CUP AND SAUCER FROM THE LUDLOW SERVICE, CIRCA 1785**

Thinly potted and gilded with the crest of a lion above the initials 'E.L.', a border of floral swags in black and gold suspended from the gilt dentil rims, *saucer 11.9cm diam* (2)

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

**Provenance**

Norman Baker Collection  
 Brian Wood Collection

**Exhibited** English Ceramic Circle Exhibition 1948, no.485, illustrated in the catalogue in pl.110. More pieces from this important service are illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.129, colour pl.9, p.168, pl.202 and discussed at p.110.

202

**A LOWESTOFT MUG, CIRCA 1775**

Of tall cylindrical form, the scrolled handle with a thumbrest, painted in 'Tulip Painter' style with a spray of flowers including a chrysanthemum and a 'divergent' variegated tulip, smaller sprigs to either side, the rim picked out in brown, *15.2cm high*

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

**Provenance**

Brian Wood Collection



202

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



203



205

203

**A VERY RARE LOWESTOFT PONCE POT, CIRCA 1765-68**

Of capstan form, the dished upper surface pierced with numerous tiny holes, the sides painted in blue with a flower spray, a small sprig and an insect in flight, a 'Scroll and Flower' border inside the rim, 7.6cm high

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

**Provenance**

Brian Wood Collection

A similar example was in the Peter Scully Collection. A later example of this very rare form is illustrated by Bernard Watney, *English Blue and White Porcelain of the 18th Century* (1973), pl.82D.

204

**A LOWESTOFT TOY TEAPOT AND COVER AND A MUG, CIRCA 1765**

The globular teapot and cover painted in blue with a pagoda and a willow tree on an island, within a 'berry' border, 8.6cm high, the mug with a scrolled handle, painted in blue with an elaborate Chinese river scene and a sailing boat, a 'scroll and flower' border inside the rim, 11.9cm high, painter's number 2 inside the footrim (3)

£800 - 1,000  
 €930 - 1,200  
 US\$1,000 - 1,300

**Provenance**

Brian Wood Collection



204

205

**A RARE LOWESTOFT MUG, CIRCA 1775**

With a globular body and scrolled handle with thumbrest, the cylindrical neck moulded with stiff leaves above finely turned bands, painted in blue with floral swags tied with ribbons, insects and flower sprigs around them, a 'flower and leaf' border below the interior rim, 10.2cm high

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$2,000 - 2,600

**Provenance**

Brian Wood Collection

A slightly earlier version of this rare form of mug was sold by Bonhams on 3 November 2016, lot 248. Another is illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), p.279, pl.339.



206

206

**A LOWESTOFT BUTTER DISH, CIRCA 1762**

Of oval form with pierced twin lug handles, the sides with Hughes-type moulding of rococo panels flanked by flowers and foliage, painted in blue with Chinese riverscapes including a fisherman on an island beside a fence and a weeping willow, trailing flower sprays within the interior, *16.3cm wide*, painter's number 6 inside footrim

£500 - 700

€580 - 810

US\$650 - 910

**Provenance**

Brian Wood Collection

The pierced holes in the handles were perhaps made to receive a metal or wicker handle. Two similar examples are illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.67, pls.60 and 61.



207

207

**A RARE LOWESTOFT CUSTARD CUP AND A COVER, CIRCA 1790**

Of bellied form with a plain handle and a domed cover with bud finial, painted in Japan colours with flowers, bamboo and rockwork beside a zig-zag fence, an 'egg and flower' border below the rim, the matched cover with 'Two Bird' pattern, *8cm high* (2)

£500 - 700

€580 - 810

US\$650 - 910

**Provenance**

Brian Wood Collection

The small number of recorded Lowestoft custard cups all have decoration in Redgrave style and this lot is most unusual. For a Redgrave-style example from the Brian Wood Collection, see Bonhams sale, 14 November 2018, lot 395. See also Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum* (1985), p.84 and pl.16a.



208

208

**A LOWESTOFT FEEDING CUP, CIRCA 1780**

Of bucket form with a straight spout and plain handle, the top half covered with a shaped edge, printed in blue with floral sprays, the top with an insect and a flower sprig, *8.5cm high*

£500 - 700

€580 - 810

US\$650 - 910

**Provenance**

Brian Wood Collection

209

**A RARE LOWESTOFT MODEL OF A SWAN, CIRCA 1790**

Modelled with a graceful neck and delicately moulded wings applied close to its body, the face and beak picked out in orange and black, *6.1cm high*

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,600

**Provenance**

Brian Wood Collection

Shards matching the swan's right wing were found on the factory site in 1903-04 and are illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum* (1985), pl.20. For another example from the Brian Wood Collection, see Bonhams sale, 14 November 2018, lot 398.



209

210

**A RARE LOWESTOFT FIGURE OF A PUTTO, CIRCA 1775**

Standing contrapposto, naked except for a puce drape, his hair gathered into a bun and flowers held in both hands, the scrolled base picked out in puce and applied with more flowers, *13.1cm high*

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,600

**Provenance**

Brian Wood Collection

Three similar figures are illustrated by Sheenah Smith, *Lowestoft Porcelain, Vol.2* (1985), pl.17b, including a pair formerly in the Colman Collection. See also Michael Chester, *Lowestoft Putti, ECC Trans, Vol.13, pt.2, p.139* for a pressing from a mould of the trunk support found on the factory site and matching the support on this lot. A similar figure from the Liane Richards Collection was sold by Bonhams on 13 April 2016, lot 198



210

211

**A PAIR OF INTERESTING ENGLISH PORCELAIN FIGURES  
PERHAPS BY JOHN TOULOUSE, LATE 18TH CENTURY**

Both seated in the bower of a blossoming tree, the lady playing a lute, a shawl around her shoulders, the man with a pipe, wearing a plumed soft hat and long coat gilt with flower sprigs, on scroll moulded bases picked out in gold, *15.5cm high (2)*

£500 - 800  
€580 - 930  
US\$650 - 1,000

These figures exhibit the distinctive characteristics of the modeller John Toulouse, including 'hot cross bun buds'. Toulouse is known to have worked at Worcester, Bristol, Caughley and Chamberlain but the figures do not sit well with other products of these factories. Other possibilities include Vauxhall and Bovey Tracey



211



212

212

**A FINELY PAINTED ENGLISH PORCELAIN PLAQUE OF CRICKETING INTEREST, CIRCA 1860**

Of upright rectangular form, painted with a group of five children at play before a rustic fence, an extensive rural landscape in the background set beneath a cloudy sky, one boy adopting a fighting pose as another points at him, two other boys with cricket bats, the ball lying on the ground below, a younger girl holding a stick completing the group, 33.5cm x 28.8cm

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,200 - 7,800

The subject of this plaque appears to have been inspired by *The Fight*, a genre picture by John Morgan (1823-1886), one of the finest painters of children in Victorian England. Although it depicts a larger group of children, there are similarities in composition including two boys who hold cricket bats.



213

213

**A GOOD DERBY CABARET SERVICE, CIRCA 1840**

Richly decorated in Sèvres style with panels of brightly coloured birds on a deep 'Mazarine' blue ground, the scrollwork border in raised gold, comprising octagonal tray, teapot and cover, sucrier and cover, milk jug, slop bowl and two teacups and saucers, tray 36.8cm wide, pseudo-Sèvres marks (11)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600

A similar example was sold by Bonhams on 12 November 2011, lot 111 and is illustrated by John Twitchett, *Derby Porcelain* (2002), p.246, colour pl. 242, where it is suggested that the bird painting is the work of John Hancock Junior.

214

**A 'DAVENPORT'S PATENT' PLAQUE DECORATED BY CHARLES MEIGH & SON, CIRCA 1850**

Painted with a portrait of Queen Victoria, seated on a throne wearing a portrait miniature of Prince Albert on her wrist, a vase of flowers by her side, within an elaborate border of raised-paste gilding, 19.3cm x 14cm, printed garter mark 'MANUFACTURED BY CHARLES MEIGH & SON HANLEY ENGLAND', impressed mark 'DAVENPORT.PATENT'

£500 - 800  
 €580 - 930  
 US\$650 - 1,000

The portrait is after Sir William Charles Ross, from a print published in 1841. Charles Meigh and Son were makers of earthenware although they experimented with porcelain and Exhibited at the Great Exhibition of 1851. Davenport supplied their 'patent' plaques to independent decorators and other manufacturers unable to make thin plaques of their own. This finely painted plaque may well have been shown by Charles Meigh at the Great Exhibition, perhaps in the hope of attracting royal patronage.



214



215



217



216

215  
**AN ENGLISH PORCELAIN PLAQUE BY EDWIN STEELE, DATED 1829**

Of rectangular form, finely painted with an arrangement of fruit and flowers on a stone ledge, including pink roses, forget-me-nots, a peach and berries, signed 'E Steele 1829' 13.4cm x 18.8cm

£500 - 800  
 €580 - 930  
 US\$650 - 1,000

Edwin Steele was apprenticed at the Derby factory in around 1818 and was at Rockingham from 1826 until about 1832

216  
**A FLIGHT, BARR AND BARR PLAQUE, CIRCA 1815**

Of upright rectangular form with a typical pincer and glazed rim, painted with Little Red Riding Hood, her red cloak held tightly to her chest as she looks into her grandmother's cottage through an open door, a wicker basket at her feet and a stormy sky behind her, 26cm x 18.5cm, impressed crown and FBB above a cross and numeral 20

£500 - 700  
 €580 - 810  
 US\$650 - 910

217  
**AN ENGLISH PORCELAIN PLAQUE PAINTED BY ENOCH DOE, CIRCA 1815-20**

Painted with 'The Infant Academy' after Sir Joshua Reynolds, a young boy painting on an oval canvas, his subjects a young girl wearing a fashionable hat flanked by two other children, red drapery behind them, 31.2cm x 22.5cm, signed 'E.Doe' bottom right and 'E Doe Worcester' to the reverse

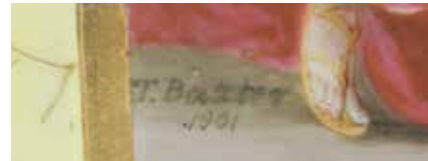
£500 - 700  
 €580 - 810  
 US\$650 - 910

Enoch Doe was an independent decorator in Worcester who trained under Thomas Baxter. See John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.131. The influence of Baxter's fine stipple technique is very evident here.





218



218

**AN IMPORTANT PAIR OF COALPORT JARDINIÈRES PAINTED BY THOMAS BAXTER, DATED 1801**

Of bucket shape with fixed ring handles picked out in gold, painted in classical style with scenes emblematic of the Arts, one with a lady sculptor working on a bust of Minerva, the other with an angel drawing on a circular panel, both attended by cupid and signed 'T.Baxter 1801', the yellow grounds painted with classical designs, the gilded formal borders in typical Baxter style, 16.9 and 17.3cm high (2)

£3,000 - 4,000  
 €3,500 - 4,600  
 US\$3,900 - 5,200

**Provenance**

Geoffrey Godden Collection

Illustrated by Henry Sandon, *Flight and Barr Worcester Porcelain* (1978), p.66, pl.51. Painted by Thomas Baxter while working with his father at their decorating studio in Gough Square, London. Another pair of Coalport jardinières painted by Baxter in the same year are illustrated by John O Winstead and Bernard Morris, *Thomas Baxter The Swansea Years* (1997), p.50, No.4. The London studio is discussed at p.51. A Coalport vase from the Liane Richards Collection painted by Baxter in 1804 was sold by Bonhams on 13 April 2016, lot 229.



218 (reverse)



219



221



220

220

**A BARR, FLIGHT AND BARR PLATE, CIRCA 1810**

The centre fully painted with an arrangement of a cowrie and other shells, corals and weed laid out on a table, an elaborate classical border gilded inside the rim, 20.8cm diam, printed and impressed marks

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900

The arrangement of shells on a table is most unusual.

221

**A RARE BARR, FLIGHT AND BARR PLATE, CIRCA 1810**

The centre gilded and bronzed with a titled scene of 'DOMESTIC SACRIFICE from Sir Wm Hamiltons Vases', two classical figures in profile, one carrying a ewer, the other with a spear, reserved on a duck-egg blue ground, the wide border gilt with anthemions and scrollwork, 22cm diam, printed and impressed marks, title in brown

£500 - 800  
 €580 - 930  
 US\$650 - 1,000

The source print is Plate V from Outlines from the Figures and Compositions upon the Greek, Roman and Etruscan Vases of the late Sir William Hamilton, published in 1804 and engraved by William Kirk.

219

**A FLIGHT AND BARR PLATE, CIRCA 1795**

Of spirally shanked form, the centre painted in sepia by John Pennington with a titled scene of 'Matrimonial Concord', a couple embracing and grasping the heart which hangs on a chain around their necks, the formal border in sepia and gold, 21.6cm diam, title and 'Flight and Barr, Worcester, Manufacturers to their Majesties' in Pennington's distinctive hand

£600 - 800  
 €690 - 930  
 US\$780 - 1,000



222



222

**A PAIR OF BARR, FLIGHT AND BARR JARDINIERS, CIRCA 1805**

Of bucket shape with fixed stands and moulded ring handles picked out in gold, painted in black monochrome with figures within extensive rural landscapes, within gilded formal borders, 15.8 and 16cm high, incised B marks, Barr, Flight and Barr and Flight, Barr and Barr script marks (2)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

The use of script marks for Barr, Flight and Barr and Flight, Barr and Barr on a pair with incised B marks is confusing. Perhaps the example marked Flight, Barr and Barr is a replacement decorated on an earlier blank.

223

**A RARE BARR, FLIGHT AND BARR FINGER BOWL AND STAND AND A BOWL, CIRCA 1805-10**

The finger bowl and stand thinly potted, decorated in black and gold with classical motifs reserved on a wide bronzed border, a band of applied white 'jewels' around the well, stand 13.9cm diam, the bowl painted with a ruinous castle in black monochrome against a yellow background and reserved on a salmon ground, 17.1cm diam, impressed crown and BFB marks (3)

£500 - 700  
 €580 - 810  
 US\$650 - 910



223

224

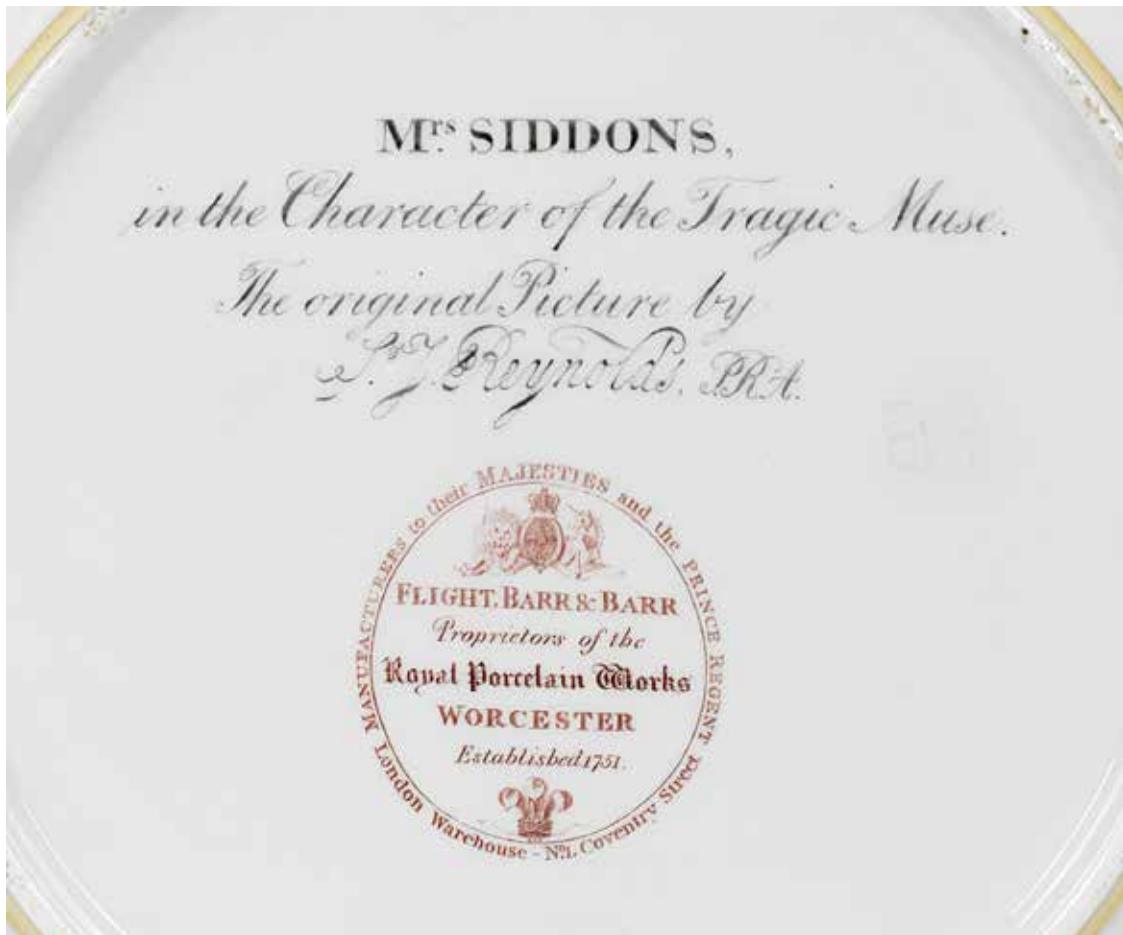
**A FLIGHT, BARR AND BARR PEN TRAY, CIRCA 1825**

With a shaped and gadrooned rim and supported by four gilded ball feet, painted with an oval panel of a girl seated with her dog, a group of harvesters in the field behind her, the deep blue ground gilt with scrollwork, 23.9cm wide, script mark referring to Coventry Street address

£600 - 800  
 €690 - 930  
 US\$780 - 1,000



224



225 (reverse mark and inscription)

225

**THE TRAGIC MUSE: AN IMPORTANT FLIGHT, BARR AND BARR PLATE PAINTED BY THOMAS BAXTER, CIRCA 1814**

After the original by Sir Joshua Reynolds, the actress Sarah Siddons depicted as Melpomene, muse of Tragedy, seated on a throne with her attributes of a dagger and cup held by allegorical figures of Pity and Terror standing behind her, a stormy sky in the background, a wide solid gold band around the cavetto, the deep blue border with anthemions and scrolls in raised and tooled gold, 23.5cm diam, impressed crown and FBB mark, printed mark referring to Coventry Street address, inscribed to reverse in Thomas Baxter's hand 'Mrs SIDDONS in the character of the Tragic Muse. The original Picture by Sir J Reynolds P R A'

**£15,000 - 20,000**

**£17,000 - 23,000**

**US\$20,000 - 26,000**

**Provenance**

The Marquis of Stafford

The Tragic Muse was painted by Sir Joshua Reynolds in 1784 and is now in the Huntingdon Art Gallery, San Marino, California. A later version of 1789 is in the Dulwich Picture Gallery. Sarah Siddons was Britain's leading tragic actress, a contemporary of David Garrick and most famous for her portrayal of Lady Macbeth.

When she entered Reynold's studio, he is said to have taken her by the hand and asked her to 'Ascend upon your undisputed throne, and graciously bestow upon me some great idea of the Tragic Muse'.

Thomas Baxter was perhaps the greatest ceramic artist of his generation. A great fan of the theatre, he is known to have sketched during performances and even drew Sarah Siddons on the stage. His time in Worcester between 1814 and 1816 was spent teaching painting at his school in Edgar Street and decorating for the Flight, Barr and Barr partnership. One of his pupils was Solomon Cole, also a painter at the factory. Cole gave some personal reminiscences to William Chaffers some thirty or forty years later. These include

'...soon after Baxter arrived at Worcester...he painted a cabinet plate, the subject of which was Mrs Siddons in the character of the 'Tragic Muse', which then the Marquis of Stafford purchased for fifty guineas. A second plate was afterwards painted by Baxter, precisely the same in all respects, which was in the Collection of Mr H Rokeby Price...'

The Rokeby Price plate was sold from the Wentworth Wass Collection by Phillips on 18 June 1980, lot 173 and is now in The Museum of Royal Worcester. The present lot is therefore the example purchased by the Marquis of Stafford shortly after 1814 for the enormous sum of fifty guineas.





226

**A PAIR OF FLIGHT, BARR AND BARR CABINET CUPS AND STANDS BY THOMAS BAXTER, CIRCA 1815**

The cups with twin gilded handles and a band of white 'jewels' applied below the gilded rims, painted with oval panels of Jubal and a lady seated at an organ, the reverse with still lifes of shells and corals, the oval panels within multi-coloured jewelled borders and reserved on a blue ground gilt with classical ornament, *cups 8.2cm high*, script and printed marks (4)

**£2,000 - 3,000**  
**€2,300 - 3,500**  
**US\$2,600 - 3,900**

The same figure of Jubal is found on a Swansea cabinet cup by Thomas Baxter illustrated by John O Winstead and Bernard Morris, Thomas Baxter The Swansea Years (1997), p.21, fig.5. This shape of cabinet cup was particularly favoured by Baxter and several examples by this exceptional artist have been sold by Bonhams, including a pair on 3 October 2012, lots 195 and 196. The fine gilding and jewellery are also likely to have been done by Baxter himself.



227



228

227

**A GOOD BARR, FLIGHT AND BARR INKWELL, CIRCA 1804**

Of capstan form, the dished upper surface with a central well and three pierced quill holders, finely painted with an octagonal panel of two shells, weed and coral within a wide gilded border, reserved on an unusual ground painted in light green, black and tones of grey to simulate marble, 7.9cm diam, incised B mark, Barr, Flight and Barr script mark referring to Coventry Street address

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$2,000 - 2,600

A similar marbled ground is seen on a honey pot and cover from the O'Donaghue Collection illustrated by Henry Sandon, Flight and Barr Worcester Porcelain (1978), p.37

228

**A FLIGHT, BARR AND BARR ROSE WATER SPRINKLER AND STOPPER, CIRCA 1825-30**

Of classical form, the spout formed from a bird with its wings outstretched, the handle from a serpent, both highlighted in gold, finely painted with eight colourful feather specimens within gilded formal borders, 10.6cm high, script mark referring to Coventry Street address (2)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

Two examples of similar form but lacking their stoppers are illustrated by Henry Sandon, Flight and Barr Worcester Porcelain (1978), p.162, pl.156



229

229

**THREE WORCESTER CHAMBERSTICKS, 19TH CENTURY**

Comprising a Flight, Barr and Barr example painted with a titled view of Malvern, the blue ground gilt with weed, 10.2cm diam, printed mark, a Chamberlain example with pink rose sprigs reserved on a blue enamel ground, 10cm diam, and a Kerr and Binns example in earlier Flight, Barr and Barr style, painted with panels of shells within a gilded border, 10.8cm diam, impressed mark (3)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000



230



232



231

230

**A GOOD FLIGHT, BARR AND BARR CABINET BOWL AND STAND, CIRCA 1825**

Thinly potted and of small size, the gadrooned rims picked out in gold, the stand painted in the style of Thomas Baxter with a lady seated beneath a tree, the interior of the bowl with a young man, within gilded formal borders and reserved on bright pink grounds, *stand 11.6cm wide*, script marks in puce referring to Coventry Street address (2)

£500 - 800  
 €580 - 930  
 US\$650 - 1,000

231

**A FLIGHT, BARR AND BARR VASE AND COVER, CIRCA 1825**

With entwined snake handles picked out in gold and applied with bands of white 'jewels', painted with a scene titled 'To gather kingcups in the yellow mead' from a poem by William Cowper, a mother and her four children in a rural landscape, reserved on a pink ground within gilded anthemion borders, *24cm high*, script mark and title in red (2)

£500 - 700  
 €580 - 810  
 US\$650 - 910

232

**A FLIGHT AND BARR BEAKER, CIRCA 1800**

Of simple tapering form, painted with two figures seated by the side of a road, a barn and a gabled farmhouse behind a rustic gate on the other side, the orange ground gilt with floral swags, a gilded formal border below the rim, *10.2cm high*, incised B mark

£500 - 800  
 €580 - 930  
 US\$650 - 1,000





233

233 \*

**A FLIGHT, BARR AND BARR ICE PAIL, CIRCA 1830-40**

Possibly by Conningsby Norris, of 'Warwick Vase' form, the entwined handles, gadrooned rim and jewelled border picked in gold, painted in bright colours with a group of 'fancy' birds, the reverse with a full flower spray, insects in flight to the sides, 24.5cm high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

The painting style is not typical of Worcester factory decoration and is almost certainly the work of an independent decorator, perhaps Coningsby Norris who was established as a retailer and decorator in Worcester by 1841.

234

**A RARE BARR, FLIGHT AND BARR COFFEE CAN AND SAUCER, CIRCA 1810**

With a ring handle, finely painted with circular panels of shells, corals and weed set against a pale blue background, reserved on a 'Barr's Orange' ground gilt with a foliate border and regularly spaced stars and dots, saucer 13cm diam, painted crown and script marks referring to Royal patronage (2)



234

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000

The setting of the shells against a light blue ground is most unusual, a dark shaded ground being the norm. Another example with a blue ground by the same hand was in the Colin Harper Collection, Phillips sale, 25 January 1990, lot 294, illustrated by John Sandon, The Dictionary of Worcester Porcelain (1993), p.300, colour pl.76 (bottom right).

235

**A FLIGHT, BARR AND BARR CIRCULAR INKWELL, CIRCA 1825**

Of shallow drum shape, painted with a huntsman and a pack of hounds within a rectangular panel, reserved on a pink ground within gilded and bronzed borders, a band of applied white 'jewels' around the rim, 10.3cm diam, script mark referring to Coventry Street address



235

£500 - 800

€580 - 930

US\$650 - 1,000



236



237

236

**A CHAMBERLAIN VASE AND TWO COVERS, CIRCA 1800-1805**

Of classical form with applied ram's head handles, the uppermost cover with a pointed finial, painted in the style of John Wood with a titled scene of 'Ariadne', reserved with gilded borders on an orange ground gilt with swags, 23.9cm high, script mark and title in gold (3)

£500 - 800  
 €580 - 930  
 US\$650 - 1,000

A much larger but similarly decorated vase of the same form is illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), p.293, fig.380

237

**A CHAMBERLAIN CRESTED BOUGH POT AND COVER, CIRCA 1805**

Of flat-backed form, the pierced cover with an oval finial, painted and gilded with a baron's coronet above a gilded 'AM' monogram, reserved on a puce ground reserving white and gold leaves and formal oval panels, within black and gold formal borders, 19.8cm high, script mark in gold (2)

£600 - 800  
 €690 - 930  
 US\$780 - 1,000

A bough pot and cover of similar early form is illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982). p.267, pl.337.



238

238

**A RARE CHAMBERLAIN 'GRACE MUG', CIRCA 1813**

Of plain cylindrical form, painted by Humphrey Chamberlain Junior with 'The Power of Love', the bare-chested Venus attended by two cupids, one whispering in her ear, the other in flight as he drapes her shoulder with garlands of roses, the pale pink ground and borders richly gilded in classical style, a fruiting vine boldly painted below the interior rim, the base curiously painted to simulate fossiliferous marble, 17.6cm high, script mark, signed below the panel 'H Chamberlain Pinxt.'

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900

The same subject is found on one of the two Chamberlain grace mugs ordered from the factory by Lord Nevill in June 1813 at a cost of £42. See Geoffrey Godden, *Chamberlain-Worcester Porcelain* (1982), p.188, pl.227. The mugs, now in the Museum of Royal Worcester, formed part of one of the most important single orders place with the Chamberlain factory. The order specified delivery in four months and included dinner, dessert and breakfast services, chocolate cups, mugs and an inkstand. The inkstand is painted with similar cupids and is illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.240, colour plate 63.



239

239

**THE CHAMBERLAIN WORCESTER BUTTER TUB FROM THE NELSON SERVICE, CIRCA 1802-04**

The drum-shaped tub with scrolled handles and ring finial, richly-decorated with the 'Fine Old Japan' pattern no.240, the Imari style floral panels including pairs of green quail, alternating with gold-ground panels reserved with a Naval Crown, a coronet and the crest of Horatio Nelson featuring the stern of the *San Josef*, 14.5cm across the handles, marked inside the cover with the pattern number 240 (2)

£10,000 - 15,000  
 €12,000 - 17,000  
 US\$13,000 - 20,000

During a brief pause in the wars with France in the summer of 1802, Nelson embarked on a tour of Wales and the West Country, accompanied by Emma and Sir William Hamilton and the Rev William Nelson (Horatio's brother). On Sunday 26 August they arrived in Worcester where they received a rapturous welcome. The local newspaper reported...

"...On Monday morning his Lordship and friends, preceded by a band of music, and attended by Mr Weaver, of the Hop-Pole Inn, and Messrs Chamberlain, visited the china factory of the latter, over the door of which was thrown a triumphal arch of laurel, ornamented with an elegant blue flag, with an appropriate inscription thereon. For more than an hour his lordship viewed with the minutest attention every department of this highly improved work, so much the object of general curiosity; and on inspection of the superb assortment of china at the shop in High Street, honoured Messrs Chamberlain by declaring that, although possessed of the finest porcelain the courts of Dresden and Naples could afford, he had seen none equal to the productions of their manufactory, in testimony of which he left a very

large order for china, to be decorated with his arms, insignia &c. Sir William and Lady Hamilton also favoured the proprietors with liberal purchases."

R.W.Binns, Worcester's Art Director published a very different account in 1865. James Plant had been a young china painter at the factory in 1802 and he remembered Nelson's visit half a century before. Plant recalled the moment the distinguished visitors arrived in the painting department. "and then," said Plant, "a very battered looking gentleman made his appearance- he had lost an arm and an eye- leaning on his left and only arm was the beautiful Lady Hamilton, evidently pleased at the interest excited by her companion; and then, amongst the general company following after, came a very infirm old gentleman- this was Sir William Hamilton." James Plant was an apprentice or junior painter in 1802. During more than forty years at Chamberlains he specialised in heraldic decoration, and so he may well have been one of the team that worked on the Nelson service.

Nelson placed a large order for a breakfast, dinner and dessert service to be decorated in the Fine Old Japan pattern, number 240. The factory order book survives in the Museum of Royal Worcester. The entry for August 27 1802 is in the name of 'Rt. Honble Lord Nelson, No. 23, Piccadilly, opposite the green Park (sic)'. Lord Nelson's name has been crossed out and replaced with 'Duke of Bronte'. The order describes a Breakfast service of 150 pieces, the component parts listed in detail. Nelson's taste was flamboyant and he chose one of the most sumptuous and expensive patterns. Nelson requested the addition of his arms and insignia, to be finely painted on every piece. Most pieces bear only crests and coronets, while the two teapots were decorated with Nelson's complete insignia. The individual crests were costed at between one shilling and two shillings and sixpence each.

12 large brown  
 12 small do  
 12 coffee of glass  
 2 Slip Bowls  
 9 13 & 15 plates  
 2 Bordered do of silver  
 2 Long Boxes  
 1 Teapot of Silver  
 2 Knives  
 12 table plates 20  
 5 small dishes  
 6 Egg cups  
 6 Drainers  
 2 Butter Tubs  
 2 Beehives  
 6 Chocolates 2 handles covers of tin  
 1 Complete Dinner Service  
 1 Complete Desert with 12 parts of  
 1 Elegant vase richly ornamented with  
 the miniature of his Lordship supported by a  
 Horn of  
 do - with the likeness of Lady Hornor  
 do - do - do - do







240



240

**A PAIR OF CHAMBERLAIN CABINET CUPS AND SAUCERS, CIRCA 1840**

With gadrooned rims and moulded handles picked out in gold, the cups decorated with large panels of 'Windsor Castle' and 'Buckingham Palace', colourful flower sprays painted within the interiors and in the centre of the saucers, the puce ground with flowers and scrollwork in pale yellow and gold, 15.7cm diam, printed and impressed marks (4)

£800 - 1,200  
 €930 - 1,400  
 US\$1,000 - 1,600

For a cup of the same shape decorated with a view of Frogmore, see Bonhams sale, 22 April 2008, lot 248

241

**A CHAMBERLAIN CHAMBERSTICK AND A BARR, FLIGHT AND BARR SAUCER, CIRCA 1810**

The chamberstick with a ring handle, the broad spreading foot finely painted with four specimen feathers, a pink band around the nozzle, 6.7cm high, script mark in red, the saucer painted with a group of five feathers within a richly gilded formal border, 13.2cm diam, script mark referring to Coventry Street address (2)

£500 - 700  
 €580 - 810  
 US\$650 - 910

242

**A GOOD CHAMBERLAIN BASKET, CIRCA 1835**

Of rectangular form with an overhead rustic handle, finely painted in the centre with a view of Malvern, the apricot ground gilt with weed, the rims applied with a profusion of realistically modelled and brightly coloured flowers, 22.2cm wide, script mark and title in puce

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

A similar basket with a view of Malvern Abbey is illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), p.166, fig.204



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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.



243



243

243

**AN IMPORTANT SWANSEA POTTERY SUPPER SET, CIRCA 1811-17**

Of oval shape, printed in black with a variety of bird specimens surrounded by scattered feathers, the birds with printed titles to the reverse including 'Roller', 'Water Rail', 'Pen Tail'd Duck' and 'Jay', the rims and handles picked out in gold, comprising central tureen and cover with pineapple finial, four crescent-shaped dishes and covers, mahogany tray and six plates, *tray 49.5cm wide*, impressed DILLWYN and Co (17)

**£6,000 - 8,000**  
**€6,900 - 9,300**  
**US\$7,800 - 10,000**

**Provenance**

R J Maddock Collection

Illustrated by W J Grant Francis, *The Pottery of South Wales* (2010), p.252. Two similar plates printed in sepia are illustrated by Tim Holdaway, *Natural History Sources of Design on Welsh Ceramics*, *Welsh Ceramics in Context Part II*, pp.119 and 120, shown alongside the source prints from Bewick's *Land Birds of 1797* and *Water Birds of 1805*. Two feather specimens from Bewick's *Water Birds* are also illustrated. A Swansea Pottery part breakfast service of the same pattern, also printed in sepia, was sold by Bonhams on 3 November 2016, lot 274 and a set of similar plates printed in sepia and black is illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.XLVII A to H. An important Swansea supper set painted with zoological subjects, some also after Bewick, was sold by Bonhams on 3 June 2015, lots 10-13.



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245



244

**A RARE PAIR OF SWANSEA POTTERY PLATES, CIRCA 1830**

The inner basketweave borders picked out in green, the outer pierced borders in pink lustre, the centres painted naively in pink lustre with a swan and a wading bird, a rustic fence, plants and rocks in the foregrounds, *20cm diam*, impressed DILLWYN AND CO SWANSEA (2)

£700 - 1,000  
 €810 - 1,200  
 US\$910 - 1,300

Similar plates are illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.LVII E and F and pl.LVIII A and five were sold by Bonhams on 13 November 2013, lot 245.

245

**A RARE PAIR OF GLAMORGAN POTTERY SHIP PLATES, CIRCA 1815-20**

Printed in blue with ships, one a three-masted ship in full sail and in choppy waters, trophies of war in the foreground with 'G P Co/ S' in blurred letters on a bale and a barrel, the other a two-masted brig in calmer waters, also with war trophies in the foreground, the borders depicting Neptune and Britannia, *26cm diam*, both incised 12 (2)

£2,000 - 2,500  
 €2,300 - 2,900  
 US\$2,600 - 3,300

A similar pair of plates is illustrated by Helen Hallesy, *The Glamorgan Pottery Swansea 1814-38* (1995), p.42, pls.86 and 87. These are also impressed with a number 12. The 'G P Co/ S' marks included in the print of the first plate stand for Glamorgan Pottery Co, Swansea.



246

246

**A RARE SWANSEA POTTERY PLATE, CIRCA 1811-17**

Printed in blue with a two-masted ship with trophies of war in the foreground, a 'fan and beads' border inside the rim, *24.7cm diam*

£500 - 800  
 €580 - 930  
 US\$650 - 1,000

A similar plate is illustrated by Helen Hallesy, *Swansea Pottery Collectors' Exhibition 2006*, p.64, 6.12



247



248

247

**A SWANSEA PLATTER FROM THE LYSAGHT SERVICE, CIRCA 1817-20**

Of octagonal form, fully painted by Henry Morris with a wickerwork basket filled with flowers including hydrangea, scabias, rose and carnation, the basket resting on a stone plinth hung with a garland of flowers, the blue border richly gilt, 36.5cm wide

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900

**Provenance**

Harry Sherman Collection  
 Sir Leslie Joseph Collection



249

248

**A GOOD SWANSEA SMALL PLATE FROM THE LYSAGHT SERVICE, CIRCA 1820**

The cavetto fully painted by Henry Morris with a basket of flowers resting on a stone plinth, a garland of flowers in the foreground, the deep blue border richly gilded with a formal band, *20.8cm diam*

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

The Lysaght service was probably made during the Bevington period. A vegetable tureen and cover from the service was sold by Bonhams 9 March 2005, lot 268 and another small plate on 15 November 2017, lot 295. The tureens exhibit simplified shell-shaped handle forms suggesting the slightly later date of manufacture

249

**A RARE SWANSEA CABINET CUP AND STAND, CIRCA 1815-17**

Potted in finest 'glassy paste' porcelain, the cup of flared form, the gilded snake handle applied with a single bead at the lower terminal, painted in London with a basket of flowers within an elaborate gilded cartouche, flower sprays flanking the handle and scattered on the stand, a formal gilded border of flowers and scrolls below the rims, *15.2cm diam (2)*

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$2,000 - 2,600

Swansea cabinet cups of this form occur in both the 'glassy' and 'duck egg' bodies but are usually found with local decoration. A high style London-decorated example is most unusual.



250

**AN IMPORTANT SWANSEA ICE PAIL, COVER AND LINER,  
CIRCA 1815-17**

Potted in the finest 'duck egg' porcelain, the pail of shallow bucket form supported by three gilded bun feet, the angular twin handles ribbed at the sides and picked out in gold, the scrolled finial similarly treated, painted in London with a passionflower and two buds, the reverse with a pink anemone, daffodils within the interior of the cover, within delicately gilded borders of classical vases and anthemions, a different scrolled border inside the flange of the cover, 20.2cm high, paper Gosford Castle Collection labels, collection number 44 (3)

£20,000 - 30,000  
€23,000 - 35,000  
US\$26,000 - 39,000

**Provenance**

Gosford Castle, County Armagh  
Sir Leslie Joseph Collection  
Sotheby's sale 8 July 1980, lot 190



Illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p.115. Ice pails occur only rarely in Welsh porcelain. Two Nantgarw examples of slightly differing form were sold by Bonhams on 8 April 2009, lot 249 and 2 November 2015, lot 211. Another shape of Swansea ice pail is illustrated by W D John, Swansea Porcelain (1958), illustration 37. The pair to the present lot, also from the Sir Leslie Joseph Collection, was sold by Sotheby's, 16 May 1992, lot 345 and is now in the National Museum of Wales (Item Number NMW A 33709)

Two Swansea services of this pattern are recorded, the Gosford Castle and the Marquis of Exeter service. Both use the finest quality 'duck egg' porcelain. Apart from subtle differences in the gilded border, the distinguishing feature is that the Gosford Castle service is unmarked whereas the Marquis of Exeter service bears an impressed Swansea mark. Unfortunately, the London workshop responsible for the fine quality botanical painting found on both sets is not recorded. Another plate from the service, also bearing the original paper label, was sold in these rooms on 14 November 2018, lot 441.



251

251

**A FINE LONDON-DECORATED NANTGARW PLATE, CIRCA 1818-20**

The cavetto painted with a garland of tightly packed garden flowers including daffodil, passion flower, chrysanthemum and variegated tulip, the pale blue border reserving six panels painted with roses and forget-me-nots within raised and finely tooled gilded borders, a gilded band of *oeil de perdrix* just below, 23.3cm diam, impressed NANT-GARW CW

£2,500 - 3,000  
 €2,900 - 3,500  
 US\$3,300 - 3,900

**Provenance**

Sir Leslie Joseph Collection

The quality of the floral painting and of the gilding on this plate is exceptional. The London workshop responsible is not known.

252

**A SWANSEA LARGE PLATE OF BURDETT-COUTTS SERVICE TYPE, CIRCA 1815-17**

Painted by James Turner at the Sims workshop in London, the centre with a wicker basket of flowers, small flowering plants growing in the foreground, the border around the cavetto gilded with scrolls and fine dots, three brightly coloured insects in flight inside the gilded dentil rim, 23.9cm diam

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 2,000

A Swansea sauce tureen, cover and stand of the same pattern was sold by Bonhams, 14 November 2018, lot 446.



252

253

**A RARE NANTGARW TEACUP AND SAUCER, CIRCA 1818-20**

Of bûte shape, painted in London in Sèvres style, probably in the Sims workshop, with a garland of brightly coloured flowers reserved on a pale blue ground delicately painted with a diaper design and oeil de perdrix, a flower spray in the centre of the saucer and inside the cup, gilt dentil rim, *saucer 14.cm diam (2)*

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

A Nantgarw slop bowl from the same service is illustrated by W D John, *Nantgarw Porcelain Album* (1975), illustration 6



253



254

254

**A FINE NANTGARW PLATE OF MACKINTOSH TYPE, CIRCA 1818-20**

The shell-moulded rim with twelve equal lobes, painted in London, probably by Thomas Martin Randall, with a brightly coloured bird perched on a woody branch, the border with four full floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 13.2cm diam, impressed NANT-GARW CW

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,900 - 6,500

A plate with related decoration from the Rowland Williams Collection was sold by Bonhams, 2 November 2015, lot 227. The Mackintosh Service was originally in the possession of the Priest Richards family of 'Plâs Newydd', near Cowbridge. In 1880, it was given to Ella Priest Richards on the occasion of her marriage to the Mackintosh of Mackintosh. By the turn of the century, it had been dispersed. A number of pieces were bought back by the Mackintosh of Mackintosh from Frederick Litchfield of the Sinclair Galleries in Shaftsbury Avenue in 1901. It appears that a number of services were decorated in similar style and three are discussed by W D John, *Nantgarw Porcelain* (1948), Supplement Number Two. Further variants of the pattern have been subsequently recorded. The establishment of Robbins and Randall of Barnsbury Street, Islington is thought to be responsible for the decoration.





255

255

**A RARE NANTGARW PLATE PAINTED BY THOMAS PARDOE,  
CIRCA 1818-20**

With a C-scroll border, painted in the centre with two goldfinches perched upon a leafy branch, a brightly coloured butterfly in flight beside them, the border with more birds and butterflies, gilded rim, 25cm diam, impressed NANT-GARW CW

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,900 - 6,500

Compare the style of the bird painting with the signed watercolour by Thomas Pardoe, illustrated by W D John, Nantgarw Porcelain Album (1975), illustration 64. The positioning of the birds on the branch is replicated on a vase shown at illustration 4 (right)



256



258



257

256

**A GOOD NANTGARW PLATE, CIRCA 1818-20**

With a shaped and gilded dentil rim, painted in London with a dozen floral sprays evenly spaced around the border, another in the centre, 23.6cm diam, impressed NANT-GARW CW

£500 - 700  
€580 - 810  
US\$650 - 910

257

**A GOOD SWANSEA DISH, CIRCA 1815-17**

Of oval form with crisply moulded C-scroll borders picked out in green enamel and gold, painted by Henry Morris with four delicate flower sprays, 27cm wide, upper case mark in red

£600 - 800  
€690 - 930  
US\$780 - 1,000

For a plate of the same pattern, see A E (Jimmy) Jones and Sir Leslie Joseph, *Swansea Porcelain Shapes and Decoration* (1988), p.231, colour pl.4

258

**A NANTGARW PLATE OF DUKE OF CAMBRIDGE TYPE, CIRCA 1818-20**

Painted in London with a border of alternate lobed and oval panels edged in gold and reserved on a ground of red drapery, the panels painted with birds on branches, still lives of fruit and ruinous castles, a full spray of flowers in the centre, the cavetto edged with gilt scrollwork, more gilt scrollwork inside the dentil rim, 24cm diam, impressed NANT-GARW CW

£800 - 1,200  
€930 - 1,400  
US\$1,000 - 1,600

A similar plate was sold by Bonhams on 14 November 2018, lot 456. In 1818, a service of this pattern was given as a wedding gift by the Prince Regent to his brother, Adolphus, Duke of Cambridge. The decoration is attributed to Thomas Martin Randall. See W D John, *Nantgarw Porcelain Album*, illustration 58. Extant examples reveal variations in the tone of the red ground and the gilded detail, making it likely that a number of services of this pattern were produced.



259

259

**AN IMPORTANT MINTON CENTREPIECE, MID NINETEENTH CENTURY**

The shaped triangular foot with panels of flowers and gilded 'SS' cyphers reserved on a 'bleu-céleste' ground, the shallow bowl pierced with florets picked out in the same colour and painted in the centre with a full spray of flowers, further 'SS' cyphers below a ducal coronet gilded on the underside, the elaborate parian stem formed as three putti draping individually modelled floral garlands around a central acanthus-moulded support, all highlighted in gold, 36.5cm high

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900

The combination of glazed porcelain and parian figural modelling is reminiscent of the Minton service purchased by Queen Victoria at the Great Exhibition in 1851. See Joan Jones, *Minton* (1993), pp.43, 51 and 53. The identity of the individual who ordered the magnificent service of which this centrepiece originally formed part is unknown although the presence of a ducal coronet and mirrored letter S cipher may suggest the Duke of Sutherland, a well-known supporter who famously visited the factory with the Duke of Wellington in 1820.



260

260

**A MINTON MAJOLICA GAME PIE DISH, COVER AND LINER, DATED 1874**

Of oval form with rustic handles, the sides moulded with oval panels of a hare and pheasant picked out in colours against the pale yellow basketweave ground, the cover surmounted by a hunting dog sleeping beside a shotgun, powder flasks and game bag, 36cm long, impressed MINTON, shape 964 and date cipher (3)

£500 - 800  
 €580 - 930  
 US\$650 - 1,000



261



262

261

**A PAIR OF IMPRESSIVE MINTON VASES PROBABLY DESIGNED BY ALFRED STEVENS, DATED 1858**

Of 'Italian Snake Vase' form modelled after Urbino maiolica originals with intricate serpent handles, decorated in the manner of the 16th century Urbino Fontana workshop with numerous *grotesques* and other ornament, panels of a Minerva shield to one side, a pair of bound figures with martial trophies to the other, the name 'MINTON' inscribed on a label below the handles, 60cm high, one with impressed year cipher for 1858, also traces of retailer's label for Phillips of Oxford Street (2)

£3,000 - 4,000  
 €3,500 - 4,600  
 US\$3,900 - 5,200

Alfred Stevens is believed to have joined Minton in 1859 and so these would be amongst the first pieces made to his designs, many of which survive in the Minton archives. Having studied in Italy, Stevens copied 16th century maiolica at the South Kensington museum. A pair of snake-handled vases designed by Stevens after Raphael's designs in the Vatican Stanza, was Exhibited at the 1862 Exhibition.



263

262

**A PAIR OF MINTON MAJOLICA TOBY JUGS, DATED 1867**

Modelled as a standing lady and gentleman in eighteenth century style, she with a shawl wrapped tightly around her and a fan in her left hand, he wearing a tricorn hat, both hands in his pockets, both brightly coloured in typical style, 29cm high, impressed marks and date ciphers (2)

£600 - 1,000  
 €690 - 1,200  
 US\$780 - 1,300

A similar pair are illustrated by Marilyn G Karmason and Joan B Stacke, *Majolica* (1989), p.62

263 \*

**TEN GOOD ROYAL WORCESTER PAINTED FRUIT PLATES, DATED 1941 AND 1942-48**

The shaped and gadrooned rims picked out in gold, the entire upper surfaces painted with arrangements of autumn fruits set against mossy grounds, nine by Horace Price, signed, and one by Richard Sebright, signed, 22.5cm diam, six with puce marks, four with black marks (10)

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,900



264



265

264

**A ROYAL WORCESTER PAINTED FRUIT BOXED COFFEE SET, DATED 1920**

Painted with continuous bands of autumn fruits set against a mossy ground by Louis Flexman, signed, reserved on a deep blue ground, the gilded borders with white jewellery, the wells and interior of the cups gilded, comprising six coffee cups and six saucers, *saucers* 9.5cm diam, puce marks (12)

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$2,000 - 2,600

265

**A COLLECTION OF ROYAL WORCESTER PAINTED PLAQUES, CIRCA 1926-31**

Made for mounting in silver as brushbacks or toilet pots and of various shapes and sizes, comprising five plaques painted with pheasants or ducks by James Stinton, three with autumn fruits by William Bee, two with sheep by Ernest Barker, one with highland cattle by Harry Stinton and one with flamingos by Reginald Austin, together with a small ashtray with pheasants by James Stinton, all signed, 5.5cm-14.7cm, puce marks, ashtray unmarked (13)

£700 - 900  
 €810 - 1,000  
 US\$910 - 1,200

## NOTICE TO BIDDERS

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

#### **The Seller's responsibility to you**

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

#### **Bonhams' responsibility to you**

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

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

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

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

## 5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

### Bidding in person

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

### Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

### Bidding by post or fax

*Absentee Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

### Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

*Bonhams* will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

### Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or *Absentee Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 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* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*  
25% of the *Hammer Price* above £2,500 and up to £300,000  
20% of the *Hammer Price* above £300,000 and up to £3,000,000  
13.9% of the *Hammer Price* above £3,000,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *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.

Payment may also be made by one of the following methods:

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

**Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only).** There is no limit on payment value if payment is made in person using Chip & Pin verification.

**Payment by telephone** may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

**Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only).** There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.**

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or be detrimental to *Bonhams'* reputation.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or

any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licensing

Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB

Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

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

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *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 attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

#### Examining the wines

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

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

#### Corks and Ullages

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

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

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

#### Options to buy parcels

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

#### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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

#### Bottling Details and Case Terms

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

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

#### SYMBOLS

##### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

#### DATA PROTECTION – USE OF YOUR INFORMATION

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

#### APPENDIX 1

#### CONTRACT FOR SALE

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

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

## 1 THE CONTRACT

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

## 2 SELLER'S 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* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

## 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in

	<p>the <i>Catalogue</i> which is not printed in bold letters, the remainder of which <i>Entry</i> merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i>, whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i>, is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.</p>	<p>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;</p> <p>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;</p>
<p>3.2 Except as provided in paragraph 2.1.5, the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been <i>Bonhams</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i>.</p>	<p>7 <b>COLLECTION OF THE LOT</b></p> <p>7.1 Unless otherwise agreed in writing with you by <i>Bonhams</i>, the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i>.</p> <p>7.2 The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i>.</p>	<p>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;</p> <p>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;</p>
<p>4 <b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b></p> <p>4.1 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p> <p>4.2 The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p>	<p>7.3 You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the Buyers' agreement set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.</p> <p>7.4 You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.</p> <p>7.5 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	<p>8.1.9 to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i>; and</p> <p>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.</p>
<p>5 <b>RISK, PROPERTY AND TITLE</b></p> <p>5.1 Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i>, with whom you have separate contract(s) as <i>Buyer</i>. You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.</p>	<p>7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i>. All such sums due to the <i>Seller</i> will be payable on demand.</p> <p>8 <b>FAILURE TO PAY FOR THE LOT</b></p>	<p>8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.</p>
<p>5.2 Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i>.</p>	<p>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):</p>	<p>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.</p>
<p>6 <b>PAYMENT</b></p> <p>6.1 Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>6.2 Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i>. Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by</p>	<p>8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;</p> <p>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;</p> <p>8.1.3 to retain possession of the <i>Lot</i>;</p> <p>8.1.4 to remove and store the <i>Lot</i> at your expense;</p>	<p>9 <b>THE SELLER'S LIABILITY</b></p> <p>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>.</p> <p>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</p>

that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

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

## 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial

cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

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

## 11 GOVERNING LAW

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

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

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

## 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 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*.

<b>2</b>	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b>	or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.	paragraph 4.2. These storage fees form part of our <i>Expenses</i> .
	You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		
<b>3</b>	<b>PAYMENT AND BUYER WARRANTIES</b>		
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:	4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;	3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;	
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and	3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;	4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .
3.1.3	if the <i>Lot</i> is marked [AR], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> 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 <i>Sale</i> .	3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;	4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and	4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.	3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.	
3.4	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.	3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i> , to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i> , postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.	<b>5</b> <b>STORING THE LOT</b>
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i> .		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> , 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 <i>Sale</i> ) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , 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 <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .		
3.8	You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:	<b>4</b> <b>COLLECTION OF THE LOT</b>	<b>6</b> <b>RESPONSIBILITY FOR THE LOT</b>
3.8.1	the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or	4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11 we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.	6.1 Title (ownership) in the <i>Lot</i> pass to you on payment of the <i>Purchase Price</i> to us in full in cleared funds, although we reserve the right not to release the <i>Lot</i> to you until our investigations have been completed to our satisfaction under paragraph 3.11.
3.8.2	located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.	4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	6.2 Please note that under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .
3.9	You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion	4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i> .	
		4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in	<b>7</b> <b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>
			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 unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):

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.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	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;	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	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:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	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	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	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	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	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.	<b>10 OUR LIABILITY</b>	
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:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.11	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	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	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.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.2	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.	<b>9 FORGERIES</b>		10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	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	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.
		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		

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

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

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

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

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

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"**Bidder**" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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### Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

### If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Fine Glass & British Ceramics		Sale date: 5 June 2019													
Sale no. 25308		Sale venue: Knightsbridge													
<p>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.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p><b>The auctioneer has discretion to split any bid at any time.</b></p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
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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.





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**AUCTIONEERS SINCE 1793**