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Fine Glass and British Ceramics

Montpelier Street, London | 20 November 2019



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Montpelier Street, London | Wednesday 20 November 2019 at 10.30am

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1

1

A DUTCH MOULDED SERVING BOTTLE, LATE 17TH CENTURY

Of rare small size, the Shaft and Globe form coloured in a deep cobalt blue, the globular body moulded with fourteen evenly spaced spiral ribs, a single ring collar on the tall slender neck, applied with an S-shaped handle, a small kick-up underneath the base, 15.8cm high

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

A decanter bottle of similarly small size, but decorated with 'nipt diamond waies', is illustrated by Willy Van den Bossche, *Antique Glass Bottles* (2001), p.116, pl.67. Another, but of larger size, was sold by Bonhams on 21 May 2014, lot 19 and is illustrated by Andy McConnell, *The Decanter* (2019), p.59. A larger ribbed example in amethyst glass is illustrated by Pieter van Eck and Henrica Zijlstra-Zweens, *Glass in the Rijksmuseum, Vol.1* (1993), p.190, no.302. Comparable larger ribbed examples without handles are illustrated by John Sandon, *Antique Glass* (1999), p.75, and by Van den Bossche (2001), p.116, pl.66. Another was sold by Bonhams on 3 November 2016, lot 97.



2

2

A VERY RARE ENGLISH QUARTER-SIZE SHAFT AND GLOBE WINE BOTTLE, CIRCA 1660

Of attractive small size and olive green tint, with a tall tapering neck applied with a wide string rim, the compressed ovoid body with a kick-in base, 12.2cm high

£1,500 - 2,500
 €1,700 - 2,800
 US\$1,900 - 3,100

A similar quarter-size shaft and globe bottle is illustrated Willy Van den Bossche, *Antique Glass Bottles* (2001), p.69, pl.6(1). A sealed example is illustrated and discussed by David Burton, *Antique Sealed Bottles, Vol.2* (2015), pp.940-941, and is one of only two sealed examples known with a height below 15cm, both circa 1660 in date.



3



3

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 'Pomerancken.Maser', both dated 'Anno 1705', pewter screw mounts at the neck, 15.5cm high (2)

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,800

**A FAÇON DE VENISE REVERSE-PAINTED
GLASS PICTURE, CIRCA 1570**

Hall-in-Tyrol or Innsbruck, of upright rectangular form, painted with The Fall or The Temptation of Adam and Eve, after an engraving by Marcantonio Raimondi, the nude figures standing beside trees, with Adam holding the Forbidden Fruit, the serpent disguised with the head of a woman, concealed among the leaves in the tree above Eve, beside further fruit, a detailed village or town in the background beneath a broad band of gold foil, *visible area 24cm x 19.4cm* (later framed)

£5,000 - 7,000

€5,700 - 8,000

US\$6,300 - 8,800

Provenance

Frank Wyndham Sholto Douglas Murray, from his house at 9 Stratton Street, London Probably inherited from his father, the antiquarian and Egyptologist Thomas Douglas Murray (1841-1911) Bruce Fearn Collection, purchased by his father in the 1950s from a house sale in Nottinghamshire

This dynamic representation of The Temptation of Adam and Eve is taken from a design by Raphael for the Stanze in the Vatican commissioned in 1508-9. The direct source is likely to be a print after Raphael by Marcantonio Raimondi. This engraving dates from the first quarter of the 16th century, probably circa 1512-14. The glass panel is a reversed or mirror image of the print, and of course this is to be expected as the glass was painted on the reverse of the glass panel. The painter of the glass picture copied the figures and trees from Raimondi's engraving but used much licence with details and the landscape background. The most significant difference is the addition of a vine and a leafy branch to hide the figures' nudity.

The sale of the Wolfgang Meixner Collection by Bonhams on 3 November 2016, lots 23-25, featured three reverse painted panels attributed to Innsbruck or Hall-in-Tyrol. A related panel of the Descent from the Cross attributed to Hall-in-Tyrol is illustrated by Frieder Ryser, *Reverse Paintings on Glass* (1992), p.16, fig.7. Further 16th century panels are in the Corning Museum of Glass and the Museo Vetrario in Murano. Ryser discusses these so-called 'Venetian Panels' and suggests these, and other related reverse-painted dishes, originated in Hall-in-Tyrol. Unlike later glass pictures, these panels were individually cast or formed rather than cut from larger panes of glass, resulting in their irregular edges and uneven, striated surfaces.



Engraving by Marcantonio Raimondi,
circa 1512-14



5

5

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

With a round 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 pincered 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

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

A very similar glass was sold by Christie's on 4 June 1991, lot 143. Another similar glass but with a translucent blue rope forming the stem is in the Willet-Holthuysen Museum, illustrated by Hubert Vreeken, *Glas in Het Amsterdams Historisch Museum* (1998), p.143, fig.120 and pl.X.



6

6

A FAÇON DE VENISE WINGED WINE GLASS, 17TH CENTURY

Probably Netherlands, the bell-shaped bowl moulded to the base with twelve gadroons beneath a single applied thread, set on a merese above a hollow ribbed knob, over an openwork section comprising a pair of incised twist tubes with pincered decoration, beneath a pair of 'wings' in clear glass, further embellished with a pair of turquoise-blue glass opposing scrolled winged sections, raised on a conical foot, 19.7cm high

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Glasses with gadrooning of this type occur in a number of paintings dating between the early 17th century and the 1660s by artists of various schools. A glass with a similar openwork stem and comparable gadrooning to a conical bowl is in the Wallace Collection, accession no. C552. Another from the Ernesto Wolf Collection with an octagonal gadrooned bowl is illustrated by Klesse & Mayr, *European Glass from 1500-1800* (1987), no.25. Compare also with the example sold by Bonhams on 16 December 2009, lot 140. A glass with a similar openwork stem supporting a plain bowl is in the Corning Museum of Glass, accession no. 63.3.21.

7

**A VERY RARE DUTCH ENGRAVED
ROYAL ARMORIAL PORTRAIT GOBLET
AND COVER, CIRCA 1665-8**

Southern Netherlands, the round funnel bowl decorated to one side with the profile bust of Charles II of Spain looking to dexter, two winged putti blowing trumpets holding a crown above his head, the opposing side with the crowned arms of the Emperor flanked by pendant garlands of fruit and flowers, set on a tall multi-knopped stem incorporating two hollow inverted balusters divided by mereses, the wide folded conical foot and domed cover engraved with floral and foliate garlands, the cover with a twisted ring finial on a hollow flattened knob, 32.5cm high (2)

£8,000 - 12,000

€9,100 - 14,000

US\$10,000 - 15,000

Provenance

Sotheby's sale, 25 November 1997, lot 426

This belongs to a rare group of glass attributed to the Southern Netherlands. Charles II (1661-1700), King of Spain and the Indies, succeeded his father Philip IV in 1665. He was the last monarch of the House of Austria in Spain. Upon ascending the throne, his administration had to end the long-running Portuguese Restoration War. In 1668 the Treaty of Lisbon accepted the restoration of the Crown of Portugal and the loss of the Portuguese Empire. The arms on this goblet, which include the inescutcheon of the Portuguese Empire, were therefore used by the King for only a very short period between 1665 and 1668. A goblet of very similar form engraved with lovers, but lacking its cover, is in the Rheinisches Landesmuseum Bonn, illustrated by Pieter C Ritsema van Eck, *Early Wheel Engraving in The Netherlands*, *Journal of Glass Studies*, Vol.26 (1984), p.101, fig.44.





8

A VENETIAN OR FAÇON DE VENISE OPAL GLASS GOBLET, CIRCA 1570-90

With a lion-baluster stem, the generous rounded funnel bowl with a strong opalescent effect within the glass, raised on a merese above a hollow knop moulded with two lion masks, swags and florets between gadrooned borders, above a plain waisted section and a conical folded foot also with opalescence, *17.2cm high*

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

A very similar opal glass goblet, but moulded with a quilted diamond pattern, was sold by Bonhams on 17 May 2017, lot 6, which is likely to be from the same workshop. Related moulded stems with lion masks are to be seen on various pieces at Veste Coburg, discussed in the catalogue by Anna-Elisabeth Theuerkauff-Liederwald (1994), pp.240-356, nos.220-232. Some are attributed to Innsbruck.

9 *

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

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

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,500 - 1,900

10

A SMALL FAÇON DE VENISE 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 blue-green tint, globular with trailed strap handles and a hollow folded footing, *10.8cm high (3)*

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

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

8



9



10

A Private Collection of Glass



11

11 *

A HEAVY BALUSTER LARGE WINE GLASS OR GOBLET, CIRCA 1710-20

The conical bowl with a solid base, the stem with a wide angular knob containing a tear that extends into a basal baluster knob, on a domed and folded foot, *20cm high*

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

12 *

A HEAVY BALUSTER GOBLET, CIRCA 1715-20

The tall round funnel bowl set on a cushion knob above an inverted baluster and basal half knob, over a domed and folded foot, *21cm high*

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

13 *

A BALUSTER WINE GLASS, CIRCA 1730-40

The double-ogee bowl set on a double collar and beaded ball knob over a small inverted baluster, on a domed and folded foot, *14.8cm high*

£500 - 700

€570 - 800

US\$630 - 880



12



13



14



15



16

14 *

AN ENGRAVED BALUSTER WINE GLASS, CIRCA 1730

The waisted bell bowl decorated with a continuous band of fruiting vine around the rim, set on three cushion knobs above a true baluster stem, over a domed foot, *17.9cm high*

£600 - 800
 €680 - 910
 US\$750 - 1,000

A very similar glass is illustrated by L M Bickerton, Eighteenth Century English Drinking Glasses (1986), p.87, no.139. Another was sold by Bonhams on 12 September 2007, lot 25. See also the example from the Peter Meyer Collection, sold by Bonhams on 3 July 2013, lot 3.

15 *

A HEAVY BALUSTER GOBLET, CIRCA 1710

With a generous pan topped bowl above a drop knob and a short plain section, on a domed and folded foot, *17.7cm high*

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

A similar glass with a tulip-shaped bowl formerly in Harvey's Wine Museum was sold by Bonhams on 1 October 2003, lot 125, and is illustrated by L M Bickerton, Eighteenth Century English Drinking Glasses (1986), p.73, no.86. Other similar examples with tulip bowls are also illustrated by Bickerton, p.72, nos.84 and 85. Pan topped bowls are uncommon from this period, making the present glass a rare form.

16 *

THREE BALUSTER WINE GLASSES, CIRCA 1710-30

One with a bell bowl with a solid base containing a tear, the stem with a teared triple annular knob above a true baluster, on a domed and folded foot, *17.4cm high*, the second with a conical bowl, the stem with shoulder and central knobs, over a conical folded foot, *17cm high*, the last a heavy baluster glass with a waisted bell bowl solid at the base, set on an inverted baluster stem with a central tear above a teared basal knob, over a heavy conical foot, *15.4cm high* (3)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

Sotheby's sale, 6 July 2005, lot 206 (heavy baluster glass)

17 *

TWO MOULDED-STEM SWEETMEAT GLASSES AND TWO PATCH STANDS, CIRCA 1740-50

One sweetmeat with a broad pan topped bowl set on a beaded cushion knob, above a six-sided pedestal stem with basal knob, the shoulder moulded with diamonds, on a domed foot, *15.3cm high*, the second with a double-ogee bowl with a scalloped rim, cut with ellipses and facets, set on a beaded cushion knob above a tall eight-sided pedestal stem and basal knob, with diamonds to the shoulder, on a domed octagonal foot, *18.7cm high*, together with a patch stand or small tazza with an everted rim on an octagonal moulded stem, over a domed and folded foot, *11.5cm diam*, and another smaller, with a shallow lipped tray on a knopped stem and folded conical foot, *6.3cm diam* (4)

£500 - 800
€570 - 910
US\$630 - 1,000



17

18 *

A DUTCH ENGRAVED SAXON GLASS GOBLET AND A WINE GLASS, SECOND QUARTER 18TH CENTURY

In soda glass, the goblet with a thistle shaped bowl faceted at the base, with a continuous pastoral landscape incorporating a small farmhouse and three oxen amongst trees, beneath the inscription 'T. GROEYEN EN BLOEYEN VAN OSSEN EN KOEYEN' (the rearing and prosperity of oxen and cows), on a hollow faceted inverted baluster stem and a folded conical foot, *18.7cm high*, the wine glass with a trumpet bowl engraved with a three-masted ship within a circular cartouche, surrounded by tied palm fronds, the reverse inscribed 'HET LANS WELL VAREN' (The Prosperity of the Country) below the rim, on a teared plain stem and conical foot, *18.1cm high* (2)

£500 - 700
€570 - 800
US\$630 - 880

Provenance

Christie's sale, 3 October 2006, lot 26 (part) (wine glass)

A very similar Saxon goblet is illustrated by Kristen Duysters, Facetten van Glas (2002), p.202, no.155, which was sold by Christie's on 15 May 2007, lot 48.



18

19 *

THREE WILLIAMITE WINE GLASSES, 18TH CENTURY AND LATER

The engraving later and perhaps by Franz Tieze, one with a flared bucket bowl solid at the base, with the equestrian portrait of King William III, beneath a banderole inscribed 'THE GLORIOUS MEMORY OF KING WILLIAM III', the rim with a stiff-leaf border, the multi-spiral airtwist stem with shoulder and central knobs, *16cm high*, a goblet finely engraved with two bust portraits of King William and Queen Mary, the rim inscribed 'THE GLORIOUS & IMMORTAL MEMORY OF KING WILLIAM III & QUEEN MARY', on a teared plain stem and folded conical foot, *18.3cm high*, together with a later wine glass, the conical bowl with an equestrian portrait of King William, inscribed 'THE GLORIOUS MEMORY OF KING WILLIAM III' and 'NO SURRENDER', the reverse with 'BOYNE 1ST JULY 1690' over 'T.C.S.C', on a plain swelling stem between collars and a conical folded foot, *15.7cm high* (3)

£700 - 900
€800 - 1,000
US\$880 - 1,100



19



20

20 *

A DUTCH ENGRAVED ARMORIAL LIGHT BALUSTER WINE GLASS, CIRCA 1760

The round funnel bowl with the crowned arms of The Hague, consisting of a stork standing on one leg holding an eel in its beak, within a crowned oval cartouche flanked by palm fronds and flowers, the stem with an angular knob, a small globular knob and a beaded inverted baluster, with a basal cushion knob, over a conical foot, *17.3cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Mary Edwards Collection, Sotheby's sale, 18 December 2002, lot 140

Another glass engraved with the arms of The Hague was sold by Bonhams, 16 December 2009, lot 161. See also the example from the Bradford Collection, sold by Christie's on 4 June 1985, lot 41.

21 *

A DUTCH ENGRAVED ARMORIAL LIGHT BALUSTER WINE GLASS, CIRCA 1750-60

The round funnel bowl with the crowned arms of Delft flanked by lion supporters, the stem with a triple-annulated knob above a beaded inverted baluster, on a conical foot, *18.4cm high*

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

Christie's sale, 20 May 2004, lot 270

A glass engraved with these arms formerly in Harvey's Wine Museum was sold by Bonhams on 1 October 2003, lot 147.



21

22 *

A DUTCH ENGRAVED ARMORIAL LIGHT BALUSTER GOBLET, CIRCA 1750

The round funnel bowl engraved with the prancing White Horse of Hanover in a shield cartouche beneath a crown, flanked by martial trophies, the stem with a beaded dumbbell section over an inverted baluster and basal knob, on a conical foot, *18.5cm high*

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

With Maureen Thompson, London

23 *

A DUTCH ENGRAVED LIGHT BALUSTER WINE GLASS, DATED 1795

The glass circa 1750, the round funnel bowl with a prancing horse on a sward and a scrollwork ledge with pendant swags, the rim inscribed 'DE VRYHYD GELYKHYD EN BROEDERSCHAP A 1795' (Liberty, Equality and Fraternity), the stem with an angular knob above a beaded inverted baluster section with a basal knob, on a circular conical foot, *18.6cm high*

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

Christie's sale, 3 October 2006, lot 30

The words 'DE VRYHYD' (Liberty) are clearly engraved by a different hand than the rest of the inscription and the date. The engraving of the horse and these two words is likely to be contemporary with the glass, whereas the rest of the inscription and the date are likely to have been later added when the Dutch Republic was invaded by France in 1795.



23



24



25

24 *

A DUTCH ENGRAVED 'FRIENDSHIP' LIGHT BALUSTER WINE GLASS, CIRCA 1750-60

The round funnel bowl finely engraved with clasped hands with large frilled cuffs, on a multi-knopped stem with an angular knob above a beaded inverted baluster and basal knob, on a conical foot, *19.3cm high*

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

Christie's sale, 9 November 2004, lot 203

Exhibited at Huis van Gijn, Dordrecht, 1993-2004, no.17407. A composite-stem wine glass very similarly engraved with a pair of clasped hands was sold by Christie's on 4 June 1985, lot 63.

25 *

A DUTCH ENGRAVED LIGHT BALUSTER MARRIAGE GLASS, CIRCA 1750

The round funnel bowl with two clasped hands beneath a crown, above a small heart-shaped cartouche containing two love birds, flanked by flowering branches, all beneath a banner inscribed 'DEN HUYWELIKEN STAAT' (The Marital Status), the reverse with a radiating sun, on a slender multi-knopped stem incorporating a teared inverted baluster, over a folded conical foot, *18.2cm high*

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

Provenance

Christie's sale, 5 May 2004, lot 205



26

26 *

TWO ENGRAVED LIGHT BALUSTER WINE GLASSES, CIRCA 1740

The trumpet bowls engraved with bands of fruiting vine to the rims, set on slender multi-knopped stems, one with a beaded acorn knob above an inverted baluster section, between upper and basal knobs, *19.7cm high*, the other with a beaded shoulder knob over a central angular knob and a teared plain lower section, *17.4cm high (2)*

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

With Delomosne and Son (taller glass)
 Christie's sale, 9 November 2004, lot 193 (shorter glass)



27

27 *

A DUTCH ENGRAVED ROYAL ARMORIAL GOBLET, CIRCA 1740-50

The round funnel bowl with the crowned arms of Prince William IV of Orange-Nassau and Princess Anne, inscribed with the motto of the Garter 'HONI SOIT QUI MAL Y PENSE', within an elaborate cartouche of tied orange tree branches bearing the arms of the Seven United Provinces, the stem with an annular and cushion knob and beaded inverted baluster with basal knob, on a conical foot, 19.3cm high

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

With Maureen Thompson, London

Prince William IV of Orange (1711-1751) was Stadtholder of Friesland and later also of Groningen and of Gelderland. He married Anne, Princess Royal, eldest daughter of King George II of Great Britain and Caroline of Ansbach, at St James' Palace in 1734. A very similar glass with these arms is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.273, no.859, which is probably the same glass purchased in 1983 by Temple Newsam House. Another was sold by Christie's on 2 November 2005, lot 21.



28

28 *

A DUTCH ENGRAVED LIGHT BALUSTER MARRIAGE GOBLET, CIRCA 1750

The round funnel bowl with a rocaille cartouche flanked by foliage, enclosing a pair of entwined hearts upon an altar, beneath an inverted cornucopia of fruit and flowers, the reverse inscribed 'HET. GOED.SUCCES.VAN.HET AANSTAANDE.HUWELYK' (The Good Success of the Forthcoming Marriage), the slender stem with an annular and cushion knob above a beaded inverted baluster and basal knob, over a conical foot, 20.2cm high

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900



29

29 *

A RARE DUTCH ENGRAVED ARMORIAL 'VOC' LIGHT BALUSTER WINE GLASS, CIRCA 1750

The round funnel bowl with the crowned arms of the Republic of the Seven United Provinces, flanked by lion supporters, above a banner inscribed 'CONCORDIA RES PARVÆ CRESCUNT' (Small Things Flourish by Concord), the reverse with monogram 'VOC' within a shield flanked by martial trophies, set on a cushion knob over a slender beaded inverted baluster, and a conical foot, 19.5cm high

£1,200 - 1,800
 €1,400 - 2,000
 US\$1,500 - 2,300

Provenance

Sotheby's sale, 6 July 2005, lot 177

A glass engraved with this coat of arms from the Basil Jefferies Collection was sold by Bonhams on 12 November 2014, lot 53.



30

30 *

A DUTCH ENGRAVED LIGHT BALUSTER GOBLET, CIRCA 1750

The pointed funnel bowl with a continuous scene depicting a three-masted sailing ship moored in a Colonial harbour, and merchants moving bales amongst palm trees beside a grand warehouse, beneath the inscription 'T. WELVAREN VAN DE NEGOTIE' (The Welfare of the Trade), the stem with a beaded dumbbell section above a teared inverted baluster and basal knob, on a conical foot, 21.2cm high

£1,200 - 1,800
 €1,400 - 2,000
 US\$1,500 - 2,300

A glass with the same inscription engraved with a comparable scene was sold by Bonhams on 22 May 2002, lot 243.



31 *

AN IMPORTANT DUTCH ENGRAVED ARMORIAL GOBLET, CIRCA 1747-50

The generous round funnel bowl with a three-masted 44-gun ship in full sail, three sailors climbing the rigging, towing a small ship's boat, the other side with the Roos family arms within a foliate scrollwork cartouche, surmounted by a helmet and stag, flanked by martial trophies including drums, cannon, swords and lances, beneath the inscription 'T. GELUCKIG VAAREN VAN. T SLANDS OORLOG SCHIP BOEKEN ROODE' (Success to the Voyage of the Country's Warship the Boekenrode), set on a half-knop and an angular knop, above a beaded globular knop and hollow inverted baluster, over a domed foot, 25cm high

£5,000 - 8,000
€5,700 - 9,100
US\$6,300 - 10,000

Provenance

Sir Robert Lorimer Collection, Christie's sale, 2 November 1982, lot 208
Christie's sale, 4 June 1991, lot 120
Drambuie Collection, Lyon & Turnbull sale, 27 January 2006, lot 82

The Boekenrode was built in Amsterdam in 1729 for the Amsterdam Admiralty by English Master Shipwright Thomas Davis. Davis had previously worked in Naples and along the Danube before arriving in Holland. He was employed by the shipyard in Amsterdam between 1727 and 1735, and the Boekenrode was the tenth of sixteen ships launched by him during this time; see A Peters, *Ship Decoration: 1630-1780* (2013), pp.83-5. His designs were larger and lighter than other ships of the period, making them altogether faster.

The 52-gun Boekenrode measured 145 Amsterdam feet in length (approximately 134 Imperial feet). She was refitted in 1747, when her armament was reduced to 44 guns, as reflected in the engraving on the present goblet. Dirk Roos (1690-1767) was her Captain in 1733 and was promoted to Rear Admiral in 1748. By 1750 he is recorded as Vice Admiral of the Maas (Maze), Rotterdam. The engraving on this goblet may therefore commemorate his promotion in 1748, and almost certainly predates 1750. The Boekenrode was apparently stricken from the Navy lists in 1758. Some records mention a 'Boekenraade' in service as late as 1765; see J R Bruijn, *De Admiraliteit van Amsterdam in Rustiger Jaren, 1713-1751*. If this is the same ship, it would have been in service for an extraordinarily long period of time.



32

32 *

A DUTCH ENGRAVED LIGHT BALUSTER WINE GLASS, CIRCA 1750

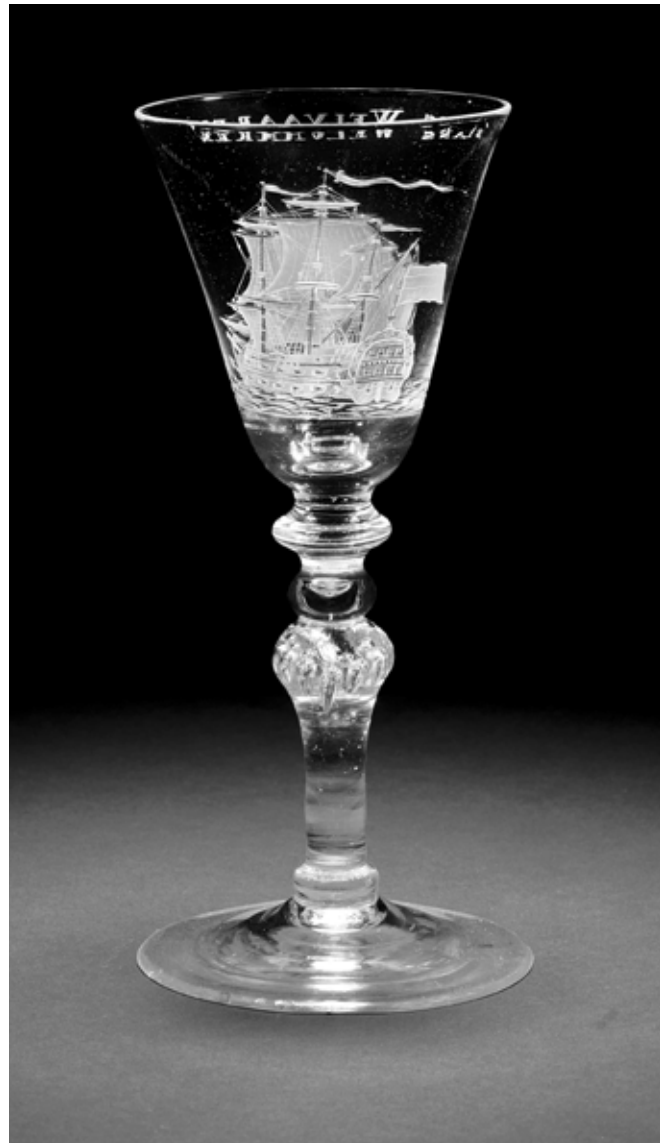
The round funnel bowl with a three-masted ship in full sail amidst waves, beneath the inscription 'T WELVAREN VAN DE NEGOTIE' (The Prosperity of the Trade), on a slender stem with two inverted baluster sections between knobs, over a conical foot, 17.9cm high

£1,200 - 1,800
 €1,400 - 2,000
 US\$1,500 - 2,300

Provenance

Christie's sale, 9 November 2004, lot 200

Exhibited at Huis van Gijn, Dordrecht, 1993-2004, no.17410.



33

33 *

A DUTCH ENGRAVED LIGHT BALUSTER WINE GOBLET ATTRIBUTED TO JACOB SANG, CIRCA 1760

The slightly flared funnel bowl with a three-masted 20-gun ship in full sail, the reverse inscribed 'S LANS WELVAAREN' (The Prosperity of the Country) to the rim, the stem with angular and cushion knobs above a beaded inverted baluster with basal knob, on a conical foot, 17.6cm high

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

Provenance

Christie's sale, 3 October 2006, lot 26 (part)

A glass engraved with a ship and a very similar inscription, signed by Jacob Sang and dated 1760, is described by F Smit, A Concise Catalogue of Eighteenth-Century Wine-Glasses Wheel-Engraved and Signed by Jacob Sang (1992), p.12, no.1760.12. Another similarly engraved glass attributed to Sang was in the Bradford Collection, sold by Christie's on 4 June 1985, lot 56.



34

34 *

A RARE PAIR OF DUTCH ENGRAVED LIGHT BALUSTER WINE GLASSES, CIRCA 1760

The funnel bowls inscribed 'De Negotie' (Trade) and 'De Zee-vaart' (Navigation at Sea) within a banderole, the slender stems with an angular knob, a small globular knob and a beaded inverted baluster, with a basal cushion knob, over conical feet, 17.8cm high (2)

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

Provenance

Sotheby's sale, 9 February 1993, lot 35
 Hida Takayama Museum of Art, Sotheby's sale, 19 December 2002, lot 42

35 *

A DUTCH ENGRAVED LIGHT BALUSTER WINE GLASS, CIRCA 1760

The round funnel bowl with a three-masted ship in full sail, towing a small ship's boat behind, beneath the inscription 'SAULS PATRIË' (The Safety of Our Country), on a slender multi-knopped stem with a true baluster between knops, above a central beaded knob and inverted baluster with a basal knob, over a domed foot, 18.3cm high

£600 - 800
 €680 - 910
 US\$750 - 1,000

Provenance

Christie's sale, 3 October 2006, lot 26 (part)



35

36 *

A DUTCH ENGRAVED COMPOSITE-STEM LIGHT BALUSTER GOBLET ATTRIBUTED TO JACOB SANG, CIRCA 1760

The round funnel bowl with a continuous scene of a lady standing on a paved floor, holding a child in her arms and another by the hand, a collared hound standing upon a metal-bound strongbox to her left, and a horse to her right, the reverse with a large bouquet of flowers in a vase, the rim inscribed 'AL WAT ONS LIEF IS' (Everything Which is Dear to Us), set upon a multi-spiral airtwist section with an angular knob, over a plain beaded inverted baluster with basal knob, on a conical foot, 20.2cm high, inventory number '296' inscribed in black ink under the foot

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

Christie's sale, 15 May 2007, lot 92

An identical glass with the same inscription and engraving signed and dated 'Jacob Sang, fec. Amsterdam, 1761' in diamond-point to the foot is illustrated by C R S Sheppard and J P Smith, *Glass from the Restoration to the Regency* (1990), pp.60-1, no.85. They note two other glasses with the same subject, both of which are unsigned, of which it is likely that the glass in the present lot is one. Another unsigned example was sold by Sotheby's on 21 March 2000, lot 334, which may be the second. A further signed and dated example in the form of an airtwist goblet inscribed 'Jacob Sang, inv: et Fec: Amsterdam 1759' to the foot was sold by Christie's on 19 December 2007, lot 167.



36



37



38

37 *

A DUTCH ENGRAVED LIGHT BALUSTER WINE GOBLET, CIRCA 1760

The round funnel bowl finely engraved with Cupid fishing on a grassy bank by the sea, a quiver of arrows over his shoulder, a three-masted ship with flying pennants in the distance, flanked by floral sprays, beneath the inscription 'AL MET DER TYD' (In Due Course), the reverse with a crowned cipher monogram, set on a knob over a tall inverted baluster section containing an elongated tear and basal knob, on a conical foot, 18.6cm high

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance
 Christie's sale, 3 October 2006, lot 32

38 *

A DUTCH ENGRAVED LIGHT BALUSTER GOBLET, CIRCA 1750

The round funnel bowl with a pregnant lady toasting her glass to a winged putto, his glass also raised, another putto filling a jug from a wine barrel in a vaulted cellar behind him, beneath the inscription 'HANSIE IN D' KELDER' (Little Hans in the Cellar), set on a cushion and an annular knob, above a swelling stem section containing an elongated tear between knobs, over a conical foot, 19.4cm high

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

This popular subject on Dutch glass brings news of a pregnancy, the toast to the lady of the house announcing that there is a 'Little Hans in the Cellar'. A similarly engraved glass from the John De Tscharnher Vischer Collection was sold by Bonhams on 18 May 2016, lot 64.



39

39 *

TWO ENGRAVED LIGHT BALUSTER WINE GLASSES, CIRCA 1750

One with a bell bowl, the rim with a formal floral, foliate scrollwork and diaper border, the stem with a dumbbell knob above a beaded inverted baluster and small basal knob, 20cm high, the other with a round funnel bowl, the rim with a stylised foliate border incorporating birds, the teared multi-knopped stem incorporating a central swelling knob, 19.2cm high (2)

£600 - 800
 €680 - 910
 US\$750 - 1,000



40

40 *

A JACOBITE ENGRAVED PORTRAIT AIRTWIST WINE GLASS, CIRCA 1750

The round funnel bowl with the bust profile of Prince Charles Edward Stuart, set on a multi-spiral stem and conical foot, *15.2cm high*

£1,500 - 2,500
 €1,700 - 2,800
 US\$1,900 - 3,100

According to Geoffrey B Seddon, *The Jacobites and Their Drinking Glasses* (1995), the decoration may be attributed to Engraver B in the author's nomenclature; see p.128, pl.91. An engraved glass bearing a stylistically similar portrait was sold by Bonhams, 3 June 2009, lot 238.

41 *

A JACOBITE ENGRAVED WINE OR CORDIAL GLASS, CIRCA 1750

The slender drawn trumpet bowl with a six-petalled rose on a thorny stem with a closed bud, a moth to the reverse, on a plain stem with a central angular knob, over a conical foot, *17.4cm high*

£600 - 900
 €680 - 1,000
 US\$750 - 1,100

Provenance

Sotheby's sale, 6 July 2005, lot 231

According to Geoffrey B Seddon, *The Jacobites and Their Drinking Glasses* (1995), the decoration may be attributed to Engraver A in the author's nomenclature.



41



42

42 *

AN ENGRAVED PORTRAIT AIRTWIST WINE GLASS OF JACOBITE INTEREST, CIRCA 1750

The round funnel bowl later engraved, perhaps by Franz Tieze, with a portrait bust of Prince Charles Edward Stuart within a tied laurel wreath, flanked by two sprays of five-petalled roses on thorny stems, both with one closed bud, the reverse inscribed 'Fiat' above a small moth, the multi-spiral stem with a shoulder knob, on a conical foot, *17.3cm high*

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

43 *

AN ENGRAVED COMPOSITE-STEM GOBLET OF JACOBITE SIGNIFICANCE, CIRCA 1760

The round funnel bowl with a six-petalled rose on a leafy stem, the reverse with a large moth, the stem with a triple-annulated knob above a double-series opaque twist baluster section with a basal knob, over a conical foot, *17.1cm high*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Christie's sale, 2 April 2006, lot 203



43



44

44 *

A PAIR OF ENGRAVED OPAQUE TWIST WINE GLASSES, CIRCA 1765

The bell bowls engraved with botanical specimens, including a lily and a chrysanthemum, set on triple-knopped double-series stems containing a central gauze encircled by two pairs of three-ply spiral threads, on conical feet, *17.1cm and 17.4cm high (2)*

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

Provenance
 Bonhams sale, 8 May 2002, lot 94

45 *

FOUR ENGRAVED OPAQUE TWIST WINE GLASSES OF JACOBITE INTEREST, CIRCA 1765

Each with a double-series stem, one with a bell bowl decorated with a stylised rose and a large moth, *16cm high*, the second with a round funnel bowl decorated with a rose bud and a stylised floral spray, *15.2cm high*, the third with an ogee bowl decorated with a rose and one bud on a thorny stem with a thistle to the reverse, *14.5cm high*, the last decorated with a rose and an insect to the reverse, *14.8cm high (4)*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 Mary Edwards Collection, Sotheby's sale, 18th December 2002, lot 149 (thistle engraved glass)



45



46

46 *

TWO ENGRAVED AIRTWIST CORDIAL GLASSES, CIRCA 1745-50

With short drawn trumpet bowls on stems with mercurial corkscrews, one with rib-moulding to the base of the bowl and an engraved floral border to the rim, *17.2cm high*, the other engraved and gilded with a small bird perched on a floral spray, over conical feet, *16.8cm high* (2)

£600 - 800

€680 - 910

US\$750 - 1,000

47 *

TWO OPAQUE TWIST CORDIAL GLASSES AND A RATAFIA FLUTE, CIRCA 1765

The two cordials with double-series stems, one with an ogee bowl, the tall stem with a central multi-ply corkscrew alternating with a pair of opaque white spiral tapes, *17.2cm high*, the other with a round funnel bowl solid at the base, engraved with fruiting vine, the stem with a central gauze encircled by a pair of opaque white threads, *17cm high*, the ratafia with a tall slender round funnel bowl, the stem with two pairs of spiral threads outside of a gauze column, *17.8cm high* (3)

£800 - 1,000

€910 - 1,100

US\$1,000 - 1,300



47

48 *

A COMPOSITE-STEM WINE GLASS AND FOUR GLASSES WITH TWIST STEMS, CIRCA 1750-65

The composite-stem glass with a bell bowl, the multi-spiral airtwist stem extending into the base of the bowl and set on a beaded inverted baluster knob above a short plain section, *18.7cm high*, together with a similar wine glass with a multi-spiral airtwist stem, *16.9cm high*, and three ale glasses or wine flutes with tall conical bowls, the first with a double-series opaque twist stem containing a pair of heavy opaque white threads enclosed by a pair of seven-ply spiral bands, *18.8cm high*, the second with a single-series stem with a multi-ply corkscrew, *19.5cm high*, and the last with a multi-spiral airtwist stem, *20.2cm high* (5)

£600 - 800

€680 - 910

US\$750 - 1,000

Provenance

With Jeanette Hayhurst (airtwist glass)



48

49 *

A GILT OPAQUE TWIST WINE FLUTE AND AN ALE GLASS, CIRCA 1765

With double-series stems, the wine flute attributed to the London workshop of James Giles, the tall round funnel bowl with fruiting vine and floral sprigs below a gilt rim, over a stem incorporating two pairs of opaque white spiral tapes encircled by two four-ply bands, *18.9cm high*, the ale glass with an elongated lipped ogee bowl, engraved with hops and crossed ears of barley, the stem with a pair of multi-ply spiral bands around a central corkscrew, *18.3cm high* (2)

£500 - 700

€570 - 800

US\$630 - 880

Provenance

Maurice Allen Collection (gilt flute)



49



50

50 *

THREE TOASTING GLASSES OR WINE FLUTES, MID-18TH CENTURY

Of slender drawn trumpet shape, one with a single-series opaque twist stem containing a solid multi-ply corkscrew, 17.9cm high, another with a multi-spiral airtwist stem, 18.7cm high, the last with a plain stem, 17.8cm high, all with conical feet (3)

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

Provenance

Mary Edwards Collection, Sotheby's sale, 18 December 2002, lot 156 (opaque twist glass)

51 *

TWO 'LYNN' OPAQUE TWIST WINE GLASSES, CIRCA 1765

The round funnel bowls moulded with a series of horizontal bands, on double-series stems, one with a central opaque white corkscrew within a six-ply spiral band, 15.7cm high, the other with a pair of spiral tapes encircled by a thirteen-ply spiral band, 13.6cm high (2)

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

With Delomosne and Son, 1986 (shorter glass)
 Paul Hackforth-Jones Collection (shorter glass)



51

52 *

FOUR WINE GLASSES WITH TWIST STEMS, CIRCA 1750-1760

Comprising a double-series airtwist glass, the generous ogee bowl with honeycomb moulding to the lower part, the stem with a multi-spiral column encircled by a pair of mercurial twists, 15.5cm high, together with three mixed-twist glasses, including an ale flute with a conical bowl, the stem with a central opaque twist gauze encircled by a pair of mercurial twists, 18.8cm high, a wine glass with a waisted bucket bowl, the stem with a pair of opaque white tapes around a central airtwist column, 16.1cm high, and a wine glass with a bell bowl, the stem with a multi-spiral air corkscrew alternating with an opaque white spiral tape, 16.8cm high (4)

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

Provenance

Mr and Mrs Gladwin-Bermuda Collection (waisted bucket bowl glass)



52



53



54



55



56

53 *

TWO TALL OPAQUE TWIST CORDIAL GLASSES, CIRCA 1765

The round funnel bowls lightly moulded with basal flutes, set on double-series stems, one with a pair of heavy spiral threads encircled by a pair of nine-ply spiral bands, over a domed foot, 17.5cm, the other with a pair of heavy spiral threads encircled by a nineteen-ply spiral band, over a conical foot, 17.2cm high (2)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

Mr and Mrs Gladwin-Bermuda Collection (domed foot glass)
 Sotheby's sale, 6 July 2005, lot 227 (conical foot glass)

54 *

AN AIRWIST CORDIAL GLASS, CIRCA 1750

The rounded funnel bowl solid at the base, the stem with a pair of mercurial corkscrew threads, on a domed foot, 17.5cm high

£400 - 600
 €460 - 680
 US\$500 - 750

Provenance

Walter F Smith Collection, Sotheby's sale, 18 March 1968, lot 462
 Harvey's Wine Museum, Bonhams sale, 1 October 2003, lot 164

Illustrated by L M Bickerton, Eighteenth Century English Drinking Glasses (1986), p.157, no.415.

55 *

AN ENGRAVED GLASS TANKARD AND A WILLIAM IV COIN TANKARD, CIRCA 1770 AND 1837

Of traditional bell shape with borders of fine spun glass thread, the engraved tankard with grooved scroll handle and fluted base, inscribed 'S*BISHOP' within tied flowering branches, on a short plain stem and spreading foot, 13.8cm high, the coin tankard with an applied triple-grooved scroll handle and a spiral fluted base, the stem with a shallow hollow knob containing a William IV silver fourpence or groat of 1836, on a plain conical foot, 14.5cm high (2)

£500 - 800
 €570 - 910
 US\$630 - 1,000

William IV silver groats were only minted in 1836 and 1837. For a discussion of related tankards containing coins dated between 1731 and 1751, see Dwight Lanmon, The Golden Age of English Glass (2011), p.97.



57



58



59

56 *

A PAIR OF ENGRAVED NAUTICAL RUMMERS, DATED 1854

The generous U-shaped bowls with a two-masted schooner within a cartouche, titled 'INDUSTRY' beneath, the reverse inscribed 'J Hall Esq. a Present from Captn J Powditch Lynn, 1854', within a stylised stiff-leaf cartouche flanked by fruiting vine, on short plain stems and circular feet, *16.5cm high* (2)

£500 - 700
 €570 - 800
 US\$630 - 880

Clayton's Register of Shipping of 1865 lists a J Powditch as the Master of a sailing ship called 'Industry', weighing 74 tons, in the Port of Wells.

57 *

AN ENGRAVED CIDER GLASS, CIRCA 1740-50

The generous ogee bowl with a leafy branch bearing apples or oranges, on a plain stem and conical foot, *17.5cm high*

£600 - 900
 €680 - 1,000
 US\$750 - 1,100

Provenance

Bonhams sale, 23 July 2004, lot 78

58 *

A BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

The ogee bowl painted with fruiting vine in opaque white, set on a double-series stem enclosing a pair of opaque white spiral tapes encircled by two six-ply bands, over a conical foot, *15.1cm high*

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

With Delomosne and Son, July 2003

59 *

A BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

The ogee bowl painted in opaque white with three floral and foliate swags, the double-series stem with two pairs of opaque white spiral threads encircled by a pair of five-ply spiral bands, over a conical foot, *14.9cm high*

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

A very similar glass but with a round funnel bowl was sold by Bonhams on 15 December 2010, lot 55, and is illustrated by James Rush, the Ingenious Beilby's (1973), p.93, pl.51(b), where the decoration is attributed to Mary Beilby. Another glass with similar decoration but a different stem formation is illustrated by L M Bickerton, Eighteenth Century English Drinking Glasses (1986), p.220, fig.660.



60



61



62

60 *

A COLOUR TWIST WINE GLASS, CIRCA 1765

With an ogee bowl, the stem with a gauze corkscrew encircled by a pair of opaque white spiral tapes edged in translucent ruby red, over a conical foot, *14.3cm high*

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

With Arthur Churchill, 10 July 1959
Mr and Mrs Gladwin-Bermuda Collection

A similar glass from the Ron and Mary Thomas Collection was sold by Bonhams on 4 June 2008, lot 193. Another was in the A C Hubbard Collection, illustrated by Ward Lloyd, *A Wine Lover's Glasses* (2000), p.56, pl.72(b), and sold by Bonhams on 30 November 2011, lot 207.

61 *

A COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a stem containing a pair of opaque white spiral threads outside of a multi-ply corkscrew edged in translucent blue, on a conical foot, *16.8cm high*

£700 - 900
€800 - 1,000
US\$880 - 1,100

62 *

A COLOUR TWIST WINE GLASS, LATE 18TH CENTURY

The conical bowl set on a stem incorporating a loose central opaque yellow multi-ply corkscrew enclosed by a pair of opaque white eight-ply spiral bands, one edged with translucent red and the other with a very fine translucent green thread, over a conical foot, *11cm high*

£500 - 800
€570 - 910
US\$630 - 1,000

A very similar pair of colour twist glasses was sold by Bonhams on 13 December 2006, lot 75.



63



64



65

63 *

A COLOUR TWIST WINE GLASS, CIRCA 1765

The round funnel bowl moulded with fine flutes around the lower part, the stem with a central pair of translucent blue spiral tapes encircled by a fifteen-ply opaque white spiral band, over a conical foot, *14.1cm high*

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,500 - 1,900

Provenance

With Delomosne and Son, 1995

64 *

A COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl set on a stem with an opaque white gauze corkscrew encircled by brown and translucent green spiral threads, over a conical foot, *16.9cm high*

£1,200 - 1,600
 €1,400 - 1,800
 US\$1,500 - 2,000

Provenance

With Asprey, 1997

65 *

A COLOUR TWIST WINE GLASS, CIRCA 1765

The lipped bell bowl set on a stem with shoulder and central knobs, enclosing a central opaque white gauze core encircled by opaque white, translucent green, brick-red and brown spiral threads, over a conical foot, *15.5cm high*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Sotheby's sale, 19 April 2007, lot 137
 Derril Victor Allatt Collection



66

66 *

AN ATTRACTIVE TARTAN COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a stem with a shoulder and central knob, the central white multi-spiral gauze encircled by green, blue and red spiral threads, on a conical foot, 16.9cm high

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

Provenance

With Arthur Churchill, 25 May 1956
 Mr and Mrs Gladwin-Bermuda Collection

A glass with a stem incorporating a very similar arrangement of colours, but of different shape, from the A C Hubbard Collection was sold by Bonhams on 30 November 2011, lot 222, and is illustrated by Ward Lloyd, *A Wine Lover's Glasses* (2000), p.59, pl.76(a).



67

67 *

AN ENGRAVED COLOUR TWIST 'CHRISTMAS RIBBON' WINE GLASS, CIRCA 1765

The round funnel bowl with stylised flower sprigs, the unusual stem with a pair of twisted ribbons, one in red-and-white, the other in green-and-white, encircled by two pairs of fine white threads, on a conical foot, 14.2cm high

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

Provenance

With Delomosne and Son, 1985
 Paul Hackforth-Jones Collection

A very similar glass from the Julius and Ann Kaplan Collection was sold by Bonhams on 15 November 2017, lot 52, and is illustrated by Martine Newby, *Eighteenth Century English Glass* (1998), fig.42.

The Basil Jefferies Collection



68

68
A MOULDED-STEM BALUSTER WINE GLASS, CIRCA 1715

The conical bowl with a solid teared base, set on a six-sided moulded stem with diamonds at the shoulder, on a folded conical foot, 17cm high

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

With Brian Watson, Marsham, 28 April 2000
 Basil Jefferies Collection



69

69
AN UNUSUAL LIGHT BALUSTER WINE GLASS, CIRCA 1730-35

The bell bowl set on a tall slender multi-knopped stem incorporating a double drop-knop above a triple-annulated knop and an inverted baluster, over a domed foot, 19cm high

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

With William MacAdam, Edinburgh, 20 April 2001
 Basil Jefferies Collection

A very similar wine glass from the Richard Emanuel Collection was with Delomosne and Son; see the catalogue, 15 October 2010, no.16.



70

70
A LIGHT BALUSTER WINE GLASS, CIRCA 1745

The bell bowl on a tall slender multi-knopped stem with an angular knop above a true baluster between triple and double annulated knops, over a conical foot, 17.4cm high

£600 - 800
 €680 - 910
 US\$750 - 1,000

Provenance

With William MacAdam, Edinburgh, 12 November 1994
 Basil Jefferies Collection

A LARGE HEAVY BALUSTER GOBLET, CIRCA 1710

The thistle-shaped bowl with a solid base enclosing a tiny tear, the stem with an impressive teared mushroom knob, the tear extending into a basal ball knob, on a conical folded foot, *23.1cm high*

£6,000 - 8,000

€6,800 - 9,100

US\$7,500 - 10,000

Provenance

With Peter Adamson, Great Dunmow, 7 October 2008
Basil Jefferies Collection

A similar goblet from the Ron and Mary Thomas Collection was sold by Bonhams on 4 June 2008, lot 14. A wine glass of similar form is illustrated by Dwight P Lanmon, *The Golden Age of English Glass* (2011), pp.114-5, no.33. Another mushroom-knopped wine glass from the A C Hubbard Collection was sold by Bonhams on 30 November 2011, lot 16, and is illustrated and discussed by Ward Lloyd, *A Wine Lover's Glasses*, p.37, pl.29 and p.34.





72

72

A GOOD CYLINDER-KNOPPED BALUSTER WINE OR CORDIAL GLASS, CIRCA 1715

The flared bowl with a solid teared base, above a cushion knob and collar over a teared cylinder and basal knob, with a conical foot, *17.5cm high*

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

Provenance

With William MacAdam, Edinburgh, 9 November 2003
 Basil Jefferies Collection



73

73

A RARE BALUSTER COIN GOBLET, CIRCA 1730

The slightly flared round funnel bowl set on a hollow bulb between annulated collars, enclosing a coin or token, applied with four raspberry prunts, set on a triple-annulated knob above a short plain section and basal knob, on a domed and folded foot, *19.7cm high*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Provenance

With J H Bourdon-Smith, London, 12 June 2010
 Basil Jefferies Collection

A very similar baluster goblet containing a coin or token from the James Hall Collection was sold by Bonhams on 17 December 2008, lot 79.



74

74

TWO LIGHT BALUSTER WINE GLASSES, CIRCA 1740

One with a round funnel bowl set on a stem incorporating a central teared swelling knob with upper and basal knobs, over a folded conical foot, *16cm high*, the other with a bell bowl set on a triple-annulated knob above a plain stem section and basal knob, over a folded conical foot, *15.5cm high* (2)

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

With Lin Holroyd Antiques, Harrogate, 8 August 1992 (round funnel bowl glass)
 With Templar Antiques, Kelvedon, 26 April 1992 (bell bowl glass)
 Basil Jefferies Collection



75

75

A CORDIAL GLASS AND A WINE GLASS, FIRST HALF 18TH CENTURY

Both with a bell bowl solid at the base, the cordial with a tall plain stem on a domed and folded foot, *18.2cm high*, the wine on a plain stem with a globular basal knob over a domed foot, *16.4cm high* (2)

£600 - 800
 €680 - 910
 US\$750 - 1,000

Provenance

With William MacAdam, Edinburgh
 Basil Jefferies Collection



76

76

TWO AIRTWIST WINE GLASSES, MID-18TH CENTURY

One with an ogee bowl with honeycomb moulding to the base, set on a double-series airtwist stem incorporating a central airtwist gauze encircled by a pair of multi-ply spiral tapes, on a conical folded foot, *14.7cm high*, the other with pan topped bowl set on a multi-spiral airtwist stem with central swelling knob, on a conical foot, *17.7cm high* (2)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

With William MacAdam, Edinburgh, 8 August 1992 (moulded glass)
 With Laurie Leigh Antiques, Oxford, 9 July 1996 (pan topped glass)
 Basil Jefferies Collection

77

77

A MIXED-TWIST WINE FLUTE, CIRCA 1760

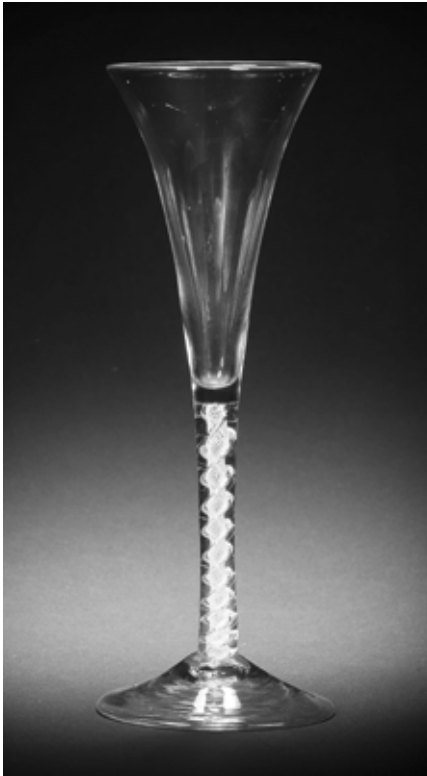
The slender drawn trumpet bowl set on a stem with a central opaque white gauze encircled by a pair of spiralling airtwist threads, on a conical foot, *18.8cm high*

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

With William MacAdam, Edinburgh, 24 July 1992
 Basil Jefferies Collection

A very similar mixed-twist wine flute was sold by Bonhams on 17 December 2008, lot 364.



77



78



79

78

AN ENGRAVED OPAQUE TWIST RATAFIA FLUTE, CIRCA 1765

The tall slender round funnel bowl moulded with basal flutes, the rim decorated with a stylised floral border, set on a double-series stem incorporating two pairs of opaque white spiral threads encircling a central gauze core, on a conical foot, *17.8cm high*

£500 - 700

€570 - 800

US\$630 - 880

Provenance

With William MacAdam, Edinburgh, 9 April 1999
Basil Jefferies Collection

79

A DECEPTIVE OPAQUE TWIST CORDIAL GLASS, CIRCA 1765

The thick-walled round funnel bowl set on a double-series stem with a pair of opaque white spiral tapes encircled by a pair of five-ply spiral bands, on a conical foot, *16.7cm high*

£800 - 1,000

€910 - 1,100

US\$1,000 - 1,300

Provenance

With William MacAdam, Edinburgh, 10 September 1995
Basil Jefferies Collection

80

A RARE TRIPLE-KNOPPED AIRTWIST WINE GLASS, CIRCA 1750

The round funnel bowl set on a multi-spiral stem with three knops, on a conical foot, *17.3cm high*

£500 - 700

€570 - 800

US\$630 - 880



80

Provenance

With William MacAdam, Edinburgh, 28 October 1993
Basil Jefferies Collection



81

**81
A JACOBITE ENGRAVED AIRTWIST
WINE GLASS, CIRCA 1750**

The round funnel bowl decorated with a six-petaled rose on a thorny stem with two buds, one partially open, the reverse with a thistle, an oak leaf and a star, set on a multi-spiral stem and conical foot, 16cm high

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

With William MacAdam, Edinburgh, 30 May 1993
Basil Jefferies Collection

According to Geoffrey B Seddon, *The Jacobites and Their Drinking Glasses* (1995), the engraving on this glass might be attributed to Engraver B or C in the author's nomenclature.



82

**82
A JACOBITE ENGRAVED AIRTWIST
WINE GLASS, CIRCA 1750**

The flared bucket bowl decorated with a six-petaled rose on a thorny stem with leaves and one bud, set on a multi-spiral stem with central and shoulder knobs, over a conical foot, 16.6cm high

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

With Somervale Antiques, Bath, 30 December 1994
Basil Jefferies Collection

According to Geoffrey B Seddon, *The Jacobites and Their Drinking Glasses* (1995), the decoration on this glass may be attributed to Engraver B or C in the author's nomenclature.



83

**83
A JACOBITE ENGRAVED OPAQUE TWIST
RATAFIA FLUTE, CIRCA 1765**

The slender round funnel bowl decorated with a six-petaled rose with two buds, one partially open, the reverse with a butterfly, set on a double-series stem with two pairs of opaque white spiral threads encircling a central gauze, on a conical foot, 18.5cm high

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

Sotheby's sale, 18 December 2001, lot 70
Basil Jefferies Collection

Illustrated by Geoffrey B Seddon, *The Jacobites and Their Drinking Glasses* (1995), p.89, pl.26, in which the engraving is attributed to Engraver F. Another similar Jacobite engraved ratafia glass is illustrated by Seddon, col. pl.38. See also the example from the Peter Meyer Collection was sold by Bonhams on 1 May 2013, lot 43, and is illustrated by W A Thorpe, *A History of English and Irish Glass* (1929), fig.20b.

A VERY RARE ENGRAVED JACOBITE COLOUR TWIST WINE GLASS, CIRCA 1760

The bell bowl decorated with a six-petalled rose with two buds, one partially open, the reverse with a butterfly, set on a stem enclosing an opaque white multi-ply corkscrew with a brick-red core, edged on one side with cobalt blue and the other in pale green, encircled by a pair of opaque white spiral threads, on a conical foot, *17.4cm high*

£3,000 - 5,000

€3,400 - 5,700

US\$3,800 - 6,300

Provenance

With Brayhawks Antiques, Plaxtol, 16 January 2007

Basil Jefferies Collection

According to Geoffrey B Seddon, *The Jacobites and Their Drinking Glasses* (1995), the decoration on this glass may be attributed to Engraver F in the author's nomenclature.





85

85

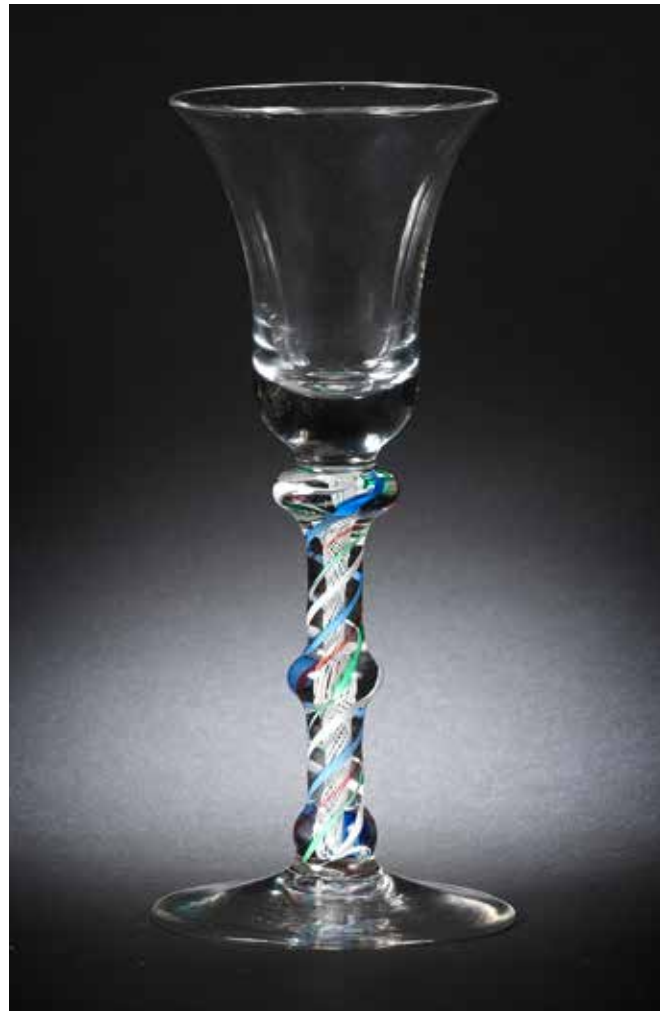
A GOOD COLOUR TWIST WINE FLUTE, CIRCA 1765

The flared trumpet bowl set on a slender stem incorporating an opaque white multi-ply corkscrew edged in translucent red and translucent green, encircled by a pair of opaque white spiral threads, on a conical foot, *17.5cm high*

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

Provenance

With William MacAdam, Edinburgh, 8 March 1997
 Basil Jefferies Collection



86

86

A RARE COLOUR TWIST WINE GLASS, CIRCA 1770

The bell bowl solid at the base, the stem with a central opaque white gauze enclosed by spiralling opaque white, translucent red, translucent blue and translucent green threads, the latter two encasing opaque white threads, with upper, central and basal knops, on a conical foot, *17.1cm high*

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

Provenance

E Cecil Kny Collection, Sotheby's sale, 16 April 1948, lot 65
 Walter F Smith Collection, Sotheby's sale, 24 June 1968, lot 808
 Harvey's Wine Museum, Bonhams sale, 1 October 2003, lot 226
 Basil Jefferies Collection

An almost identical wine glass from the Julius and Ann Kaplan Collection was sold by Bonhams on 17 December 2008, lot 335, and is illustrated by Martine Newby, *Eighteenth Century English Glass* (1998), p.34, fig.35. Another near identical glass was sold by Sotheby's on 2 December 2004, lot 104.



87

87

A BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

The round funnel bowl painted in opaque white with floral swags, the double-series stem with an opaque white corkscrew encircled by a fourteen-ply spiral band, on a conical foot, *15.6cm high*

£1,000 - 1,200
€1,100 - 1,400
US\$1,300 - 1,500

Provenance

With William MacAdam, Edinburgh, 24 July 1992
 Basil Jefferies Collection

A Beilby enamelled wine glass of similar form and with very similar decoration was sold by Bonhams on 15 December 2010, lot 55, and is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.220, no.660.



88

88

A RARE BEILBY POLYCHROME ENAMELLED WINE GLASS, CIRCA 1765

The cup-shaped bowl painted with a border of fruiting vine in opaque white, the leaves in opaque turquoise-green, traces of gilding to the rim, the plain stem with central swelling knob, on a conical foot, *15.5cm high*

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

Provenance

Charles Peter Craufurd de Wesselow Collection
 With William MacAdam, Edinburgh, 30 May 1993
 Basil Jefferies Collection

Illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.343, no.1119, and by Derek Davis and Keith Middlemas, *Coloured Glass* (1968), p.60. A similar wine glass almost certainly from the same set from the Julius and Ann Kaplan Collection was sold by Bonhams on 15 November 2017, lot 38, illustrated by Martine Newby, *Eighteenth Century English Glass* (1998), fig.15. A further example is in the Fitzwilliam Museum in Cambridge, accession no. C.82-1975, illustrated in the catalogue (1978), p.99, no.244. See also the example sold by Bonhams on 4 June 2008, lot 316.



90



91



89

OTHER PROPERTIES

89

TWO ENGRAVED LIGHT BALUSTER WINE GLASSES, CIRCA 1760

The rims with formal floral and foliate scrollwork borders, one with a bell bowl, the stem with two teared swelling knobs and a basal knob, over a conical foot, 18.7cm high, the other with a round funnel bowl, the stem with a central knob between baluster knobs, over a domed foot, 17.6cm high (2)

£500 - 700
 €570 - 800
 US\$630 - 880

90

A DUTCH ENGRAVED 'LIBERTY' GOBLET, SECOND QUARTER 18TH CENTURY

The glass probably Saxon, the conical bowl decorated with a prancing horse and inscribed 'AUREA LIBERTAS', a band of facets to the base of the bowl forming a rose when viewed from above, on a stem with two faceted hollow inverted balusters with a central merese above a basal knob, over a slightly domed conical foot, 23cm high

£600 - 800
 €680 - 910
 US\$750 - 1,000

91

A LARGE BOHEMIAN ENGRAVED GOBLET, FIRST QUARTER 18TH CENTURY

The faceted round funnel bowl with basal cutting, the upper half engraved with elaborate *Laub-und Bandelwerk* motifs including stylised floral sprays, on a faceted inverted baluster stem and a similarly engraved conical foot, 27.3cm high

£500 - 700
 €570 - 800
 US\$630 - 880



92

92

A DUTCH ENGRAVED LIGHT BALUSTER WINE GLASS, CIRCA 1750

The round funnel bowl with two hands holding a thorny wreath, flanked by branches, above a banderole inscribed 'PLUTOT MOURIR QUE MANQUER DE FOY' (I Would Rather Die Than Show Lack of Faith), the stem with a swelling knob above a small acorn knob and basal knob, over a high domed folded foot, *18.3cm high*

£600 - 800

€680 - 910

US\$750 - 1,000

93

A DUTCH ENGRAVED LIGHT BALUSTER WINE GLASS, CIRCA 1760

The round funnel bowl with the Arms of the city of Utrecht beneath a crown, flanked by lion supporters, the reverse with a radiant sun, the slender stem with two beaded knops between plain knops above teared swelling and basal knops, over a conical foot, *18.5cm high*

£600 - 800

€680 - 910

US\$750 - 1,000

94

A RARE DOUBLE DROP-KNOPPED HEAVY BALUSTER GOBLET, CIRCA 1710-20

The flared round funnel bowl solid at the base, set on a stem comprising two drop knops with a small basal cushion knob, over a domed and folded foot, *19.5cm high*

£1,000 - 2,000

€1,100 - 2,300

US\$1,300 - 2,500



93



94



95

95 *

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 mushroom stoppers (8)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

96

A VERY RARE WILLIAMITE ENAMELLED WINE GLASS, CIRCA 1740-50

The drawn trumpet bowl inscribed 'THE GLORIOUS MEMORY OF KING WILLIAM.' in opaque white below the rim, on a plain stem and conical foot, *11.6cm high*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Provenance

Seton Veitch Collection
 With Delomosne and Son, 2006 catalogue, no.26

Illustrated by Arthur Churchill Ltd., *History in Glass* (1937), pl.3, no.9. Williamite glasses traditionally have engraved decoration, and this is perhaps the only known enamelled Williamite wine glass, making it a unique example. No pieces decorated in this manner have been previously attributed to the Beilby workshop, but there were other decorators producing white enamel decoration on glass in the 18th century.



96



97

97
AN ENGRAVED OPAQUE TWIST GOBLET OF JACOBITE SIGNIFICANCE, CIRCA 1760

The bucket bowl decorated to one side with two rose buds on a leafy stem, a honeysuckle spray to the other, on a double-series opaque twist stem containing a fifteen-ply spiral band encircling a pair of opaque white spiral tapes, on an unusual domed or helmet foot, *19.2cm high*

£500 - 700
 €570 - 800
 US\$630 - 880

According to Capt. Horridge's definition of Jacobite symbols on wine glasses, honeysuckle symbolises Fidelity, See Churchill's Glass Notes, no.5 and no.7, p.25.



98

98
A JACOBITE ENGRAVED COMPOSITE-STEM WINE GLASS, CIRCA 1745-50

The drawn trumpet bowl with a six-petalled heraldic rose on a leafy stem with tiny thorns and two buds, one open and one closed, the reverse with an oak leaf, the multi-spiral airtwist stem set into a beaded inverted baluster knob above a short plain section, over a conical foot, *17.2cm high*

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

99
A BALUSTER TOASTMASTER'S GLASS, CIRCA 1720-30

The small flared bucket bowl with a solid base, on a collar above a central teared swelling knob extending into a basal knob, over a heavy conical foot, *15.1cm high*

£700 - 900
 €800 - 1,000
 US\$880 - 1,100



99



100

100
A LIGHT BALUSTER WINE GLASS AND AN ENGRAVED AIRTWIST WINE GLASS, CIRCA 1730-50

The first with a conical bowl set on a stem with a shoulder knob and central angular knob, over a conical folded foot, *18.8cm high*, the airtwist glass with a pan topped funnel bowl engraved with a band of flowers, including a rose with one bud linked to a carnation and honeysuckle, on a multi-spiral stem with a central swelling knob, *15.6cm high (2)*

£500 - 700
 €570 - 800
 US\$630 - 880



101

101

A SET OF EIGHT FACET-CUT WINE GLASSES, CIRCA 1775-80

The ovoid bowls cut with 'OXO' swags, the lower part with diamond and scale cutting extending into diamond faceted stems, on heavy conical feet, 12.5-12.7cm high (8)

£500 - 800
 €570 - 910
 US\$630 - 1,000



102

A PAIR OF FACET-CUT GLASS TAPERSTICKS, CIRCA 1780

With slender nozzles and scalloped drip pans, set on diamond faceted stems, the domed and scalloped feet cut with further facets, 14.5cm high (2)

£500 - 800
 €570 - 910
 US\$630 - 1,000

102

103

A COLLECTION OF 'SAFARI' GLASSWARE ENGRAVED BY ROWLAND WARD, MID-20TH CENTURY

Each piece decorated with a big game animal in a landscape, including rhinoceros, antelopes, lions, giraffes, elephants, water buffalo and an ostrich, comprising a pair of decanters and stoppers, two further decanters and stoppers, a jug, a claret jug with pewter mounts, an ovoid vase, a tankard with pewter mounts, three beer mugs, four tumblers, nine highball glasses, two wine glasses, four footed liqueur glasses and two cups, tallest 29cm high (36)

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



103

104

A CZECHOSLOVAKIAN PEDESTAL BOWL BY ALEXANDER PFOHL, CIRCA 1922

Josephine Glassworks, Schreiberhau, the ogee bowl with facets around the lower part outlined in gold, finely painted in *transparentmalerei* with a wide band of colourful flowers including roses, anemones, chrysanthemum, and hortensia on a black ground, on a wide domed and faceted foot with gilt borders, 12.3cm high

£500 - 700
 €570 - 800
 US\$630 - 880

A very similar bowl is in the Glasmuseum Passau, accession no. Hö 69796, illustrated by Stefania Zelasko, Josephine Glassworks (2009), p.258, no.429.

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.



104



105

105

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

Of 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*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Private Viennese collection, 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.

106

A STEVENS AND WILLIAMS SILVER MOUNTED 'TRANSPARENT CAMEO' GLASS DECANTER AND STOPPER, DATED 1898

Attributed to Joshua Hodgetts, of baluster form with a tall slender neck, overlaid in emerald green glass and carved with continuous trailing clematis between stylised stiff-leaf borders, the neck cut with a band of flutes between zig-zag bands, with a double-lipped silver mount, the pointed ovoid stopper with a band of sunbursts, *38cm high*, the mounts by Mappin & Webb, London 1898 (2)

£600 - 800

€680 - 910

US\$750 - 1,000



106

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

**SAPPHO: AN IMPORTANT COMEJO GLASS PLAQUE BY
GEORGE WOODALL, CIRCA 1913**

Of oval form in deep claret glass overlaid in opalescent white, carved with an Archaic Greek scene of the lyric poet sitting serenely beneath a tree on a terrace, holding a lyre in her left hand which she plays with her right, her left foot raised upon a classical stool, overlooking an idyllic scene of a harbour and temple in the distance, within a border of stylised stiff leaves, signed 'Geo Woodall', *the plaque 15.9cm high*, in its original fitted travelling case (2)

£40,000 - 60,000

€45,000 - 68,000

US\$50,000 - 75,000

Provenance

Commissioned by Clement W Harris, 1913
C W Harris Collection, Sotheby's sale, 16 June 1926, lot 26
Beatrice (Alice) Woodall and thence by family descent to the present owner

Literature

Illustrated by Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall* (2000), p.88 (upper left)
Illustrated by Ray and Lee Grover, *English Cameo Glass* (1980), p.110, fig.107

Sappho was one of George Woodall's favourite subjects. One of the earliest versions of Sappho is a panel jointly completed with his brother Thomas in 1884, signed 'T & G Woodall, Sappho' and mounted in a satinwood frame (W2790 in the Thomas Webb and Sons price book), for which George's daughter Amy was the model. Formerly in the Nyman Collection and sold by Bonhams in 1999, it is

now in the collection of Dudley Museums Service and is illustrated by Perry (2000), p.96, and by Ray and Lee Grover (1988), p.100, fig.71. In March 1903 he also completed Sappho in miniature on an oval brooch (GW121).

The present lot is entered in the Thomas Webb and Sons price book as 'GW154, 6¼ x 5" white on claret oval panel: Sappho. Signed Geo Woodall'. The cost of the work came to £7.10s with a sale price of £21, and it was bought by C W Harris of Woodthorne, Tetterhall, in 1913; a friend of George Woodall and a keen collector of cameo glass. Upon his death in 1926, the year after George Woodall's, it was offered for sale by Sotheby's in London, where it was purchased for £22 by Alice Woodall, his eldest daughter, who went to the auction with her sister Amy to buy the plaque no doubt as a keepsake of their father.

Alice never married and continued to live at Luton House, the family home in Kingswinford, following the death of her parents. When she died in 1954, her youngest sister Connie and their nephew George Calloway Woodall cleared Luton House, where they found George Woodall's room untouched since his death in 1925 some twenty-nine years earlier. This plaque was recovered from a floor safe belonging to Alice, which contained two other pieces of cameo glass (a plaque showing 'Aphrodite Rising from the Waves' and a vase showing 'The Origin of Painting'), and was then valued at £100. Connie and her eldest sister Amy chose to take this glass in lieu of some of the proceeds of the sale of the estate. Sappho went to Connie and the remaining two pieces, together valued at £350, went to Amy and her son George Calloway Woodall. The Origin of Painting vase is Lot 108 in this sale. Sappho has remained in Connie's family since it was inherited by her in 1954 and was on loan to Broadfield House Museum of Glass for a number of years.







THE ORIGIN OF PAINTING: AN IMPORTANT COMEJO GLASS VASE BY GEORGE WOODALL, LATE 19TH CENTURY

Owned by the artist, the tapering ovoid form overlaid in opaque white and carved through to the raisin brown glass beneath, the figure subject representing the myth of Fielea and Ariston, Cupid encouraging the maiden to sketch the silhouette of her Corinthian lover on the wall as a permanent reminder of his youthful beauty, his shadow cast by torchlight and a hanging lamp behind them, the neck with a band of pendant swags, a deeply cut geometric border to the base, the reverse with an artist's palette and brush, signed 'Geo Woodall' and titled on the underside, *23cm high*

£120,000 - 150,000

€140,000 - 170,000

US\$150,000 - 190,000

Provenance

Woodall Family Collection

Literature

Illustrated by Ray and Lee Grover, *Carved & Decorated European Art Glass* (1970), pl.33

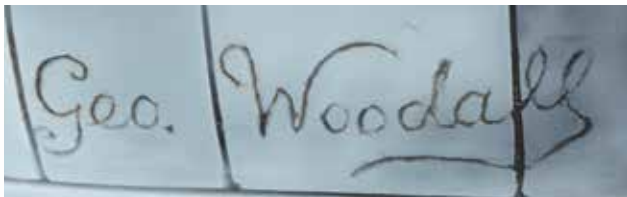
Illustrated by Ray and Lee Grover, *English Cameo Glass* (1988), p.112, fig.118

Illustrated by Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall* (2000), p.64

The story of the Maid of Corinth, otherwise known as The Origin of Painting, inspired many artists and a number of versions of the subject have been incorrectly suggested to have been the inspiration for George Woodall's masterpieces. The actual source is the painting by Giovanni Battista Cipriani (Italian, 1727-1785), most likely via a print by Louis Charles Ruotte.

The first piece bearing this subject produced by George Woodall is likely to have been the circular plaque signed and dated 'G Woodall 1884' (GW1300 in the Thomas Webb and Sons price book). Formerly in the Rakow Collection, it is now in the Corning Museum of Glass, accession no. 89.2.15, illustrated by David Whitehouse, *English Cameo Glass in the Corning Museum of Glass* (1994), p.38, pl.33.

The first vase depicting The Origin of Painting is signed and dated 'G Woodall 1887' (W1797) and sold immediately after its completion. It was photographed by the master himself, and his image is reproduced from the original glass-plate negative by Perry (2000), p.31. It is likely that this is the same vase as that from the Karin and Dr Ernest H Rieger Collection, illustrated by Ray and Lee Grover (1988), pl.C203, and sold by Woody's Auctions in Wichita on 29 May 2014. Following the success of the first vase, a second bearing the subject was commissioned by a Mr Nett at around the same time (W2457). Illustrated by Ray and Lee Grover, pl.C202, this vase was sold by Bonhams on 18 May 2016, lot 249.



Signature of George Woodall on this vase

A second plaque bearing the subject was completed some years later in September 1910 (GW145), and a photograph of this taken by George Woodall is reproduced by Perry, p.113. This plaque was destroyed in a fire at the Brussels exhibition in that year, in what George Woodall described as 'the worst thing that has ever happened to my work'. A replacement was created using the insurance money (GW145b). Formerly in the Bill and Irma Runyon Collection, this plaque was in the Webb's Museum until 1982 and is now in the MSC Forsyth Centre Galleries in Texas A & M University, accession no. 988.001.0107. Unsigned and unmarked, it is believed that George Woodall was still working on this piece in 1920, long after he had retired; see Charles Hajdamach, *20th Century British Glass* (2009), pp.68-71 and pl.136.

The present lot is the third and final known version of The Origin of Painting on a vase. As it was George Woodall's personal copy, it is not listed in the Thomas Webb and Sons price book but is likely to have been completed not long after the second vase was sold in the late 1880s; the shape is paralleled by a vase with the subject of Diana and the Nymph, dated 1891 (W2718). Upon his death, The Origin of Painting passed to his second daughter Alice. It was recovered from a floor safe in Luton House, the family home in Kingswinford, which contained two other pieces of cameo glass (two plaques receptively showing 'Aphrodite Rising from the Waves' and 'Sappho') when she died in 1954. This lot and the plaque showing Aphrodite Rising from the Waves were together valued at £350 and went to George Woodall's oldest daughter Amy and her son, George Calloway Woodall, who took them in lieu of some of the proceeds from the sale of the estate. Sappho is Lot 107 in this sale. The Origin of Painting vase was on loan to Broadfield House Museum of Glass for a number of years, having been passed down through this branch of the Woodall family.





109



111



110

109

A THOMAS WEBB AND SONS CAMEO GLASS VASE, CIRCA 1916

Of shoulder form in translucent turquoise blue glass overlaid in opaque white, carved all over with stylised dahlias, the flowers issuing from swirling leafy stems, the rim with a formal chevron band, 14.6cm high

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

Provenance

Norah (Connie) Woodall, and thence by family descent to the present owner

Illustrated by C W Perry, *The Cameo Glass of Thomas and George Woodall* (2000), p.49. Connie Woodall was the youngest daughter of George and Pamela Woodall. She married Arthur Wood on 24 April 1916, and this vase was given to her as a wedding present by Thomas Webb and Sons, for whom her father worked.

110

A SILVER MOUNTED CAMEO GLASS CLARET JUG ATTRIBUTED TO THOMAS WEBB AND SONS, DATED 1884

Of baluster form, the brown ground overlaid in opaque white and carved with Gerbera daisies, a butterfly perched on one leaf, the English silver mounts with a Bacchus mask spout, decorated with bands of scrollwork and palmettes in high relief, the hinged cover with a shell thumbrest, 23.8cm high, mounts by John Grinsell & Sons, marked Birmingham 1884

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Whilst a Stevens and Williams attribution cannot be ruled out, the milled foot on the present lot appears to be a feature of a number of pieces of cameo glass produced by Thomas Webb and Sons. Compare with the vases illustrated by Ray and Lee Grover, *English Cameo Glass* (1988), nos.C2 and C94. A very similar claret jug with silver mounts of the same date but by a different maker is in *The Kent Collection*, no.721.

111

A PAIR OF THOMAS WEBB AND SONS FOUR-LAYER COME GLASS VASES, CIRCA 1885

Of ovoid form with cylindrical necks, the bright yellow ground cased on the interior in opaque white and overlaid in red and white, deeply carved with sprays of flowers including clematis and dog roses, a butterfly in flight to the reverse of both, 13.3cm high (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

112

A J & J NORTHWOOD ENGRAVED GLASS CLARET JUG BY GEORGE WOODALL, CIRCA 1872

Of pear shape with a shaped rim and hollow loop handle, finely decorated to one side with three stags in a wooded landscape, the other with a footbridge across a wooded river, castle ruins in the distance, elaborate scrollwork and garlands bearing fruit and flowers to the front, on a short hollow stem and circular star-cut foot, 30cm high

£3,000 - 5,000

€3,400 - 5,700

US\$3,800 - 6,300

Provenance

Woodall Family Collection

Illustrated by C W Perry, *The Cameo Glass of Thomas and George Woodall* (2000), p.15. This jug was engraved at Northwood's by George Woodall for his wife Pamela's twenty-first Birthday in 1872. George had joined his brother Thomas at Northwood's in 1862, and married Pamela in February 1872. By 1876 Woodall had left Northwood's to work for Thomas Webb and Sons.

113

A LARGE THOMAS WEBB AND SONS ENGRAVED 'ROCK CRYSTAL' VASE BY WILLIAM FRITSCHÉ, EARLY 20TH CENTURY

The tall ovoid form with a slightly flared rim, finely engraved with a continuous scene depicting a hound pursuing a horse and foal in a wooded landscape, the rim and lower part cut with wide bands of hobnail diamonds, the broad circular foot star-cut underneath, 38.5cm high, signed 'W Fritsche' within the panel

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Whilst William Fritsche is best known for engraving fish and birds in England, the execution of this vase demonstrates that his engraving skills extended to other animals.



112



113



114

114

A THOMAS WEBB AND SONS 'ROCK CRYSTAL' GLASS MOON FLASK ATTRIBUTED TO WILLIAM FRITSCHÉ, CIRCA 1890

Of flattened globular form with a short cylindrical neck and two serpent handles, deeply cut and carved in the Oriental manner with two dragons amidst swirling clouds enveloping rocky outcrops, titled 'CHINESE CHIMERA' on the underside, 32cm high

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,500 - 1,900

Provenance

Sotheby's sale, 4 June 1996, lot 409

115

A FINE AND LARGE NORTH EAST ENGRAVED RUMMER ATTRIBUTED TO JOHN RICHARDSON, CIRCA 1830

The generous bucket bowl faceted at the base, reserved with a panelled scene depicting a woman seated at a spinning wheel leaning back in her chair to receive a kiss from a soldier in Scottish national costume, he with a musket in his left hand, his dog by his side, titled 'STOLEN KISS' below, the reverse with the monogram 'JF' within a circular cartouche against a drapery panel, flanked by baskets and garlands of flowers, on a short knopped stem and circular foot, 18.9cm high

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

E Barrington Haynes Collection
 With R Wilkinson, London, 18 July 1969

Illustrated by Arthur Churchill Ltd., *History in Glass* (1937), pl.31, no.136, and by R Wilkinson, *The Hallmarks of Antique Glass* (1968), p.85, fig.97. The scene on this rummer is taken from an engraving by John Romney published in 1828, after the original painting by Sir William Allan. The distinctive polished frame, with a concave centre and narrow bevelled edges, together with the polished lettering of the title on a frosted ground are features characteristic of a group of rummers attributed to Richardson and Son's catalogue, *Engraved Glass from North East England* (2013).



115

116 AR

**THE TEMPLE OF NIGHT AND DAY:
A STIPPLE ENGRAVED GOBLET BY
LAURENCE WHISTLER, EXECUTED IN
1970**

The shape designed by the artist, the bowl engraved with a temple on a hilltop, the columned portico half in light against a starry sky and half in shadow, a city in the distance, on a teared knob, trumpet stem and folded foot, titled on the base, 25.7cm high

£3,000 - 4,000

€3,400 - 4,500

US\$3,800 - 5,000

Illustrated by Laurence Whistler, *The Image on the Glass* (1975), pl.38 and p.55, where the artist described the scene thus... 'It stands on a hill-top above Megalopolis, stretching to the horizon, the limitless city of the future. But the steps have crumbled and the way up is forgotten. Its columns, interchanging solid and space, cannot be counted. It guards within it, or below it, suspended from the portico, another notion of night and day, Edenic or Arcadian.'





117



119



118



120

117

A BACCARAT SPACED MILLEFIORI PAPERWEIGHT, DATED 1848

Set with twelve individual canes of different sizes, including Gridel silhouettes of a horse, a stag, a dog, a cockerel, a monkey, and an elephant, around a central cane with a butterfly silhouette, all on an upset muslin ground incorporating fragments of coloured ribbon, signed with the signature cane B/1848, 6.4cm diam, 4.4cm high

£500 - 600

€570 - 680

US\$630 - 750

118

A CLICHY GARLANDED PAPERWEIGHT, CIRCA 1850

With a central oversized green pastry-mould cane encircled by two rows of purple and pink-and-white canes, surrounded by two interlaced quatrefoil cane garlands in blue, 6.8cm diam, 4.8cm high

£600 - 800

€680 - 910

US\$750 - 1,000

119

A BACCARAT SPACED MILLEFIORI PAPERWEIGHT, DATED 1848

Set with nineteen individual canes of different sizes, including Gridel silhouettes of a horse, a stag, a dog, a cockerel, a goat, a monkey, an elephant, and two butterflies, another cane with a butterfly silhouette in the centre, all on an upset muslin ground incorporating incomplete canes and fragments of coloured ribbon, signed with the signature cane B/1848, 7.9cm diam, 5.5cm high

£1,200 - 1,500

€1,400 - 1,700

US\$1,500 - 1,900

120

A CLICHY PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850

The eight looped garlands formed of opposing pairs of pink-and-green Clichy roses, white stardust canes, and pastry-mould canes in blue and pink, around a concentric arrangement of white stardust and green canes, 8.1cm diam, 6cm high

£500 - 700

€570 - 800

US\$630 - 880



121

121

**A SIGNED CLICHY CLOSE-PACKED MILLEFIORI
PAPERWEIGHT, CIRCA 1850**

The canes contained within a basket of alternate blue and white staves, the tightly-packed arrangement including one pink-and-green and one all-white rose, and the signature cane 'C', 6.6cm diam, 3.8cm high

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

A similar signed Clichy paperweight from the Leo Kaplan Collection was sold by Bonhams on 11 July 2018, lot 326.



122

122

**A BACCHUS CONCENTRIC MILLEFIORI MAGNUM
PAPERWEIGHT, CIRCA 1850**

The outer basket of blue and white tubular cogwheel staves containing three rows of pastry-mould and composite canes in salmon-pink, white, green and blue, the centre with an oversized white flower cane with a red centre, 9.1cm diam, 6.9cm high

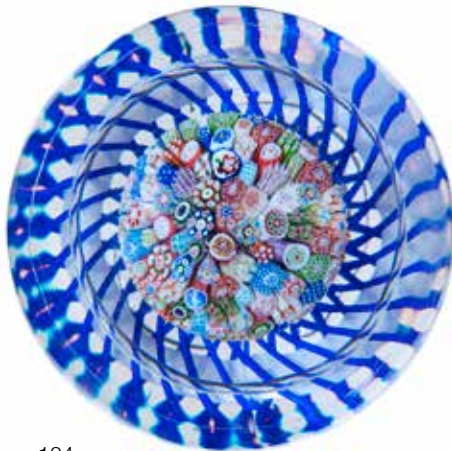
£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500



123



125



124



126

123

A ST. LOUIS FACETED CONCENTRIC MUSHROOM PAPERWEIGHT, CIRCA 1850

The well-constructed tuft formed from a concentric arrangement of tightly-packed canes in green, white, pink and blue around a central composite cane, the base encircled by a blue and white torsade edged with a mercurial thread, cut with two rows of ten printies and a row of eight printies around a central window, star-cut base, 8.1cm diam, 5.8cm high

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,500 - 1,900

124

A BACCARAT CLOSE-PACKED MILLEFIORI MUSHROOM PAPERWEIGHT, CIRCA 1850

The central tuft tightly packed with canes including a silhouette of a monkey, the base encircled by a blue and white spiral torsade surmounted by a mercurial band, star-cut base, 7.6cm diam, 5.1cm high

£900 - 1,100
 €1,000 - 1,300
 US\$1,100 - 1,400

125

A BACCARAT FACETED CONCENTRIC MILLEFIORI MUSHROOM MAGNUM PAPERWEIGHT, CIRCA 1850

The high tuft set with a central arrowhead cluster within four densely packed rows of cogwheel, stardust, and pastry-mould canes in red, white, green blue and yellow, within a spiralling blue and white latticino torsade edged with a mercurial line, cut with a top and six side printies, star-cut base, 8.3cm diam, 5.4cm high

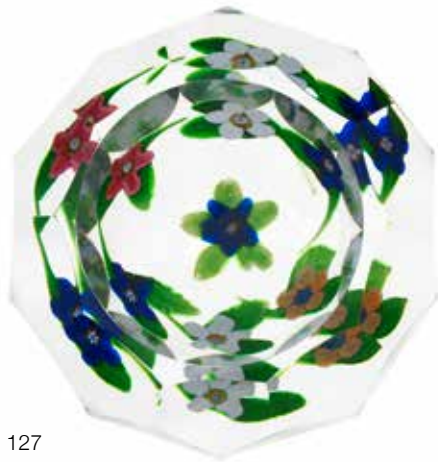
£600 - 800
 €680 - 910
 US\$750 - 1,000

126

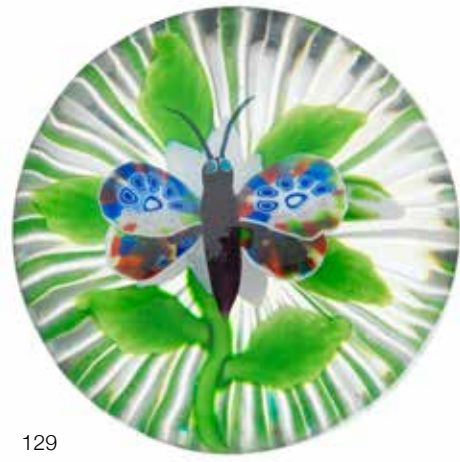
A CLICHY SPACED MILLEFIORI 'CHEQUER' PAPERWEIGHT, CIRCA 1850

The large central pink and green rose cane within two rows of canes, separated by short lengths of latticino tubing, on a bed of horizontal cable and spiralling threads, 7.8cm diam, 5.8cm high

£500 - 700
 €570 - 800
 US\$630 - 880



127



129



128



130

127

**A ST. LOUIS FACETED CLEMATIS GARLAND WAFER DISH
PAPERWEIGHT, CIRCA 1850**

The central blue flower on a bed of five leaves, within a linked garland of pink, white, blue and salmon pink flowers and various leaves, with a distinctive concave top, the sides cut all around with honeycomb facets, *7.5cm diam, 3.9cm high*

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

A very similar wafer dish from the Baroness de Bellet Collection was sold by Bonhams on 19 May 2010, lot 107. Another from the Maurice Lindon Collection was sold by Sotheby's on 2 July 1957, lot 146. See also L H Selman's catalogue 61, Fall 2015, no.26.

128

**A CLICHY GREEN GROUND SULPHIDE PORTRAIT
PAPERWEIGHT, CIRCA 1850**

With a profile portrait of Charles-Louis Napoléon Bonaparte (Napoleon III), looking to sinister, on a translucent green cookie base, *8cm diam, 4.5cm high*

£400 - 600
€460 - 680
US\$500 - 750

129

**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 composite cane centre, four leaves and a closed bud behind, the stem with two further opposing leaves, extended star-cut base, *7.9cm diam, 5.5cm high*

£1,800 - 2,200
€2,000 - 2,500
US\$2,300 - 2,800

130

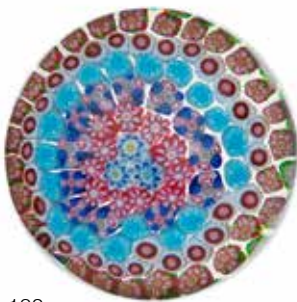
A RARE ST. LOUIS PANSY PAPERWEIGHT, CIRCA 1850

With purple petals and large blue and orange lower petals with a yellow centre, on a leafy stem, *5.7cm diam, 4.3cm high*

£600 - 800
€680 - 910
US\$750 - 1,000



131



132



133



134

131

TWO BACCARAT FLOWER PAPERWEIGHTS AND A ST. LOUIS DOUBLE-CLEMATIS WEIGHT, CIRCA 1850

Comprising a Baccarat garlanded wallflower weight set with a red and white flower with one red bud, within a garland of alternating white cogged and green pastry-mould canes, on a bed of upset muslin, 6.1cm diam, 4.4cm high, a faceted Baccarat dog rose weight with a blue-and-white flower set on a variety of leaves, cut with a top window and six side printies, star-cut base, 7.3cm diam, 4.5cm high, and a St. Louis weight set with a pink striped flower with a composite cane centre, the stem with five leaves, on a filigree swirl cushion, 6cm diam, 4.3cm high (3)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

132 *

A ST. LOUIS SIGNED CONCENTRIC MUSHROOM WEIGHT, DATED 1848, AND A CLICHY CONCENTRIC MILLEFIORI PIEDOUCHE PAPERWEIGHT, CIRCA 1850

The former 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, the second with assorted brightly coloured canes arranged within a basket of alternating turquoise-blue and white staves, above a clear glass cookie base, 7.3cm diam, 6.7cm high (2)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

Sotheby's sale, 3 March 1992, lot 104 (St. Louis weight)
 Late Countess Poulett Collection

133

A ST. LOUIS CONCENTRIC MILLEFIORI MUSHROOM PAPERWEIGHT AND A CLICHY PATTERNED WEIGHT, CIRCA 1850

The former with a central tuft with four tightly packed rows of composite and stardust canes in pink, white, green, and blue, around a central composite cane in the same colours, within a blue-and-white torsade, 7.1cm diam, 5.2cm high, the Clichy weight with two rows of green and white pastry-mould canes around a central oversized dark-red and white cane, within an outer row of blue canes with six pink-and-green Clichy rose canes, 6.8cm diam, 5.3cm high (2)

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

134

A PAIR OF BACCARAT SPACED MILLEFIORI PLATES OR DISHES, CIRCA 1850

In clear crystal glass inset with individual spaced millefiori canes, each plate with sixteen canes forming flowerheads, the underside of the bases cut with a star, 14.8cm diam (2)

£800 - 1,000
 €910 - 1,100
 US\$1,000 - 1,300



135



136

POTTERY

135

AN ENGLISH SALTGLAZE STONWARE BELLARMINE, LATE 17TH CENTURY

Probably Woolwich, of traditional ovoid form with neck-cordons and a strap handle, a moulded face-mask around the neck and moulded oval medallion on the body, with a speckled glaze, 25.8cm high

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

Excavations at Woolwich have shown that stoneware was made there around 1660. A similar example is in the British Museum, illustrated by D Gaimster, *German Stoneware 1200-1900* (1997), no.163.

136

A FULHAM SALTGLAZE STONWARE WINE BOTTLE, LATE 17TH / EARLY 18TH CENTURY

From the period of John Dwight, of traditional ovoid 'Bellarmine' form with a turned ringed neck and speckled glaze, applied with a grooved strap handle, 20.4cm high

£1,200 - 1,800

€1,400 - 2,000

US\$1,500 - 2,300

Bottles and mugs were the products most in demand at John Dwight's pottery in Fulham. A similar bottle from the Sampson and Horne Collection was sold by Bonhams on 28 April 2010, lot 123. For an overview of Dwight's life and wares, see Mavis Bimson, *John Dwight*, ECC Trans., Vol.5, Pt.2 (1961), pp.95-109.



137

137

A RARE BRISTOL DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-30

Of unusually small size and of 'pancake' profile without a footrim, painted in red, yellow and dark blue with a comical cockerel strutting among manganese sponged trees, 18cm diam

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

A similarly decorated but larger plate was sold by Bonhams on 21 May 2014, lot 31. The small size is most unusual.



138

138

A RARE ENGLISH DELFTWARE POSSET CUP, DATED 1703

Probably London, of bellied form, the unusual bossed scrolled handles with pronounced flattened thumbrests, painted in blue with rosettes and inscribed in large lettering 'C/W E/1703', 11.4cm high

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Provenance

Joseph V Vizcarra collection
 John Philip Kassebaum collection, Sotheby's sale, 1 October 1991, lot 55

Illustrated by Lipski and Archer, Dated English Delftware (1984), fig.945.

139

A RARE CREAMWARE PRINTED PLAQUE, CIRCA 1799

Probably Liverpool, of upright oval form, printed in black with George Washington after the portrait by Gilbert Stuart, within a giltwood frame, 12.5cm high excluding frame

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

This plaque was probably made to commemorate Washington's death in 1799. Another example was exhibited at the NCS Creamware and Pearlware Exhibition, 1986, illustrated in the catalogue, p.87.



139



140

A VERY RARE ELMERS BROTHERS REDWARE TEAPOT AND COVER, CIRCA 1695

After a Yixing original, the cylindrical form slip-cast and lathe-turned, with an overhead handle and short spout, the body decorated in relief with floral sprigs to both sides, the domed cover with three flowerheads and surmounted with an acorn finial, 15cm high (2)

£6,000 - 8,000

€6,800 - 9,100

US\$7,500 - 10,000

John Philip and David Elers were Dutch silversmiths who produced high quality red stoneware at Bradwell Wood in Staffordshire for a brief period between circa 1690 and 1698, their establishment being last recorded in 1697. Their distinctive wares were cast in plaster moulds and the exteriors neatly turned using a lathe, as detailed in a document of 1794 written by Josiah Wedgwood; see Gordon Elliott, John and David Elers (1998), p.18.

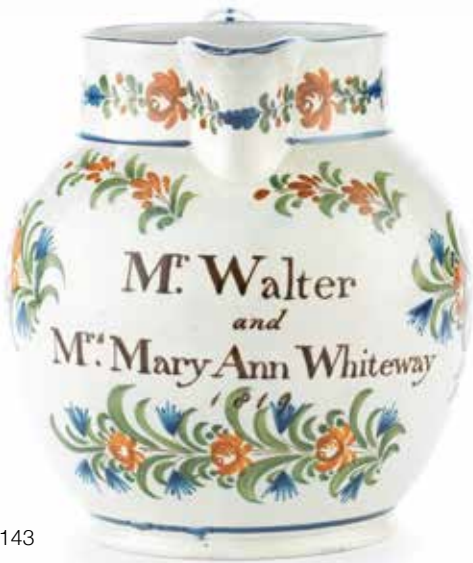
In the turning of a vessel on a lathe, a cone of either wood or clay is needed to hold the piece while it is spun, and the irregular circular impression to the centre of the base inside this teapot is consistent with this. The crispness of the moulded decoration on this teapot is attributable to the Elers' use of metal dies, as indicated by the slight roughness surrounding these reliefs. An Elers coffee pot with strikingly similar decoration and a comparable acorn finial to the cover was sold by Bonhams on 1 May 2013, lot 2. A lidded jug with similar floral sprigged decoration and an acorn finial is illustrated by Elliott (1998), p.20, fig.4. Another Elers jug with comparable decoration is illustrated by Jan Daniël van Dam, European Redwares, British Ceramic Design 1600-2002 (2003), p.36, pl.8.



141



142



143

141

A RARE STAFFORDSHIRE PRINTED SALTGLAZE PLATE, CIRCA 1760

Of octagonal form, the moulded turquoise trellis border reserved with six cartouches formed by a pair of plumes, printed in puce with the fable of the 'Mountain in Labour', an animated group of figures beside the mountain, a small mouse on the ground before them, 21.7cm wide

£700 - 1,000
€800 - 1,100
US\$880 - 1,300

Provenance
Mavis Bimson Collection

142

A RARE STAFFORDSHIRE PRINTED SALTGLAZE PLATE, CIRCA 1760

Of octagonal form, moulded trellis border reserved with six cartouches formed by a pair of plumes, printed in puce with the fable of the 'Dog in the Manger', 21.3cm diam

£700 - 1,000
€800 - 1,100
US\$880 - 1,300

Provenance
Mavis Bimson Collection

A similar plate is illustrated by Diana Edwards and Rodney Hampson, *White Salt-Glazed Stoneware* (2005), p.136, col. pl.116. The source is a woodcut from Samuel Croxall's 'Fables of Aesop and Others', pl.CXXIX.

143

A GOOD INSCRIBED PRATTWARE JUG, DATED 1819

Of ovoid form with a strap handle, painted with flower sprays picked out in ochre, green and blue, inscribed under the spout 'Mr. Walter and Mrs. Mary Ann Whiteway 1819', flanked by the verse 'Long may you live, Happy may you be' to one side and 'Blest with content, From misfortune free' to the other, blue line rims and borders, 14.8cm high

£600 - 800
€680 - 910
US\$750 - 1,000



144



145



146

144

A VERY LARGE SLIPWARE DISH, 18TH CENTURY

Midlands or northern England, of circular form with a plain edge, with trailed cream slip decoration over a dark brown slip coat, *44cm diam*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Provenance

Hugh Russell Collection

A similar dish with a comparable trailed pattern is illustrated by David Barker and Steve Crompton, *Slipware in the Collection of the Potteries Museum & Art Gallery (2007)*, p.148, no.4342.

145

A STAFFORDSHIRE SLIPWARE BAKING DISH, THIRD QUARTER 18TH CENTURY

Of deep circular form with a piecrust rim, the buff body decorated in cream slip trailed with brown lines, *28.2cm diam*

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

A similar but larger slipware dish was sold by Bonhams on 13 November 2013, lot 109. Another was sold on 12 September 2007, lot 68.

146

A LARGE SLIPWARE DISH, 18TH CENTURY

Midlands or northern England, of circular shape with a plain edge, with trailed cream slip decoration forming a lattice pattern over a dark brown slip coat, *34.5cm diam*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Hugh Russell Collection



147



148



149

147

A FINE SGRAFFITO-DECORATED SLIPWARE DISH, 18TH CENTURY

Staffordshire or Northern England, of circular form with a notched rim, the red body coated in a white slip with a pale honey-yellow glaze, boldly decorated in sgraffito with a stylised tree or shrub, *34.5cm diam*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

148

A SLIPWARE DISH, 18TH CENTURY

Midlands or Northern England, of circular form with a plain rim, with trailed decoration in cream over a dark brown slip coat, *27.5cm diam*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 Hugh Russell Collection

149

THREE SLIPWARE DISHES, 18TH CENTURY

Midlands or northern England, of circular form, the larger with a piecrust rim and the other two with plain rims, with trailed decoration in cream on a dark brown ground, *24.5-33.5cm diam* (3)

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

Provenance
 Hugh Russell Collection



150

150

TWO STAFFORDSHIRE OR DERBYSHIRE SLIPWARE BAKING DISHES, FIRST QUARTER 19TH CENTURY

Both of rounded rectangular form with piecrust rims, decorated with a cream-coloured ground finely trailed and combed in brown slip, *28.8 and 30cm wide*, impressed 'Bourne's Warranted Fire Proof' beneath a crown (2)

£500 - 700
 €570 - 800
 US\$630 - 880



151



152

151

A VERY LARGE SLIPWARE DISH, 18TH CENTURY

Midlands or northern England, of rectangular shape with a plain rim, with trailed cream slip decoration on a dark brown ground, 42cm wide

£1,200 - 1,800
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Hugh Russell Collection

A dish with similar trailed decoration is illustrated by David Barker and Steve Crompton, *Slipware in the Collection of the Potteries Museum & Art Gallery* (2007), p.160, no.154 P2.

152

A LARGE SLIPWARE DISH, 18TH CENTURY

Midlands or northern England, of rectangular shape, with simple trailed cream slip decoration on a dark brown ground, 34cm wide

£1,200 - 1,800
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Hugh Russell Collection



153

153

A PRATTWARE ADMIRAL RODNEY CHARACTER JUG, CIRCA 1790-95

Of large size, 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

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,800

Provenance

Bonhams sale, 8 September 2004, lot 87
 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. He was modelled as many different character jugs and Toby's, although most were much smaller in scale than this most splendid example.

154

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)

£500 - 700
 €570 - 800
 US\$630 - 880



154

155*

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)



156

156

A RARE PRATTWARE 'THIN BOY' TOBY JUG, CIRCA 1790-1800

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 ochre, yellow breeches and a blue-spotted waistcoat, his shoes and long hair painted in brown, his hat in ochre, *22.5cm high*

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

A similar jug was sold by Bonhams on 5 June 2019, lot 117.



157

157

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

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

Provenance
 British Private Collection

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



158

158

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

Seated in an upright chair with his feet resting on a step, a thinly potted jug in his left hand and a small glass in his raised right hand, wearing a green jacket, blue breeches and a yellow waistcoat, his cheeks and hair picked out in brown, *24.5cm high*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Provenance
 British Private Collection



159

159

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

Modelled standing with a brown and ochre spotted dog jumping up at his side, a foaming glass in his right hand and a bottle resting at his feet, wearing a blue jacket, yellow breeches, an ochre waistcoat and a wide conical hat, the handle formed from a tree branch, *26cm high*

£4,000 - 6,000
 €4,500 - 6,800
 US\$5,000 - 7,500

Provenance
 Bonhams sale, 28 October 2005, lot 103
 British Private Collection

When discovered by Bonhams in 2005, this model had not previously been recorded. 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. See the jug sold by Bonhams on 11 July 2018, lot 114.



160

160

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 a red waistcoat, the base marbled in bright colours, *24.5cm high* (2)

£500 - 700
€570 - 800
US\$630 - 880

Provenance
British Private Collection

A marked Neale & 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.



161 (part)

161

THREE TOBY JUGS, CIRCA 1800-20 AND LATER

Comprising a Prattware example of traditional form holding a large foaming jug, wearing a blue jacket with ochre buttons matching his breeches, *25.2cm high*, a Staffordshire Toby with a cover, wearing a brown jacket, green waistcoat and yellow breeches, *24.5cm high*, and a later 'cross-legged' Toby, *23cm high* (4)

£300 - 400
€340 - 460
US\$380 - 500

Provenance
British Private Collection

162

A WEDGWOOD MODEL OF THE PORTLAND VASE, CIRCA 1870-85

Cast in 'Barberini Black' jasper, applied in white relief with the myth of Peleus and Thetis, the figures left undraped, the basal disc with a further relief of the figure with the Phrygian cap, said to depict Paris, *25.6cm high*, impressed WEDGWOOD into the side of the footring (2)

£500 - 600
€570 - 680
US\$630 - 750

Another undraped model in black basalt was sold by Bonhams on 20 May 2015, lot 29.



162

163

A WEDGWOOD TRICOLOUR JASPER PLAQUE, MID-19TH CENTURY

Of rectangular form, applied in white relief with eight figures of 'The Dancing Hours' on the central blue dip panel, divided from the green dip border by a berried laurel and floral band, *15.5cm x 47cm*, impressed WEDGWOOD

£600 - 800
€680 - 910
US\$750 - 1,000

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



163

164

A GOOD WEDGWOOD AND BENTLEY BLACK BASALT RUM KETTLE AND COVER, CIRCA 1775

Of shallow circular form with a short spout and a lobed overhead handle, the cover with a 'widow' finial surrounded by an engine-turned band, the sides applied with the ten children of Bacchus, 19cm high, impressed Wedgwood and Bentley, and a Wedgwood black basalt jug moulded with the symbols of the Union, 14.5cm high, impressed WEDGWOOD (3)

£500 - 600

€570 - 680

US\$630 - 750



164 (part)

165

A VERY RARE WEDGWOOD BLUE JASPER MEDALLION, CIRCA 1807

Of oval form, ornamented in white with the coat of arms of Haiti, incorporating a central palm tree surmounted by a Phrygian cap flanked by flags and two cannon, in a gilt metal frame on a later grey suede mount, 5.8cm high, impressed WEDGWOOD

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

Formerly the French colony of Saint-Domingue, Haiti became an independent state in 1804 as a result of a revolution by its enslaved people and was the first country in the Americas to permanently abolish slavery. A palm tree surmounted by a Phrygian cap was popularised by the French Revolution as a symbol of freedom, and the Haitian coat of arms incorporated many of the symbols of their French enemy.

The first use of the Haitian coat of arms is typically denoted as 1807. However, earlier representations incorporating a woman (Liberty) holding the Phrygian cap on a pike in place of the palm tree are found as early as 1802 on letterheads used by French officers; see Philippe Girard, Birth of a Nation, Journal of Haitian Studies, Vol.15, No.1/2 (2009), pp.140-1. Girard further suggests that this may have been copied by officers joining the rebellion as early as 1803, when the first foundations of the new nation were being laid. It is unclear at what point Liberty was replaced by a palm tree, but this had certainly taken place by 1807.



165



166



167

166
A PAIR OF WEDGWOOD BLUE JASPER VASES AND COVERS, 19TH CENTURY

The ovoid bodies with tall handles and square plinths, the flat covers with vase-shaped finials, applied in white relief with 'Blind-Man's Bluff' by Flaxman, a group of eight putti at play, classical borders applied around the feet and shoulders, *32.5cm high*, impressed WEDGWOOD (4)

£500 - 800
 €570 - 910
 US\$630 - 1,000

167
A GOOD PAIR OF WEDGWOOD GREEN JASPER VASES AND COVERS, 19TH CENTURY

Of campana form with twin handles and square plinths, the low domed covers with pointed finials, the green jasper dip grounds applied with figures of Muses below a band of fruiting vine, further classical borders around the rims and feet, *30.5cm high*, impressed WEDGWOOD, one incised 1153 (4)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

168
A LARGE WEDGWOOD DICED TRI-COLOUR JASPER VASE, COVER AND STAND, 19TH CENTURY

Of campana form, the pale blue jasper dip engine turned through to white with a diced pattern, with sprigged vertical bands of laurel, each white check applied with a pale brown flowerhead, the square plinth base with gilt metal mounts, on a cylindrical stand similarly decorated, *52.5cm high*, impressed WEDGWOOD (3)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500



168

Bow Porcelains: The Judy and Phelps Bell Collection

It took a few years for the Bells' interest in 18th arts to become a collection of Bow. Mrs Bell, a Canadian expat, took Christie's Fine and Decorative Arts Course at The Study Centre in the early 1980s, specialising in antique European porcelain. Back in Toronto, she worked on further studies of ceramics and was a docent at the Gardiner Museum for many years before her husband became a trustee. Finally, in 1993, she and her husband turned their interests to focus on one factory, and with the expert advice of Anton Gabszewicz they formed their collection of Bow for twenty years, with annual trips to London and the Continent. Bow was their choice because it was aimed at the growing middle class rather than the aristocracy, and they both appreciated its colouring and the introduction of a bone ash base.



169

169 *

A BOW TEAPOT AND COVER, CIRCA 1765-70

Of globular form, the loop handle with a heart shaped lower terminal, painted with sprays and scattered sprigs of flowers, the domed cover with a button finial, dark brown line rims, 13.5cm high (2)

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance

Frank Tilley Collection
Lorentz B Knouff Collection, no.131, Sotheby's sale, 19 October 1994, lot 13
Judy and Phelps Bell Collection

Illustrated by Frank Tilley, *Teapots and Tea* (1957), pl.XXIV, no.78. A very similar teapot is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.111, no.167.



170

170 *

A RARE BOW TEAPOT AND COVER, CIRCA 1756-58

Of slightly compressed globular form, painted in blue with the 'Golfer and Caddy' pattern, both sides with a chinoiserie figure holding a rui sceptre and attended by a boy, the rim with a wavy blue border, the gently domed cover similarly decorated, 12.8cm high, painter's number 6 (2)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

Judy and Phelps Bell Collection



171

171 *

THREE BOW PLATES, CIRCA 1755-60

One circular, painted in the famille rose palette with sprigs and sprays of flowers and applied with prunus sprigs to the rim, 22.7cm diam, and two octagonal, one painted in famille rose style with flowers and rockwork, 21.2cm wide, the other in blue with fenced flowers and rockwork, 20cm diam (3)

£500 - 700
€570 - 800
US\$630 - 880

Provenance

With Wynn A Sayman, Richmond, Massachusetts (circular plate)
Alixé W McCart Collection (octagonal blue painted plate)
Judy and Phelps Bell Collection



172

172 *

A BOW TEABOWL AND SAUCER AND A PICKLE DISH, CIRCA 1755

Painted in the famille rose palette, the teabowl and saucer with two cranes amongst flowering plants, saucer 12.7cm diam, the pickle dish of vine leaf shape, with a vase and scrolls amongst flowers, 10.8cm wide (3)

£400 - 500
€460 - 570
US\$500 - 630

Provenance

With Roderick Jellicoe (pickle dish)
Judy and Phelps Bell Collection



173

173 *

A BOW SAUCEBOAT AND A TEABOWL AND SAUCER, CIRCA 1750-55

Decorated in the Imari palette, the double-lipped sauceboat with two loop handles, painted with trailing flowering branches, 18cm wide, the teabowl and saucer with oriental flowers, saucer 11.6cm diam, painter's number '4' in blue (3)

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance

Lorentz B Knouff Collection, Sotheby's sale, 19 October 1994, lot 5 (part) (teabowl and saucer)
Judy and Phelps Bell Collection

A similar pair of sauceboats is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.57, no.68.

174 *

A RARE BOW BOWL, CIRCA 1755

Of octagonal shape, decorated in the Kakiemon palette after an Arita original with panels of white fretted scrollwork reserved on an iron-red ground, centred with gold flowerheads, alternating with panels of blue and green scroll and fan emblems and red flower sprays, the everted rim similarly decorated, the interior with scattered flowers, 17cm diam

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance

Judy and Phelps Bell Collection

A similar bowl is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), no.57.



174

175 *

A BOW SAUCEBOAT, CIRCA 1752-55

Of oval form resting on three paw feet, with a shaped rim and a loop handle with a high spur thumb rest, painted in the famille rose palette with flowering peony and trailing chrysanthemum, grasses and scattered sprigs within a floral and diaper-panelled rim to the interior, 11.3cm high, workman's mark 'E' in red

£400 - 600
€460 - 680
US\$500 - 750

Provenance

Judy and Phelps Bell Collection

See Anton Gabszewicz, *Made at New Canton* (2000), p.55, No.41



175

176 *

A BOW BUTTERBOAT, CIRCA 1765-70

Moulded with overlapping leaves and applied with a plain loop handle, the serrated rim with a puce *feuilles de choux* border, the interior decorated with a large pink rose and a border of four sprays of alternating blue and yellow flowers, 4.3cm high

£400 - 500
€460 - 570
US\$500 - 630

Provenance

With Mercury Antiques, London
Judy and Phelps Bell Collection



176



177

177 *

AN EARLY BOW WHITE SALT, CIRCA 1750-53

Modelled as a shell, upon a base formed of shells encrusted with smaller shells and seaweed, 10.7cm wide

£500 - 700
€570 - 800
US\$630 - 880

Provenance

Steele and Garnett Collection
Judy and Phelps Bell Collection

A very similar, slightly larger shell salt is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.43, no.42. This form was issued in four sizes.

178 *

AN EARLY BOW TEAPOT AND COVER, CIRCA 1750

Of compressed globular form, applied in high relief with flowering prunus sprays, the shallow domed cover applied with three small sprigs, the scroll handle crisply moulded with an unusual thumbrest, 11.5cm high (2)

£400 - 600
€460 - 680
US\$500 - 750

Provenance

Judy and Phelps Bell Collection

A very similar teapot was sold by Bonhams on 18 May 2011, lot 259. Another of comparable form was in the Susi and Ian Sutherland Collection, sold by Bonhams on 3 October 2007, lot 22. See also Bevis Hillier, *The Account Book of Martha Dodson of Cookham 1746-54*, ECC Trans, Volume 29 2018, p.77.



178

179 *

A GROUP OF BOW WHITE PORCELAINS, CIRCA 1752-55

Applied with flowering prunus sprigs, comprising a beaker and stand with two scrolled handles, stand 13.4cm diam, incised mark, a coffee cup and saucer, saucer 12.1cm diam, and a toilet pot and cover of double ogee form, 7.5cm high (6)

£700 - 900
€800 - 1,000
US\$880 - 1,100

Provenance

E and J Handley Collection (two handled beaker and saucer)
M D Block Collection (coffee cup and saucer)
Judy and Phelps Bell Collection



179

180 *

A VERY RARE BOW WHITE SAUCEBOAT, CIRCA 1750

Of oval silver shape with a pronounced lip, the handle in the form of an upright dragon, the beast finely modelled and finished by hand with a curved scaly body, small wings and a long tail, the sides moulded with generous swags of flowers suspended from the shaped rim, further flowers around the foot, *16.5cm high*

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

Provenance

With Winifred Williams, Eastbourne
Lorentz B Knouff Collection, no.148, Sotheby's sale, 19 October
1994, lot 1
Judy and Phelps Bell Collection

This sauceboat is modelled after a silver prototype designed by Charles Frederick Kändler, an example of which marked London 1742 is illustrated by Sarah D Coffin, *Rococo: The Continuing Curve* (2008), p.123, fig.38. It has been suggested that C F Kändler was the younger brother of the Meissen modeller Johann Joachim Kändler. Two pairs of silver dragon handled sauceboats by C F Kändler, one pair marked London 1737 and 1742 and the other unmarked, are in the Ashmolean Museum in Oxford, illustrated by Arthur Grimwade, *Rococo Silver, 1727-1765*, London (1974), pls.34A, 34B and 35A. Very similar Bow white dragon handled sauceboats are illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.41, no.36, and in the ECC English Pottery and Porcelain Commemorative Exhibition catalogue (1948), pl.30, no.127.





183



182



181

182 *

A BOW COFFEE POT AND COVER, CIRCA 1758

Of baluster form with a scroll handle and bird's head spout, painted in blue with the 'Golfer and Caddy' pattern, with a Chinese figure holding a rui sceptre to one side, attended by a small boy to the other, standing in a rocky landscape beneath flowering branches, the rim with a wavy border, the domed cover with a button knob, 23cm high (2)

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

John Hewitt Collection, Albert Amor exhibition, 1997, no.8
 Judy and Phelps Bell Collection

183 *

A RARE BOW COFFEE POT AND COVER, CIRCA 1770-75

Of baluster shape, the high domed cover with a pointed finial, the scroll handle with an upper thumbrest, painted in Meissen style with floral bouquets and scattered sprigs, the handle and finial picked out in turquoise and gilding, gilt-line rims, 21.5cm high, anchor and dagger mark in gold (2)

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,500 - 1,900

Provenance

Boothman Smallwood Collection
 Anon, Phillips sale, 16 September 1998, lot 603
 Judy and Phelps Bell Collection

181 *

A BOW CHOCOLATE CUP, CIRCA 1755

Of beaker form with two loop handles and a turned foot, painted in blue to both sides with the 'Koto Player' pattern of a lady seated beneath a tree, the instrument on her lap, a flower vase on a table beside her, a border of Daoist symbols above, 8.2cm high, painter's mark in blue

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

E and J Handley Collection
 Judy and Phelps Bell Collection

The anchor and dagger mark is found on some late Bow porcelains, forming a distinct group with the same highly coloured palette and painting style. Hugh Tait has suggested that the mark was used during the brief period in which the London decorator William Brown was proprietor of the factory just prior to its closure, circa 1774-75; see *Ars Ceramica*, No.15, pp.27-33 pp.27-33 and Anton Gabszewicz, *Later Bow Porcelain: A suggested chronology*, *ECC Trans* (2016), vol.27, p.62, fig.36.



184

184 *

A RARE BOW BOTANICAL PLATE, CIRCA 1756-58

Of octagonal shape, painted with a large botanical specimen of a Jacobean lily, the rim with two winged insects, a caterpillar and floral sprigs, brown line rim, 22cm wide

£1,200 - 1,500

€1,400 - 1,700

US\$1,500 - 1,900

Provenance

M Dudley Westropp Collection, Bonhams sale, 5 March 2003, lot 66
Private Collection, Simon Spero exhibition, 2012, no.15
Judy and Phelps Bell Collection

The flower is after an engraving by Vallet. The treatment of the insects on this plate is reminiscent of the work of the Bow painter James Welsh. A comparable pair of slightly earlier plates is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.90, no.130.

185 *

A RARE BOW BOWL, CIRCA 1750-52

With a shaped rim, enamelled with numerous floral sprigs and scattered insects, including a large beetle and a butterfly, further scattered sprigs to the interior, 14.6cm diam

£700 - 1,000

€800 - 1,100

US\$880 - 1,300

Provenance

Judy and Phelps Bell Collection

The unusual decoration on this bowl is reminiscent of that found on early Chelsea and St James's porcelain and it may be the work of and independent London decorating workshop.



185



186

186 *

A BOW SAUCER AND A PICKLE DISH, CIRCA 1755

The saucer painted in botanical style with a toadstool and fuchsia berries, scattered insects inside the rim, 12cm diam, the pickle dish of leaf shape painted with a spray of flowers, 11.2cm wide, with brown line rims (2)

£500 - 700

€570 - 800

US\$630 - 880

Provenance

Phillips sale, 6 June 2001, lot 234 (saucer)
Judy and Phelps Bell Collection



189



188



187

187 *

A VERY RARE BOW ROSE BOX AND COVER, CIRCA 1758

Naturalistically modelled with overlapping petals edged in pink, the cover with a green stalk handle applied with leaves and a single closed bud at the terminals, the sepals moulded to the underside also picked out in green, *7cm high (2)*

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

Provenance

With D M and P Manheim, New York
 Judy and Phelps Bell Collection

This model derives from a contemporary version produced at Chelsea, derived in turn from a Meissen original. Compare with the rose box and cover from the Geoffrey Freeman Collection, sold by Bonhams on 5 December 2007, lot 165, and illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.90, no.131.

188 *

A BOW VASE AND COVER, CIRCA 1750

The baluster form vibrantly painted in the famille rose palette with flowering peony and trailing prunus and camellia branches issuing blue, brown and puce flowers, a blue winged insect to the reverse, the domed cover similarly decorated, *15cm high (2)*

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

Provenance

Judy and Phelps Bell Collection

A very similar vase without its cover is illustrated by Anton Gabszewicz, *Made at New Canton* (2000), p.52, no.37, and another is in the Gardiner Museum, Toronto, accession no. GO5.18.1a-b.

189 *

A RARE BOW VASE AND COVER, CIRCA 1750

Of baluster form, painted in blue with a willow tree, its branches extending across the cover, flowering peony plants below, the rims with chevron pattern borders, *14.2cm high*, incised R mark (2)

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

Provenance

Susi and Ian Sutherland Collection, Bonhams sale, 3 October 2007, lot 19
 Judy and Phelps Bell Collection

Exhibited by Albert Amor, *Blue and White: 18th Century English Soft Paste Porcelain*, 1979, no.96, and illustrated by Anton Gabszewicz, *Bow Porcelain: The Incised 'R' group and Associated Wares*, ECC Trans., Vol.17, Pt.2 (2000), pl.18.



190



190 *

A PAIR OF BOW PLATES, CIRCA 1760-65

Of circular fluted form, enamelled in London with three colourful 'fancy' birds in landscapes, one perched on a branch, within brown line rims, 21.3cm diam (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Judy and Phelps Bell Collection

This style of decoration on Bow is exceptional, suggesting that it was applied away from the factory, perhaps at the Giles workshop in Kentish Town. A very similar plate is in the British Museum, accession no. 1940,1101.82.

191 *

A RARE BOW BOWL, CIRCA 1756

Painted by James Welsh, of Chinese rice bowl shape, painted in colours with a bouquet of flowers, including a pink rose and forget-me-nots, a winged insect and sprays of wild pansy and summer flowers to the reverse, the inner rim with evenly spaced gold flowerheads linked by red leaves, 10.1cm diam

£600 - 800

€680 - 910

US\$750 - 1,000



191

Provenance

Judy and Phelps Bell Collection

Illustrated by Tony Stevenson, *Some Bow Inkstands*, ECC Trans., Vol.14, Pt.3 (1992), p.278, figs.16-17, and again by Tony Stevenson, *James Welsh: A Bow Porcelain Painter Revealed*, Apollo (January 1993), p.14, fig.9. A coffee cup decorated by James Welsh and possibly from the same service is illustrated by Stevenson (1992), p.278, figs.14-15, who notes that as well as roses, viola tricolour or heartsease are often found on Welsh's work. Many examples illustrated are also painted with very similar small winged insects.



192

192 *

A BOW MUG, CIRCA 1755

Of bell shape with a grooved loop handle and heart shaped lower terminal, decorated in the Imari palette with flowering branches issuing from hollow rockwork flanked by fences, the brown line rim with a border of flowerheads between diaper panels, 12.1cm high

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

Provenance

Albrecht Collection, Albert Amor exhibition, 1988, no.55

Dawnay Collection, Albert Amor exhibition, 1991, no.14

Christie's sale, 6 December 2004, lot 281

Judy and Phelps Bell Collection

A mug of the same shape and pattern is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.59, no.71.



193

193 *

A BOW MUG, CIRCA 1755

Of bell shape with a grooved loop handle and heart shaped lower terminal, brightly enamelled with a chinoiserie scene of an elegant lady holding a child by the hand, beside tables with vases of flowers and a bird on a perch, the brown line rim with floral borders to the exterior and interior, 8.9cm high, painter's number 10 in red inside footrim

£600 - 800

€680 - 910

US\$750 - 1,000

Provenance

Judy and Phelps Bell Collection

A similar mug in this pattern is illustrated by Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), p.127, no.51. Another is in the Victoria and Albert Museum, accession no. C.957-1924.



194

194 *

A BOW MUG, CIRCA 1755

Of bell shape with a grooved loop handle and heart-shaped lower terminal, painted in the famille rose palette with pink peony issuing from hollow rockwork, the rim with a border of stylised flowerheads alternating with green diaper panels, 12cm high

£500 - 700

€570 - 800

US\$630 - 880

Provenance

With Wynn A Sayman, Richmond, Massachusetts

Judy and Phelps Bell Collection

195 *

**A LARGE AND RARE BOW BASKET,
CIRCA 1752-55**

Circular with pierced and flared sides, the centre delicately painted in an unusual palette of pale red, green and blue with two birds perched on a flowering chrysanthemum tree picked out in gold, beside bamboo and banded hedges, two winged insects in flight above, the rim with a floral border, 28cm diam

£3,000 - 5,000
€3,400 - 5,700
US\$3,800 - 6,300

Provenance

Judy and Phelps Bell Collection

The large size and the delicacy of the painting on this basket is most unusual.



195

196 *

A BOW PLATTER, CIRCA 1755

Of oval silver shape, painted in Kakiemon style with the 'Quail' pattern, the two birds beneath a prunus tree sprouting flowers in iron red and gold, a stylised floral and foliate border inside the rim, 34.1cm wide

£500 - 700
€570 - 800
US\$630 - 880

Provenance

Judy and Phelps Bell Collection

This is a rare form at Bow and is more often found at Chelsea after Nicholas Sprimont's original silver design.



196



197

197 *

THREE BOW COFFEE CANS AND A CREAM JUG, CIRCA 1755

With plain loop handles, one painted in the famille rose palette with flowering peony, one in blue with a peony growing from a fenced enclosure and rockwork, and one applied with sprays of flowering prunus, the jug painted in famille rose style with trailing peony, 5.7-7cm high (4)

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

E and J Handley Collection (jug)
 Judy and Phelps Bell Collection



198

198 *

THREE BOW SAUCEBOATS, CIRCA 1755-60

Comprising a flat-bottomed example painted with flowers in Kakiemon style, 14.5cm long, another flat-bottomed example in 'Desirable Residence' pattern 16.5cm long, and a fluted example also in 'Desirable Residence' pattern, 16.3cm long (3)

£400 - 600
 €460 - 680
 US\$500 - 750

Provenance

With Earle D Vandekar (flat-bottomed 'Desirable Residence' sauceboat)
 Judy and Phelps Bell Collection



199

199 *

FOUR BOW COFFEE CUPS, CIRCA 1755-75

Comprising one painted by James Welsh with flowers and an insect, one with a grooved handle, painted with the 'Queen Charlotte' pattern, one painted with chinoiserie figures, and one with sprays of flowers, 5.7cm to 6.3cm high (4)

£350 - 450
 €400 - 510
 US\$440 - 560

Provenance

Watney Collection, Phillips sale, 22 September 1999, lot 16 (James Welsh cup)
 Judy and Phelps Bell Collection

The cup decorated in the 'Queen Charlotte' pattern copies the contemporary wares produced at Worcester. It may have been made as a replacement or matching and even copies the grooved handle characteristic of the factory.

200 *

A BOW BOTTLE VASE AND A BASKET, CIRCA 1760 AND 1770-75

The vase of plain pear shape, painted with a floral spray and scattered sprigs of flowers, *13.6cm high*, the oval basket with pierced sides and twig handles applied with flowers, painted with a large flower spray and scattered floral sprigs, *18.5cm wide*, anchor and dagger mark in red (2)

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance

With Mercury Antiques, London (basket)
Judy and Phelps Bell Collection

For closely related decoration on another bottle vase, see Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.93, no.137.

201 *

THREE BOW DISHES, CIRCA 1755-60

Painted in Kakiemon style with the 'Quail' pattern, comprising a large peach-shaped dish, *23.2cm wide*, a smaller leaf-shaped dish, *16.8cm wide*, and a scallop shell sweetmeat dish, *13.4cm wide* (3)

£700 - 900
€800 - 1,000
US\$880 - 1,100

Provenance

With Wynn A Sayman, Richmond, Massachusetts (peach-shaped dish)
Judy and Phelps Bell Collection

202 *

A BOW PICKLE STAND AND A SALAD BOWL, CIRCA 1760

The pickle stand with three shell dishes around a central shell dish, painted in blue with oriental landscapes, *12.5cm high*, the bowl of square form, painted in blue with the 'Golfer and Caddy' pattern, scrolls and emblems to the exterior, *22.9cm wide* (2)

£500 - 700
€570 - 800
US\$630 - 880

Provenance

With Roderick Jellicoe (bowl)
Judy and Phelps Bell Collection



200



201



202



203

203 *

A RARE BOW VASE, CIRCA 1755

Of hexagonal baluster form, painted in Kakiemon style on three sides with a long-tailed bird perched on a flowering branch, the alternating sides painted with trailing branches of flowering peony, the neck with floral sprigs, the foot with a brown line border, 24cm high

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500

Provenance

Judy and Phelps Bell Collection

The decoration of this vase derives from a Japanese original, probably Arita. A Japanese hexagonal jar in this pattern is illustrated by Masako Shono, *Aritaporzellan als Vorbild für Meissen*, pl.40, along with a similar Meissen example of circa 1725-30. A similar pair of vases is in the Gardiner Museum, Toronto, accession no. G05.12.3.1-2. Another pair from the Rockefeller Collection was sold by Christie's on 10 May 2018, lot 768.



204

204 *

A RARE BOW PLATE, CIRCA 1756

Of octagonal form, painted and gilded in the Kakiemon palette with a version of the 'Flaming Tortoise' pattern, with two cranes and a small mythical creature amongst pine trees and flowering shrubs, a formal trefoil border to the rim, 22.1cm wide

£500 - 700

€570 - 800

US\$630 - 880

Provenance

E and J Handley Collection

Judy and Phelps Bell Collection

Exhibited by Klaber and Klaber, *Oriental Influences* exhibition, 1978. For another example, see *A Treasury of Bow, Ceramics and Glass Circle of Australia* (2000), p.37, no.65.

205 *

A BOW SHELL PICKLE STAND, CIRCA 1760-65

Of three-tiered form, comprising two arrangements of three scallop shells surmounted by a single shell, all edged in tones of pink and yellow and fully painted inside with colourful flower sprays, the elaborate supports profusely applied with many smaller shells, seaweed and coral picked out in bright colours, 18cm high

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Judy and Phelps Bell Collection



205

206 *

A RARE BOW DISH, CIRCA 1755

Of square form, colourfully decorated in Kakiemon style with a cockerel and a chicken in the centre, the border with dragons, large flower sprays and scattered cloud scrolls, all with gilt highlights, brown line rim, 15.4cm wide, pseudo Chinese character mark

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance

With Mercury Antiques, London
Judy and Phelps Bell Collection

A similar dish was in the Billie Pain Collection, sold by Bonhams on 26 November 2003, lot 46, and another is in the Gardiner Museum, Toronto, accession no. GO4.18.26. See also the examples illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), no.56, and by Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), col. pl.F.



206

207



207 *

A BOW MUG, CIRCA 1758

Of cylindrical form, the grooved looped handle with a heart shaped lower terminal, painted in blue with the 'Dragon' pattern, the coiled beast pursuing a flaming pearl amongst clouds, its tail extending over the rim to the interior, *11.4cm high*, painter's number 13 in blue

£700 - 900
€800 - 1,000
US\$880 - 1,100

Provenance
With Roderick Jellicoe
Judy and Phelps Bell Collection

208 *

A BOW SAUCER DISH, CIRCA 1755

Painted in blue with the 'Dragon' pattern, the coiled beast pursuing a flaming pearl amongst clouds, the underside of the rim with further scrolls, *21cm diam*, painter's number '13' in blue

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance
With Roderick Jellicoe
Judy and Phelps Bell Collection

208



209 *

A BOW SHELL DISH AND A TEABOWL AND SAUCER, CIRCA 1755-65

All painted in blue with the 'Dragon' pattern, the coiled beast pursuing a flaming pearl amongst clouds, the dish modelled as a scallop shell supported by two peg feet, *dish 13.9cm wide (3)*

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance
With Roderick Jellicoe (teabowl and saucer)
Judy and Phelps Bell Collection

210 *

A SMALL BOW PLATE, CIRCA 1754-57

Transfer-printed in iron-red with Aeneas and Anchises fleeing from the burning city of Troy, within a scroll and ribbon cartouche, the rim painted with a formal border in red, *19.2cm diam*

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance
With Mercury Antiques, London
Judy and Phelps Bell Collection

The design is after a print by Hubert Gravelot. A similar plate is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), no.118. See also the pair in the Victoria and Albert Museum, Schreiber Collection, accession no. 414:71-1885.

209





210



211

211 *

A BOW SOUP PLATE, CIRCA 1758

Of octagonal form, printed in manganese with the full version of 'L'Amour', the lovers seated on a bench within a romantic garden landscape, an urn on a pedestal to the left and the Neptune fountain to the right, the border with vignettes of humble cottages, within a manganese line rim, 22cm diam

£500 - 800
 €570 - 910
 US\$630 - 1,000

Provenance

Phillips sale, 7 June 1995, lot 300
 Norman Stretton Collection, Phillips sale, 21 February 2001, lot 9
 With Mercury Antiques, London
 Judy and Phelps Bell Collection

The Bow version of 'L'Amour' was possibly engraved by Robert Hancock but is in reverse when compared to the Worcester version and omits the maid standing behind the couple. Similar plates are illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.82, no.119, and by Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), col. pl.I and p.152. Another was sold by Bonhams on 8 September 2010, lot 69.

212 *

A BOW FINGER BOWL, CIRCA 1750

Of waisted baluster form, painted in the Imari palette with trailing flowering branches in underglaze blue, iron red and gold, issuing from hollow blue rockwork, the inner rim with pendant blue florets, 7.5cm high, incised R mark

£500 - 700
 €570 - 800
 US\$630 - 880

212



Provenance

With Roderick Jellicoe
 Judy and Phelps Bell Collection

A similar pair of finger bowls is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), no.69.



213

213 *

A BOW PLATTER AND A BOWL, CIRCA 1750-53

Painted in a light blue, the platter of octagonal form with a Chinese river scene within floral sprays and a cross-hatched border, 27cm wide, the bowl with a similar oriental landscape scene, 11.6cm diam (2)

£500 - 700
€570 - 800
US\$630 - 880

Provenance

With Mercury Antiques, London (platter)
Judy and Phelps Bell Collection



214

214 *

A VERY RARE BOW TEABOWL AND SAUCER, CIRCA 1765

Painted in blue with three fan-shaped panels of Chinese river scenes between circular floral panels, the saucer with a circular landscape panel to the centre, on a powdered manganese ground, the saucer 11.7cm diam, pseudo Chinese character marks (2)

£300 - 500
€340 - 570
US\$380 - 630

Provenance

Judy and Phelps Bell Collection

While powdered manganese was widely used as a ground colour in delftware, early porcelain decorated in this manner is exceptionally rare. A very similar teabowl and saucer is in the British Museum, accession no. 1887,0307,V.58.



215

215 *

A GROUP OF BOW PORCELAINS WITH POWDER BLUE GROUNDS, CIRCA 1760-65

Comprising a cup and saucer painted with sprays of flowers within shaped panels, the saucer 14.8cm diam, an octagonal potted pot with fan shaped and circular panels of Chinese landscapes and florets, 8cm wide, and an octagonal plate similarly decorated, 18.9cm wide, pseudo Chinese character mark (4)

£350 - 450
€400 - 510
US\$440 - 560

Provenance

Watney Collection, Phillips sale, 1 November 2000, lot 817 (plate)
Judy and Phelps Bell Collection

OTHER PROPERTIES

216

A VERY RARE CHELSEA BEAKER, CIRCA 1750-52

Of fluted form, vibrantly painted in the famille rose palette with a yellow crested ho-ho bird with blue wings and red tail feathers, perched upon a branch of flowering peony issuing from a blue scholar's rock, the reverse with two small winged green insects, 6.6cm high, raised anchor mark

£2,000 - 3,000

€2,300 - 3,400

US\$2,500 - 3,800

The decoration is most unusual. Although the bird is very much in kakiemon style, the flower painting and the softer, more muted palette show the influence of Chinese famille rose. The famille rose style was generally left to Bow and Worcester from where the decoration on this lot may have drawn inspiration, its rarity suggesting that it was not a successful venture for the Chelsea factory.

217 *

A RARE CHELSEA TEABOWL, CIRCA 1750-52

Of fluted form, delicately painted in the famille rose palette with trailing oriental flowering plants and grasses, the reverse with a flowering branch, the interior with a single flower, 4.9cm high, inventory numbers in red

£1,800 - 2,200

€2,000 - 2,500

US\$2,300 - 2,800

Nicholas Sprimont chose not to compete with contemporary Chinese famille rose porcelain, preferring to leave this cheaper end of the market to his rivals at Bow. Chinese decoration on Chelsea is therefore surprisingly rare and mostly copied Yongzheng 'private trade' wares from the 1730s. When it does occur, it is of the highest quality. Two raised anchor beakers with very similar decoration are illustrated by F. Severne Mackenna, *Chelsea Porcelain: The Triangle and Raised Anchor Wares* (1948), pl.18, no.41.

218 *

A RARE CHELSEA SAUCER, CIRCA 1750-52

The fluted form painted in the famille rose palette with a branch issuing prunus and peony flowers, a colourful butterfly in flight above, 12cm diam, inventory numbers in red

£1,200 - 1,800

€1,400 - 2,000

US\$1,500 - 2,300

Exhibited at the Parasols and Pagodas exhibition, Geelong Art Gallery, Australia, 1997.



216



217



218

219

AN IMPORTANT ST JAMES'S (CHARLES GOUYN) FIGURE OF A MAN, CIRCA 1749-52

Emblematic of 'Water', the standing figure left in the white and leaning slightly forwards, holding a large fish in both hands, wearing an overcoat and breeches, his right foot raised on the root of a tree stump behind him, the stump applied with oak leaves, on a shallow shaped square base decorated with fingernail-like indentations, 18cm high

£5,000 - 8,000

€5,700 - 9,100

US\$6,300 - 10,000

This figure is modelled after an engraving by the Venetian engraver Jacopo Amigoni (about 1685-1752), in which the gentleman is seen offering a large fish to his female companion. Amigoni was in England between 1729 and 1739, during which time he provided printed designs used on Worcester porcelain and Battersea enamels. His series of engravings of 'The Elements' were translated into the Girl in a Swing figure groups of 'Water' and 'Air'; a pair in the Kulturhistoriska Museum in Lund, Sweden (accession no. K.M.26.258), is illustrated by Arthur Lane and R J Charleston, *Girl in a Swing Porcelain and Chelsea, ECC Trans.*, Vol.5, Pt.3 (1962), pl.130.

Both of the standing figures from these two groups were also issued as single figures; see Elizabeth Adams, *Chelsea Porcelain* (1987), pp.46-7. The known examples of this figure are recorded by Arthur Lane and R J Charleston (1962), cat. nos.9 and 15. A pair of these figures, formerly in the Lady Shelley-Rolls Collection, is illustrated by Rosalie Wise Sharp, *Ceramics: Ethics and Scandal* (2002), p.67. Another coloured pair was in the Simon Goldblatt Collection, sold by Sotheby's on 1 May 1956, lot 42. A version from the Katz Collection is now in the Museum of Fine Arts in Boston, accession no. 1988.786, and another single figure was sold by Sotheby's on 20 March 1956, lot 92.





220 *

**AN IMPORTANT EARLY CHELSEA WHITE MODEL OF A FINCH,
CIRCA 1745-49**

Naturalistically modelled with its head turned to the right and its left wing outstretched, perched on an oak tree stump applied with trailing branches issuing oak leaves, 17.7cm high

£7,000 - 10,000

€8,000 - 11,000

US\$8,800 - 13,000

The finch is one of the most ambitious and naturalistic models produced by the Chelsea factory in its early period. Two models of the finch were formerly in the Rous Lench Collection and are illustrated by Frank Tilley, *The Clue of the Oak Leaf: Its Place in Identifying Unrecorded Triangle Period Chelsea*, *The Antique Collector*, Vol. XXI, No. 1 (1950), fig. 3. However, only one of these appeared for sale and now is in the Metropolitan Museum of Art,

accession no. 2014.565. This model is illustrated and discussed by Jeffrey Munger, *European Porcelain in the Metropolitan Museum of Art* (2018), pp. 247-249, no. 79, by Paul Crane, *Nature, Porcelain and the Age of the Enlightenment* (2015), fig. 5, and by Arthur Lane and Robert Charleston, *Girl in a Swing Porcelain and Chelsea*, *ECC Trans.*, Vol. 5, Pt. 3 (1962), pp. 119-120 and pl. 133.

Munger states that only a small number of examples of this exceptional figure are known to have been produced. Crane suggests that, like many models from this early period, there is no print source for the finch as the details of the feathers, beak and claws make it far more likely to have been modelled from life. An example formerly in the Katz Collection is now in the Museum of Fine Arts in Boston, accession no. 1988.781. Another is in the Colonial Williamsburg Collection, accession no. 1963-64, illustrated by John C Austin in the catalogue (1977), no. 103. The model in the present lot appears to be previously unrecorded, and notably differs from all of the recorded examples in that its left wing is outstretched.

221



221

A CHELSEA BEAKER AND STAND, CIRCA 1756

Spirally moulded with leaf fronds around the footrims picked out in green, yellow and puce, painted in Meissen style with large sprays of flowers and smaller sprigs, the rims picked out with a brownish red line, *saucer 14cm diam*, red anchor mark (2)

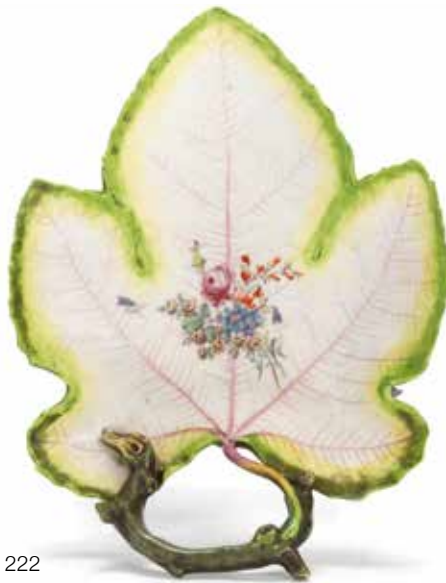
£600 - 800

€680 - 910

US\$750 - 1,000

The Chelsea sale catalogue of 10 March 1755 included 'Eight large tea cups and saucers...scallopt with flowers and green leaves'. A similar teabowl and saucer was exhibited by Simon Spero, 2006 catalogue, no.4, and another from the Barbara Leake Collection was sold by Bonhams on 12 March 2008, lot 6.

222



222 *

A CHELSEA DISH, CIRCA 1756-58

Of leaf shape with a naturalistically modelled green stalk handle, moulded veins picked out in puce, and a green shaded rim, the centre painted with a scattered sprig and spray of flowers, *20.5cm wide*, red anchor mark

£600 - 800

€680 - 910

US\$750 - 1,000

223

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*

£400 - 600

€460 - 680

US\$500 - 750

223



224 *

**A CHELSEA 'HANS SLOANE' DISH,
CIRCA 1755-58**

Of lobed circular form, painted in characteristic style with a tied bunch of *ombrierte* asparagus, two further crossed asparagus spears, and a spray of green leaves, with four scattered insects including a moth, caterpillar and two beetles, brown line rim, 20.3cm diam, red anchor mark

£3,000 - 5,000
€3,400 - 5,700
US\$3,800 - 6,300

Although no source print is known for the asparagus painted on Chelsea wares, tureens in the shape of ties asparagus were also made at the factory and probably copied the same source. A similar dish was sold by Christie's on 31 May 2012, lot 537. Another comparable dish is illustrated by Sally Kevill-Davies, *Sir Hans Sloane's Plants on Chelsea Porcelain* (2015), pp.134-5, no.36.



224

225 *

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

The exterior moulded with five pointed leaves growing up from the base, the five-lobed rim picked out with a brownish-red line, finely painted with small flower sprays, sprigs and two insects including a caterpillar, the interior with a single sprig, 7.5cm high, raised anchor mark

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

A similar beaker from the Garrick Bond Collection was sold by Bonhams on 17 May 2017, lot 151. Another from the Zorka Hodgson Collection was sold on 18 September 2008, lot 3. Other comparable beakers are illustrated by Margaret Legge, *Flowers and Fables* (1984), p.31, no.32, and by F. Severne Mackenna, *Chelsea Porcelain: The Triangle and Raised Anchor Wares* (1948), pl.22, no.49.



225

226 *

A VERY RARE EARLY CHELSEA WHITE MILK JUG, CIRCA 1745-49

Of fluted baluster form, the scroll handle with an elaborate acanthus leaf upper terminal issuing three sprays of flowers, the pedestal foot applied with leaves and strawberries, *13.8cm high*, incised triangle mark

£5,000 - 8,000

€5,700 - 9,100

US\$6,300 - 10,000

A jug of very similar form and size, but picked out in colours, was sold by Bonhams on 8 March 2006, lot 25. Another is in the British Museum, accession no. 1957,1201.33, illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), p.39, fig.4.1. See also the coloured example in the Fitzwilliam Museum, accession no. EC.18-1941. An inventory of jugs of this type, with strawberries around the base, is provided by O Glendenning and D MacAlister, *Chelsea: The Triangle Wares*, ECC Trans., Vol.1, Pt.3 (1935), p.30. They list two coloured examples and one left in the white, and cite a second white example in the Dublin Museum applied with leaves only. Jugs of this type left in the white are therefore very rare survivors.



227 *

A VERY RARE CHELSEA ACANTHUS OR 'STRAWBERRY LEAF' MILK JUG, CIRCA 1745-49

Of rare large size, the baluster form crisply moulded with overlapping acanthus leaves, their irregular edges forming the rim and the spout, the handle evoking bamboo, raised on six short stalk feet, 13.2cm high, incised triangle mark

£5,000 - 8,000

€5,700 - 9,100

US\$6,300 - 10,000

A selection of acanthus moulded pieces are illustrated by John C Austin, *Chelsea Porcelain at Williamsburg* (1977), pp.40-47, nos.21-26, including jugs in two sizes. The present jug is the larger and rarer size, with the smaller examples measuring around 9cm in height. A very similar jug bearing a crown and trident mark, but of small size, was sold by Bonhams on 10 June 2003, lot 140. Another jug of small size was in the Rous Lench Collection, sold by Christie's on 30 May 1990, lot 314.





228

228

A RARE CHELSEA FIGURE, CIRCA 1760

Modelled by Joseph Willems as the muse Calliope, turning her crowned head to gaze over the books held in her right hand, standing on a low mound base with applied flowers, her costume picked out in rich colours and gilding, 30.2cm high, gold anchor mark and gilt number '5'

£600 - 800

€680 - 910

US\$750 - 1,000

Calliope was the muse of epic poetry, as inferred by the works of Homer and Virgil in her right hand. Hesiod considered her 'foremost of all the Muses'. The figure in the present lot appears to be from the group offered for sale by Norris and Shepperd in the Daily Advertiser on 13th April 1761, described as 'a most magnificent Set of the Muses on ornamented Pedestals of the Chelsea Porcelain'. A rare full set of Apollo and the Nine Muses are in the Bearsted Collection at Upton House, Warwickshire, accession no. NT 446180, each standing on an ornate porcelain plinth with the name of the figure in gold. The gilt numeral '5' painted on the base of the present lot would seem to have matched her with the original plinth, now lost.



229

229

A PAIR OF CHELSEA FABLE CANDLESTICKS, CIRCA 1765-70

On high scrolled bases picked out in gold, one representing the fable of 'The Dog in the Manger', the selfish dog lying in a manger full of hay as the hungry cow looks on, the other 'The Selfish Ass', the ass carrying panniers laden with dead game, the hungry dog lying before it, both highly coloured and set before elaborate bogage surmounted by candle nozzles, 33.5cm and 31cm high, gold anchor marks (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

The models are illustrated by Elizabeth Adams, Chelsea Porcelain (2001), p.170.

230

A PAIR OF CHELSEA FIGURES, CIRCA 1760-65

Modelled as a gallant and his companion holding wickerwork baskets, he proffering a bun in his right hand, she holding a flower, their patterned costumes picked out in green, puce and gold, raised on scrollwork bases applied with flowers, 21.5cm and 22cm high, gold anchor marks (2)

£700 - 900

€800 - 1,000

US\$880 - 1,100

Provenance

R David Butti Collection

A similar pair of figures was sold by Bonhams on 7 December 2005, lot 64.



230

231

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

The tea canister of ovoid form with a gilded scrolled foot, 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, 13.3cm high, the milk jug with a sparrow beak spout, painted with a large bird 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 (4)

£800 - 1,000

€910 - 1,100

US\$1,000 - 1,300

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



231

232

A BOW MODEL OF A MONKEY, CIRCA 1760

Seated on its haunches and eating fruit, its fur naturalistically washed in brown, on a mound base applied with flowers and picked out in puce, 5.9cm high

£600 - 800

€680 - 910

US\$750 - 1,000

Provenance

Rous Lench Collection, Sotheby's sale, 1 July 1986, lot 184

Two related models are recorded, one with a similar monkey carrying its baby on its back; see Anton Gabszewicz and Geoffrey Freeman, Bow Porcelain (1982), no.260. The other has the monkey mounted on the same base as a putto; see the example sold by Bonhams on 17 May 2017, lot 175.



232

233 *

A RARE PAIR OF BOW FIGURES OF PUTTI, CIRCA 1758-60

Emblematic of Music and Astronomy, seated on square bases painted with puce scrollwork, one holding a lyre, the other a globe, their drapes picked out in 'sealing wax' blue and pale yellow, 13cm high (2)

£600 - 800

€680 - 910

US\$750 - 1,000

Another pair on low mound bases is illustrated by Peter Bradshaw, Bow Porcelain Figures (1992), p.157, fig.170.



233



234



235



236

234

A RARE PAIR OF BOW PUG DOGS, CIRCA 1752-55

Standing on rectangular mound bases moulded with distinctive flowers and long trailing leaves, the surface hand-finished to simulate moss, wearing collars with a single floret applied at the back of their heads, one looking to its left, the other to its right, its muzzle pierced with tiny holes, 6.5 and 7cm high (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Chute of The Vyne, Hampshire

Similar examples of the dog looking to its left are in the Schreiber Collection in the Victoria and Albert Museum (414:148-1885) and in the British Museum (1997.06.07.1), the former purchased by Lady Charlotte Schreiber from Mr Carruther's sale at Christie's in May 1970 for 8 shillings. The example looking to its right is unusual, the piercing and hand-modelling of its muzzle and nose being most notable. Compare with a slightly later pair of Bow pugs standing on plain bases, exhibited by Simon Spero, Exhibition 2010, no.35 in the catalogue.

235

A BOW MODEL OF A PUG, CIRCA 1753

Left in the white and modelled lying on a rectangular cushion with an incised geometric pattern, turning its head around to look towards its hind quarters, 11cm wide

£600 - 800
 €680 - 910
 US\$750 - 1,000

A similar example was sold by Bonhams on 2 May 2018, lot 308.



237

236

A LARGE EARLY BOW MODEL OF A LION, CIRCA 1750

Heavily potted and left in the white, modelled recumbent on an irregular base, looking to his right, his long tail curled over his hind quarters, 28.5cm wide

£600 - 800
 €680 - 910
 US\$750 - 1,000

A similar lion is illustrated by Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), p.195, fig.122. Other examples can be found in the British Museum, accession no.1887,0307,1.11, and in the Museum of Fine Arts in Boston, accession no.57.759.

237 *

A RARE BOW DECAGONAL TEACUP AND SAUCER, CIRCA 1756-58

Painted in Kakiemon style with the 'Lady in a Pavilion' pattern, the elegant lady seated in a formal garden with birds in flight, beneath stylised tassels and drapery, brown line rims, the saucer 13.8cm wide, inventory numbers in red (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

This pattern originated in 17th century Japanese porcelain wares and was copied by Chantilly, Meissen and other European factories. In England it was copied at Chelsea and, at a slightly later date, at Bow. A similar Bow saucer is illustrated by JVG Mallet, *A Chelsea Talk*, ECC Trans, Volume 6, Part 1 (1965), pl.26(b). A 'Japan Octagon cup and saucer lady pattern' was loaned to Bow by Lady Cavendish in 1756, presumably for the purpose of copying. A similar teabowl and saucer is in the National Gallery of Victoria and is illustrated in *A Treasury of Bow, Ceramics and Glass Circle of Australia* (2000), p.38, No.69. See also *Porcelain for Palaces* exhibition catalogue, p.279, no.327.



238

238

**A RARE PAIR OF SMALL BOW 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)

£600 - 800

€680 - 910

US\$750 - 1,000

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.



239

239

**AN INTERESTING ENGLISH PORCELAIN
SHELL SALT, MID-18TH CENTURY**

Attributed to Bow, shaped as a single triangular shell on a bed of smaller shells, weed and rockwork, the interior painted with a formal oriental plant spray in soft colours and a border of scrolls and dots in red and blue, the supporting shells picked out in a similar pale palette, 10.2cm wide, cross mark in blue

£600 - 800

€680 - 910

US\$750 - 1,000

A comparable shell salt with a mushroom glaze is illustrated by Anton Gabszewicz, *Made at New Canton* (2000), p.50, no.35. Another pair with a drab glaze is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.23, no.2.

240

A BOW SMALL SWEETMEAT DISH, CIRCA 1758

Heart-shaped with a fluted rim, painted in underglaze blue with the 'Golfer and Caddy' pattern, within a wavy line border, 11.5cm diam

£500 - 700
€570 - 800
US\$630 - 880

Provenance

Paul Zeisler Collection, Albert Amor exhibition, 1986

Exhibited by Albert Amor, Blue and White: 18th Century English Soft Paste Porcelain, 1979, no.105.



240

241

A BOW CHOCOLATE CUP AND SAUCER AND A PAIR OF DISHES, CIRCA 1765

The cup of flared beaker shape with two ornately moulded handles, the saucer with a sharply turned well, painted with flowers in lobed panels reserved on a powder blue ground, cup 7.5cm high, cup with pseudo Chinese character mark, the dishes of lobed oval form, painted with a chinoiserie riverscape, smaller landscapes reserved on the powder blue borders, 26.7cm and 26.3cm diam, pseudo Chinese character marks (4)

£500 - 700
€570 - 800
US\$630 - 880



241

242

A WORCESTER TEAPOT AND COVER AND A CUP, CIRCA 1758-60

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

£500 - 700
€570 - 800
US\$630 - 880



242

243

A PAIR OF WORCESTER CORNUCOPIAE, CIRCA 1757-60

Of large size, modelled as spiralling horns with rococo shell rims, painted in blue with the 'Cornucopia Prunus' pattern (I.E.20), small winged insects amongst the flowering branches, some growing from rockwork, the rims edged with borders of blue-painted whorls, the flat backs unglazed and pierced for suspension, 29.5cm high, crossed swords marks (2)

£600 - 800
€680 - 910
US\$750 - 1,000



243



244

244

A RARE AND EARLY 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

£1,500 - 2,500
€1,700 - 2,800
US\$1,900 - 3,100

The origin of the pattern is unknown, but is reminiscent of Darly 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.



245

245

A RARE WORCESTER COFFEE CAN, CIRCA 1753-55

Of 'Scratch Cross' type, the cylindrical form with a slightly flared foot, delicately painted in pale underglaze blue with the 'Question Mark Island' pattern (I.B.3) of a chinoiserie figure crossing a bridge between two islands, one with distinctively shaped rockwork, 6.4cm high

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

Provenance

Private Collection, Simon Spero exhibition, 2006, no.35

Most examples of this pattern have been overpainted, apparently contemporaneously to the manufacture, in red enamel. Variation in the underglaze blue has been used to good effect on the present lot, with just the bridge and torso of the figure standing out against the very pale landscape. A similar coffee can from the Billie Pain Collection was sold by Bonhams on 26 November 2003, lot 201.

246

**A RARE AND EARLY WORCESTER
CREAM JUG, CIRCA 1753**

Of quatrelobed baluster form with a lobed body and delicate scrolled handle, finely painted in colours with a standing Chinese lady holding a parasol, her right arm outstretched, a fence and a willow tree to her left, flowering plants to her right trailing around to the reverse, three small insects in flight above, an unusual formal border below the gilded rim, 8.2cm high, workman's mark in red

£3,000 - 5,000
€3,400 - 5,700
US\$3,800 - 6,300

Illustrated and discussed by Ray Jones, *The Origins of Worcester Porcelain* (2018), p.518. The painting is of the highest quality. The figure of the Chinese lady is only occasionally seen on quatrelobed coffee cups. See the example from the Barbara Leake Collection sold by Bonhams on 12 March 2008, lot 165 and another illustrated by Simon Spero, *Polychrome painting on early Worcester Porcelain 1752-54*, ECC Trans, Volume 29, p.21. The border is closely related to that on a vase in the British Museum illustrated by Aileen Dawson, *The Art of Worcester Porcelain* (2007), p.43. No other example appears to have been recorded.



246

247

**A RARE ENGLISH PORCELAIN PICKLE
DISH ATTRIBUTED TO LUND'S BRISTOL,
CIRCA 1749-50**

Moulded in the form of a scallop shell, painted in blue with a house on an island behind a gnarled pine tree, surrounded by Chinese feather and ribbon motifs, a shell flanked by two leaves below, trailing leafy branches to the underside, 11.6cm long

£2,000 - 3,000
€2,300 - 3,400
US\$2,500 - 3,800

The underside of this dish conforms to category C6 as described by Ray Jones, *The Origins of Worcester Porcelain* (2018), p.387. Whilst traditionally attributed to Limehouse, analysis of the pickle dish from the Sutherland Collection sold by Bonhams on 3 October 2007, lot 108, which is decorated in a remarkably similar manner and also has the C6 type underside, reveals that the paste undoubtedly contains soaprock (see Jones, p.251, no.vii). This suggests a Lund's Bristol attribution.



247



248

248

A VERY RARE WORCESTER SAUCEBOAT, CIRCA 1754

Left in the white and of cos lettuce form with a stalk handle, the exterior unusually moulded with horizontal rows of overlapping leaves, each with a small flower at the tip, the underside of the spout and handle terminal moulded with larger ribbed leaves, 22.2cm long

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

Illustrated by Robert Charleston and Donald Towner, English Ceramics, English Ceramic Circle Exhibition Catalogue 1977, No.166 and discussed by John Sandon, The Dictionary of Worcester Porcelain (1993), p.219. This lot is believed to be the only recorded example of this variant of the Worcester cos lettuce sauceboat form and it is also exceptional for a Worcester leaf sauceboat to be left in the white.



249

249

A VERY RARE WORCESTER COFFEE CAN, CIRCA 1752-54

Of 'Scratch Cross' type and cylindrical form with a gently spreading foot and grooved handle, painted in blue with a 'trekked' outline in darker blue with the 'Floral Swag, Ribbon and Scroll' pattern (I.E.51), 6.4cm high

£1,000 - 1,400
 €1,100 - 1,600
 US\$1,300 - 1,800

Variants of this rare pattern are found only on cups and cans. A similar example is illustrated by Simon Spero, The A J Smith Collection (2005), p.103, no.24. Most other examples of this pattern have a scroll border below the rim rather than the more unusual scroll just above the foot, as is the case in the present lot. The use of a trekked outline is indicative of an early date.



250

250

A VERY RARE WORCESTER MUG, CIRCA 1760

Of cylindrical form with a grooved strap handle, printed in blue with the 'Floral Gift' pattern (II.A.18), a young boy holding a vase of flowers, a chinoiserie figure seated on a stool beside a flowering peony to the reverse, 8.9cm high

£500 - 800
€570 - 910
US\$630 - 1,000

This print is exceptionally rare. A meat tub with a similar print showing just the boy is illustrated by Branyan, French and Sandon, Worcester Blue and White Porcelain (1981), p.321, II.A.18 and a bell-shaped mug with the same print to the reverse is illustrated by Franklin A Barrett, Worcester Porcelain and Lund's Bristol (1965), pl.45A.



251

251

A RARE WORCESTER DESSERT DISH, CIRCA 1770

Of oval shape moulded in relief with arcaded and pierced overlapping basketweave, richly decorated with the 'Old Mosaic' pattern of eight different formal panels broken up by *mons*, around a central twisted prunus wreath, the twig handles with large moulded vine leaf terminals delicately edged in green with puce veins, the underside of the rim with stylised floral sprays, 30cm wide, pseudo Chinese character mark

£700 - 900
€800 - 1,000
US\$880 - 1,100

Provenance

Albrecht Collection, Albert Amor exhibition, 1988, no.49



252

252

THREE WORCESTER DESSERT DISHES, CIRCA 1770

Richly decorated with the 'Old Mosaic' pattern of eight different formal panels broken up by *mons*, around a central twisted prunus wreath, the undersides with stylised sprays of flowers, comprising a pair of heart-shaped dishes and a lobed lozenge-shaped dish, 16.2-16.9cm wide, pseudo Chinese character marks (3)

£550 - 700
€630 - 800
US\$690 - 880

253

A WORCESTER 'BLIND EARL' SWEETMEAT DISH AND TWO PLATES, 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, *sweetmeat dish* 15.2cm wide, *plates* 19.5cm and 21cm diam, pseudo Chinese character marks (3)

£450 - 600
€510 - 680
US\$560 - 750



253



254



254

A RARE WORCESTER FINGER BOWL AND STAND, CIRCA 1770

Of plain U-shape, richly decorated with swags of colourful flowers within gilt-edged panels, reserved on a blue scale ground, gilded rims, stand 16.5cm diam, square marks (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 R David Butti Collection

An almost identical finger bowl was sold by Bonhams on 18 May 2011, lot 325.



255

255

A WORCESTER MASK JUG, CIRCA 1770

Of small size, moulded with overlapping cabbage leaves, the spout moulded with a grey-bearded male mask, the blue scale ground reserving gilt-edged panels of colourful flowers, with a double-scroll handle, 18cm high, square mark

£700 - 1,000
 €800 - 1,100
 US\$880 - 1,300

Provenance
 R David Butti Collection



256

256 *

A GOOD WORCESTER DESSERT DISH PAINTED IN THE GILES WORKSHOP, CIRCA 1770

Of heart shape, painted in Meissen style with a spray of garden flowers, the brown line border entwined with trailing leaves, within a gilt dentil rim, 15.9cm wide

£600 - 800
 €680 - 910
 US\$750 - 1,000



257

257

A WORCESTER TEAPOT, COVER AND STAND AND A MATCHING SAUCER DISH, CIRCA 1770

Painted with panels of brightly coloured 'fancy' birds within rococo gilt borders, reserved on 'wet' blue grounds, the teapot of globular form with a flower finial, 16.8cm high, crescent mark, the saucer dish of plain form, 18.8cm diam, crescent mark (4)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

R David Butti Collection

A teapot with very similar decoration was in the F Severne Mackenna Collection, illustrated in his book, Worcester Porcelain (1950), fig.105.

258

A LARGE WORCESTER MUG, CIRCA 1770

Of slightly tapering cylindrical form with a grooved strap handle, painted with garlands of colourful flowers within gilt-edged panels, reserved on a blue scale ground, 14.7cm high, square mark

£600 - 800
 €680 - 910
 US\$750 - 1,000

Provenance

R David Butti Collection



258

259

A WORCESTER SAUCER DISH AND A CAUGHLEY TEABOWL AND SAUCER, THE PORCELAIN CIRCA 1770-80

Redecorated in the 19th century, the fluted saucer dish painted with fruit and butterflies within gilt bordered panels, reserved on an apple-green ground, gilt dentil rim, 18.4cm diam, the teabowl and saucer in Giles style with rustic figures in rural landscapes, within undulating pink scale borders edged with gilt scrolls, saucer 12.2cm diam (3)

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

R David Butti Collection



259

An almost identical saucer dish is illustrated by F Severne Mackenna, Worcester Porcelain (1950), fig.125.



260

260

A VERY RARE WORCESTER TEAPOT AND COVER, CIRCA 1785

Of square section with fluted corners, the cover applied with an elaborate flower finial, painted in bright blue on both sides with the 'Peony Creeper' pattern (I.D.30) of flowering rocks and a trailing prunus, within cell borders, 14cm high (2)

£400 - 600
 €460 - 680
 US\$500 - 750

Provenance

Godden Reference Collection
 Zorensky Collection, Bonhams sale, 16
 March 2004, lot 299

Illustrated by Simon Spero and John Sandon, The Zorensky Collection (1996), fig.631, and by Brayan, French and Sandon, Worcester Blue and White Porcelain (1981), I.D.30. This is the only known example of this rare type, and close examination is necessary in order to identify this as hand painted rather than printed. The painting is possibly copied directly from a 'Chinese soft paste' original and this piece may have been made as a matching or replacement.



261

261

A LIVERPOOL (WILLIAM REID) COFFEE CAN, CIRCA 1758-60

Of rare slightly flared form with a turned footrim and loop handle, painted in underglaze blue with a chinoiserie landscape with pavilions, a rock and willow tree, a trellis border below the interior rim, 6.5cm high

£700 - 900
 €800 - 1,000
 US\$880 - 1,100

Illustrated by Maurice Hillis, Liverpool Porcelain (2011), p.42, fig.3.50



262

262

AN UNUSUAL LIVERPOOL (WILLIAM REID) COFFEE CUP, CIRCA 1756-60

Of bucket shape, painted in underglaze blue with a flowering peony, a diaper border below the interior rim, leaf motifs to either side of the angular handle, 5.7cm high

£500 - 700
 €570 - 800
 US\$630 - 880

Illustrated by Maurice Hillis, Liverpool Porcelain (2011), p.44., fig.3.60.

263

**TWO LIVERPOOL (WILLIAM REID)
PLATES, CIRCA 1756-61**

Of silver-shape, one eight-lobed and the other twelve-lobed, painted in underglaze blue with long-legged birds standing by a fence amongst rocks and foliage, a rocky island with pagodas in the distance, the rims with foliage-filled cartouches interspersed with winged insects, the underside of the rims with three foliate sprigs, 23cm and 23.3cm diam, number '8' in blue underneath the eight-lobed plate (2)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900



263

The eight-lobed plate was exhibited at the NCS Made in Liverpool exhibition, 1993 catalogue, fig.59 (as Gilbody). For illustrations of both plates and examples of relevant factory shards, see Maurice Hillis and Roderick Jellicoe, *The Liverpool Porcelain of William Reid* (2000), pls.34 and 55.

264

**A PAIR OF LIVERPOOL (JOHN
PENNINGTON) PLATES, CIRCA 1775-85**

Painted in underglaze blue with a version of the 'Eerie Landscape' pattern, trees and other vegetation growing from an unusual rock formation, a figure to the left and a church-like building in the distance, three floral sprays to the rim, 23.3cm diam (2)

£600 - 800
€680 - 910
US\$750 - 1,000



264

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.368, fig.8.128.

265

**A LIVERPOOL (PHILIP CHRISTIAN)
TUREEN STAND, CIRCA 1765-70**

The shaped oval form moulded with a stiff-leaf border and scroll-edged cartouches, the centre painted in underglaze blue with large flower sprays within an intricate border, 37.2cm diam

£500 - 700
€570 - 800
US\$630 - 880

A stand of the same moulded form is illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.261., fig.6.103.



265

266



266

A GOOD LIVERPOOL (WILLIAM REID) MUG, CIRCA 1756-58

Of plain barrel shape, with turned 'scotia' foot and moulded scroll handle with pronounced thumbrest, painted in underglaze blue with a bird perched on the tendrils extending from a large peony plant, 'comma' motifs flanking the handle, *12.2cm high*, number '8' in blue inside footrim

£1,500 - 2,500
€1,700 - 2,800
US\$1,900 - 3,100

Provenance

Watney Collection, Phillips sale, 1 November 2000, lot 1054

Illustrated by Bernard M Watney, *Bone Ash and Soapstone Porcelains from the Chaffers' Production Line*, ECC Trans., Vol.16, Pt.1 (1996), p.88, fig.9 (as Chaffers). An almost identical mug is illustrated by Maurice Hillis and Roderick Jellicoe, *The Liverpool Porcelain of William Reid* (2000), fig.16, together with biscuit wasters for the handle, pl.E2, and the 'scotia' base, pl.U2, all found on the Brownlow Hill factory site.

267



267

A RARE LIVERPOOL (WILLIAM REID) TOY PLATE, CIRCA 1756-61

Of very small size, painted in underglaze blue with a Chinese lady holding a fan seated under a willow tree, a table set with a teapot, teabowl and saucer beside her, the border with diaper and floral panels, *10.8cm diam*

£800 - 1,000
€910 - 1,100
US\$1,000 - 1,300

Provenance

Watney Collection, Phillips sale, 22 September 1999, lot 285 (as Gilbody)

Illustrated and discussed by Maurice Hillis, *Liverpool Porcelain* (2011), p.76, fig.3.157.

268



268

A VAUXHALL TEABOWL AND SAUCER AND A CREAMBOAT, CIRCA 1755-60

The teabowl and saucer thinly potted and painted in blue with a house in a Chinese landscape, the borders with sgraffito and diaper panels, *saucer 11.9cm diam*, the creamboat of low footed fluted form, the loop handle with a thumbrest, painted in blue with a Chinese landscape and a diaper border below the interior rim, *12cm long* (3)

£600 - 800
€680 - 910
US\$750 - 1,000

269

A RARE VAUXHALL FIGURE OF A MAN, CIRCA 1755-60

Possibly an actor, standing in dramatic pose with his right hand tucked into his bright yellow waistcoat, his left arm outstretched, his coat, cloak and breeches also brightly coloured, the boldly scrolled base picked out in colours, *19.2cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

A similar example is in the Victoria and Albert Museum, accession no. C.269-1940. A closely related figure, possibly representing David Garrick, was sold by Bonhams on 2 May 2018, lot 296.



269

270

A VAUXHALL CREAMBOAT, CIRCA 1754

Of hexagonal form with a lobed rim, the angular handle with a pronounced thumbrest, painted in blue with an arboreal landscape and a chinoiserie figure carrying a wand, a pagoda to the right, a border of diaper and floral panels inside the rim, *13.8cm long*

£500 - 700
€570 - 800
US\$630 - 880

This early shape, reminiscent of Worcester creamboats of the same period, is rare; see Simon Spero, *Vauxhall Porcelain - A Tentative Chronology*, ECC Trans., Vol.18, Pt.2 (2003), pp.359-360, fig.30. A creamboat of the same shape from the Susi and Ian Sutherland Collection was sold by Bonhams on 3 October 2007, lot 209. The pattern is recorded on a Vauxhall teabowl and saucer sold by Bonhams on 17 May 2017, lot 218.



270

271

A LARGE BRISTOL PORCELAIN MASK JUG, CIRCA 1775

Of baluster form with a grooved strap handle, the spout crisply moulded as the face of a bearded man, brightly painted floral festoons covering the body and delicately looped over a gilt band on the shoulder of the jug, surrounded by scattered floral sprays and sprigs, *23.5cm high*, faint blue cross mark and number '6'

£700 - 1,000
€800 - 1,100
US\$880 - 1,300

Provenance

Dr and Mrs Eric H Baret Collection.

The Barets were collectors of mainly French 18th-century porcelain, with many pieces gifted to the Birmingham Museum of Art in 2005.



271



272

272

A RARE WEST PANS SUGAR BOWL AND COVER, CIRCA 1765-70

Of plain circular form, the high-domed cover with a distinctive ribbed ovoid finial, painted in blue with a Chinese hut beside a fence, the reverse with a pagoda, within diaper borders, *14.1cm high (2)*

£500 - 700
€570 - 800
US\$630 - 880

A West Pans sucrier and cover of the same basic form but with a fluted body was sold by Bonhams in Edinburgh on 28 August 2008, lot 377. Both covers share the same distinctive knop seen on West Pans teaware. Neither the pattern nor the plain version of the shape appear to have been recorded in the **literature**.

273

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*

£500 - 700
€570 - 800
US\$630 - 880

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 sold by Phillips on 1 November 2000, lot 890.



273

274

FOUR LOWESTOFT TEABOWLS AND SAUCERS, CIRCA 1764-6

Of Hughes type, moulded with lattice panels flanked by flowers and leaves, reserved with three circular dotted cartouches, each painted in blue with Chinese landscape vignettes, a geometric 'key and cell' border around the rims, a flower spray to the interior of the teabowls and to the centre of each saucer, *saucers 12.1-12.4cm diam (8)*

£500 - 700
€570 - 800
US\$630 - 880

275

A RARE LOWESTOFT MODEL OF A SHEEP, CIRCA 1780

Modelled lying on a low mound base, its face picked out in salmon pink, red and black, its fleece with rough moulding and incised decoration, *3.7cm high*

£500 - 700
€570 - 800
US\$630 - 880

A group of Lowestoft sheep models are illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum, Vol.2 (1985), pl.19b.*



274



275

276

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*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

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, Vol.2* (1985), 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.

277

A LOWESTOFT VASE AND COVER, CIRCA 1765-70

Of baluster form, painted in blue with a large flowering plant attracting two winged insects, the reverse with a smaller floral spray and insect, below a scroll and arrow border, the domed cover with a flower finial, *14.8cm high (2)*

£600 - 800
 €680 - 910
 US\$750 - 1,000



276



277



278

278

A DERBY STAND AND A 'SPECTACLE' PLATE, CIRCA 1758-62

The stand of shaped oval form, painted in 'Moth Painter' style with an apple and brightly coloured insects, within a wide pale yellow border and a brown line rim, 24cm wide, the 'spectacle' plate with a pierced border and brightly painted leaf-moulded centre, 18cm diam (2)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

Provenance

R David Butti Collection

An almost identical pierced stand is illustrated by H G Bradley (ed.), *Ceramics of Derbyshire* (1978), p.75, no.96.



279

279

A DERBY CIDER JUG, CIRCA 1765

Of ovoid form with a scrolled handle, painted on both sides with exotic birds playfully perched on branches and amongst foliage, brown line rim, 22.5cm high

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

R David Butti Collection

A similar example from the Schreiber Collection is in the Victoria and Albert Museum, accession no. 414.366-1885.



280

280

A DERBY BISCUIT GROUP OF 'THE ANTIQUE SEASONS', CIRCA 1780

The four divinities standing on a rocky mound around a leafy tree, 'Spring' gathering flowers in the folds of her dress, 'Summer' holding a corn-sheaf and reaping-hook, 'Autumn' with a bunch of grapes and a goblet and 'Winter' gathering his robes about him and warming himself over a brazier, 27.5cm high, incised crown, crossed swords and D mark and 'No. 248'

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance

R David Butti Collection

Derby also produced this model with a central obelisk in place of the tree; see Peter Bradshaw, *Derby Porcelain Figures* (1990), pl.267.

281

A CHELSEA-DERBY 'ENCAMPMENT SCENE' SUCRIER AND COVER, CIRCA 1783

Of plain circular form with a pointed finial, painted in puce monochrome with a continuous landscape, including three soldiers on horseback within a small military encampment, a cottage and a broad stretch of water to the reverse, the rims and finial picked out in gold, 11.5cm high, gold anchor mark (2)

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

Provenance

R David Butti Collection

A closely related teapot and cover, by the same hand and very probably from the same service, is in the Victoria and Albert Museum, accession no. C.204:1, 2-1985. The painting is likely to be by Zachariah Boreman at Chelsea, just prior to his departure for Derby at the end of 1783 or early 1784. This date is consistent with the use of a gold anchor mark. The teapot is of a continental form not otherwise recorded at Derby suggesting that the service was a special order, perhaps a replacement or matching and explaining the continental style of the decoration.



281

282

A DERBY SUCRIER AND COVER, CIRCA 1795

Of plain U-shape, the cover with a gilded ring finial, painted with a view 'Near Matlock, Derbyshire', probably by 'Jockey' Hill, within a gilded formal border, reserved on a white ground enamelled with Chantilly sprigs and gilt stars, 13.5cm high, crown, crossed batons, D mark, title and pattern number 401 in blue (2)

£1,000 - 1,400
€1,100 - 1,600
US\$1,300 - 1,800

Provenance

R David Butti Collection

Illustrated by John Twitchett, *Derby Porcelain* (1980), p.201, pl.246.



282

283



283

A MATCHED SET OF FOUR DERBY FIGURES OF THE SEASONS, CIRCA 1770

In classical style and after Meissen originals, each figure attended by a putto, Spring as a lady with a basket of flowers, Summer with a sheaf of corn, Autumn as a Bacchic man and Winter as a man beside a brazier, wearing a fur-trimmed cloak, on scrolled bases, 13.5cm-17.5cm high, patch marks (4)

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500

284

A RARE DERBY GROUP OF LEDA AND THE SWAN, CIRCA 1780

Leda seated with her head turned towards the swan, her dress delicately painted with floral sprigs and edged in gold, the swan supported by tall green reeds and in an animated pose with wings outstretched, on a boldly scrolled base, 30cm high, patch marks

£500 - 700
 €570 - 800
 US\$630 - 880

285

A GOOD DERBY FIGURE OF A MAP SELLER, CIRCA 1770

With a partially unfurled map held in his right hand painted in colours with a land mass, an area to the southeast inscribed 'Terra incog.', another rolled map under his left arm, carrying a large backpack, his costume brightly coloured, standing on a scrolled base, 15cm high, patch marks

£500 - 700
 €570 - 800
 US\$630 - 880

This model was first produced at Derby in the early 1750s, based upon a Meissen original from the Cris de Paris series. The figure was later reissued with a companion figure of a pedlar.

284



285





286



286

A DERBY SWEETMEAT FIGURE AND A PAIR OF DERBY FIGURES, CIRCA 1756-65

The sweetmeat figure of 'Pale Family' type, modelled as a shepherd seated cross-legged, his dog and two sheep at his side, a basket on his lap painted with a hen and a cockerel, *21.5cm high*, the pair of a shepherd and shepherdess well coloured with matching floral fabrics, *25.5cm high*, patch marks (3)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 R David Butti Collection

287

A RARE DERBY 'PEEPSHOW' GROUP, CIRCA 1800

Modelled as three children with a peepshow, a boy standing to one side operating the machine, a girl kneeling down to look through the viewing hole, and a younger child standing beside her, their costumes richly patterned and gilded, the irregular green base applied with flowers, *15cm high*, incised 'No 94'

£600 - 800
 €680 - 910
 US\$750 - 1,000

Provenance
 R David Butti Collection



287

This model echoes a Sèvres group by Falconet. See Peter Bradshaw, *Derby Porcelain Figures* (1990), p.248.



288

288

A RARE DERBY BOTANICAL FOOTED BOWL, CIRCA 1800

Of fluted form, the inside of the bowl painted with a spray of 'Ipomoea Quamoclit, Winged leav'd Ipomoea', the exterior with 'Lathyrus Odoratus, Sweet Pea' and 'Plumeria Rubra, Red Plumeria', the rim and foot picked out in gold, 24.8cm diam, crown, crossed batons, D mark, pattern number 197 and titles in blue

£600 - 800

€680 - 910

US\$750 - 1,000

The specimens appearing on the bowl are taken from various early volumes of William Curtis's Botanical Magazine: 'Ipomoea Quamoclit. Winged Leav'd Ipomoea' Vol.7, pl.244 (1793); 'Lathyrus Odoratus. Sweet Pea' Vol.2, pl.60 (1788); 'Plumeria Rubra. Red Plumeria' Vol.8, pl.279 (1794).



289

289

A PINXTON TEACUP, COFFEE CUP AND SAUCER, CIRCA 1796-99

Probably painted by William Billingsley, of bute shape with strap handles, painted in puce monochrome with circular landscape panels titled 'Near Matlock Derbyshire', 'In Dove Dale Derbyshire' and 'Stone Byers, Lynn, Scotland', the pale yellow grounds painted *en grisaille* with classical urns and swags, gilded formal borders around the rims, saucer 13.8cm diam, titles and 'P113' in red script (3)

£600 - 800

€680 - 910

US\$750 - 1,000

A teapot and cover and a milk jug of the same pattern is illustrated by C Barry Sheppard, Pinxton Porcelain (1996), col. pls.11 and 18, and another trio by N D Gent, The Patterns and Shapes of the Pinxton China Factory (1996), p.58. Another teapot and cover of the same shape in the Victoria and Albert Museum is painted in very similar style and is illustrated by Anneke Bamberg, William Billingsley in Derbyshire, Welsh Ceramics in Context (2003), Pt. 1, p.167; it is inscribed 'B26' and 'Billingsley Mansfeild [sic]' inside the cover. The transposing of the letters 'e' and 'i' often occurs on Mansfield and Torksey pieces and is an error which Billingsley is known to have made on a number of occasions. The Pinxton pattern number 'P113' on the present lot suggests that it was painted at Pinxton, prior to Billingsley's departure to Mansfield.



290

290 *

A PINXTON TEACUP AND SAUCER, CIRCA 1796-99

Of bute shape with a plain handle, painted in sepia monochrome with circular landscape panels, the cup with a barn by a bridge, the saucer with two figures walking along an avenue of trees, reserved on a yellow ground within gilded formal borders, saucer 13.5cm diam (2)

£600 - 800

€680 - 910

US\$750 - 1,000

A teacup and saucer of the same pattern, attributed to William Billingsley, is illustrated by N D Gent, The Patterns and Shapes of the Pinxton China Factory (1996), p.92, fig.92.



291



291 *

A RARE PAIR OF PINXTON BEAKERS, CIRCA 1800

Of plain tapering form, painted in an autumnal palette with continuous landscapes, one including a waterfall and a country house on a hill, the other with a bridge in a river landscape, wide yellow bands above and below and a gilded formal border below the rim, 10.2cm high (2)

£1,600 - 2,000
 €1,800 - 2,300
 US\$2,000 - 2,500

292

A CHAMBERLAIN VASE AND COVER, CIRCA 1810-15

Finely painted in grey monochrome with a classical scene depicting the muse Clio and the sleeping Cupid, titled below 'HORACE' within a gilded border, the pale salmon ground gilt with neoclassical ornament, within gilded borders, the mask handles also gilded, 19.5cm high, red script mark, incised number '5' (2)

£600 - 800
 €680 - 910
 US\$750 - 1,000

Illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), p.297, fig.386



292



293

293

A GARNITURE OF THREE SPODE VASES AND A COVER, CIRCA 1817-19

Of trumpet shape, the central vase with a pierced cover, the domed bases supported by gilded claw feet, painted with pattern 2575 of lobed floral panels reserved on deep blue grounds gilt with dense foliage, within 'beaded' borders, 29cm and 16.2cm high, SPODE 2575 in red (4)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

R David Butti Collection

Three similar vases from The Copeland China Collection were sold by Bonhams at Trellisick on 24 July 2013, lot 500.



294

294

A SPODE 'PATTERN 1166' VASE, EWER AND STAND AND COFFEE CAN AND SAUCER, CIRCA 1820-25

The vase of 'New Shape Jar' form, richly decorated with pattern 1166 of floral sprays on a blue ground gilt with overlapping scales, within 'beaded' borders, 13.2cm high, SPODE 1166 in black, the toy ewer and a stand with the same pattern, ewer 9cm high, SPODE 1166 in red, the coffee can and saucer of pattern 2478, saucer 14cm diam, SPODE 2478 in red (5)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

R David Butti Collection



295

295

A GROUP OF ENGLISH PORCELAIN TOY PIECES, CIRCA 1820

Comprising a Spode ewer and basin, painted with pattern 711 of flower sprays reserved on a solid gilt ground, ewer 9.1cm high, SPODE 711 in red, a Spode watering can of the same pattern, 9.8cm high, SPODE 711 in red, another Spode watering can of pattern 1216 in Imari style, 9.8cm high, and an English porcelain basket and pierced cover, also with flowers on a solid gilt ground, 8.9cm high (6)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

R David Butti Collection

296

A PAIR OF CHAMBERLAIN PLATES, CIRCA 1815

Finely painted with a bullfinch and a pheasant, the octagonal panels edged with a wide gold band and black line, the salmon grounds gilt with *caillouté*, a gilded formal border inside the rims, 21.5cm diam, titles and marks in red script (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



296

297

A RARE CHAMBERLAIN GARNITURE, CIRCA 1805

Comprising a bough pot and cover and two vases, the semi-circular pot moulded with pilasters picked out in gold, the pierced cover with a bud finial, the vases of cylindrical form, bat-printed with panels of classical figures reserved on an orange ground gilt with stars and dots, *bough pot 16.8cm high* (4)

£700 - 1,000

€800 - 1,100

US\$880 - 1,300

Illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), p.269. This lot was probably the garniture invoiced in August 1805 and described as '1 half-circle small 31s.6d. 2 match boxes 10s. 6d. Brown figures red (ground) and gold stars'.



297

298

A CHAMBERLAIN & CO. 'KING JOHN'S TOMB' INKSTAND, CIRCA 1840-45

Modelled as a replica of the tomb in Worcester Cathedral, richly gilded and painted in colours, the interior with four quill holders and containing three inkwells and covers, inscribed in puce on the inside of the cover with a historical account of the tomb, 21.4cm long, Chamberlain and Co mark in puce (8)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

A drawing of the inkstand from the factory drawing book is illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), p.253, fig.312. The factory records show two such inkstands were invoiced at £4 4s 0d in January 1841, white examples at £1 8s 0d and more richly decorated specimens at £5 5s 0d. By October 1843, examples were invoiced with covers altered to form a paperweight.



298



299

299

A GARNITURE OF THREE BARR, FLIGHT AND BARR VASES, CIRCA 1810

The central vase of campana form, the others cylindrical with ring handles, painted with views of 'Ragland [sic] Castle, Monmouthshire', 'On the Wye Near Goodrich Castle' and 'On the River Esk, Scotland', the blue grounds gilt with *caillouté*, within elaborate gilded borders, 13.3 and 9cm high, script marks (3)

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,800

300

A BARR, FLIGHT AND BARR SPILL VASE, CIRCA 1804

Of cylindrical form with a turned foot, finely painted with three shells surrounded by delicate seaweed, the octagonal panel edged with a wide gold band and a black line, reserved on an unusual ground painted in green, black and tones of grey to simulate marble, 12cm high, incised B, script mark referring to Coventry Street address

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

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, and on an inkwell sold by Bonhams on 5 June 2019, lot 227.



300



301

301

AN IMPORTANT CHAMBERLAIN 'SHAKESPEARE-SUBJECT' GARNITURE OF THREE VASES AND TWO COVERS, ATTRIBUTED TO HUMPHREY CHAMBERLAIN, CIRCA 1810-20

With pale salmon grounds gilt with classical ornament, the central vase of campana form, the ring handles with lion terminals, painted with Falstaff and Hotspur, the side vases and covers with mask handles, painted with 'King John' and 'Julius Caesar', 15.7 and 18.5cm high, side vases with marks, titles and quotations from Shakespeare in fine red script (5)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), p.297. The painting is almost certainly by Humphrey Chamberlain and similar Shakespearean decoration is seen on many important vases including the central vase and cover of a garniture from the Abergavenny order sold by Bonhams on 7 June 2006, lot 238, and illustrated by John Sandon, The Ewers-Tyne Collection of Worcester at Cheekwood (2008), p.163. A Chamberlain plate with Shakespearean subject decoration by Humphrey Chamberlain is also illustrated by Godden (1982), p.169. Humphrey Chamberlain worked on the dessert service made for the Prince Regent and referred to by his nephew Thomas Chamberlain as 'one small dessert service painted with subjects from Shakespeare by my uncle for the Prince Regent cost the latter 4000 pounds'. This is likely to be the set now in Los Angeles County Museum of Art.

302

A FLIGHT AND BARR SPILL VASE, CIRCA 1800

Of cylindrical form with a turned foot, unusually painted with a pedlar wearing a red cloak and blue skirt, carrying a basket over her right arm, reserved on a gilt vermicelli ground, 11cm high, incised B mark

£600 - 800
 €680 - 910
 US\$750 - 1,000



302



303

303

**A FINE FLIGHT, BARR AND BARR CABINET PLATE BY
THOMAS BAXTER, CIRCA 1815**

The cavetto fully painted by Thomas Baxter with shells, corals and seaweed arranged on a grey marble shelf, within a thin black line and wide gilt band, the deep blue border with a classical design in raised gold, 23.6cm diam, painted mark referring to Coventry Street address and royal patronage

£4,000 - 6,000
€4,500 - 6,800
US\$5,000 - 7,500

A number of shell painted plates of this design apparently formed part of a single service, half of which was painted with shells, the other half with Thomas Baxter's flower painting. A similar plate was sold by Bonhams on 4 November 2015, lot 5, and a dessert centrepiece by Bonhams on 7 December 2005, lot 255. Another plate is illustrated by Henry Sandon, *Flight and Barr Worcester Porcelain* (1978), pl.95, p.103. The same raised gold border is found on the cabinet plate painted by Baxter with a portrait of Sarah Siddons, sold by Bonhams on 5 June 2019, lot 225. A small number of pieces of Flight, Barr and Barr porcelain painted with Thomas Baxter's shells are titled 'Shells from Nature', written in Baxter's distinctive hand. This suggests the artist had his own collection of sea shells and created his own unique compositions. He also painted superb shell panels on Swansea and Chamberlain cabinet plates.



304



305

304

A FLIGHT, BARR AND BARR CABINET CUP AND SAUCER BY THOMAS BAXTER, CIRCA 1815

With twin handles and a band of white 'jewels' applied below the everted rim, painted with a classical head in cameo style, the reverse with a floral panel, the oval panels edged with multi-coloured 'jewels', the blue ground gilt with classical scrollwork, *stand 13.8cm diam*, script marks referring to Coventry Street address (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

This form of cabinet cup was particularly favoured by Baxter. The fine gilding and jewellery are also likely to be his work. See the pair of cups and stands sold by Bonhams on 5 June 2019, lot 226 and another pair on 3 October 2012, lots 195 and 196. The cameo subject is most unusual.

305

A FLIGHT, BARR AND BARR CABINET CUP AND SAUCER BY THOMAS BAXTER, CIRCA 1815

With twin handles and a band of white 'jewels' applied below the everted rim, painted with 'The Bard from Gray', the reverse with a floral panel, the oval panels edged with multi-coloured 'jewels', the blue ground gilt with classical scrollwork, *stand 13.8cm diam*, printed and script marks referring to Coventry Street address (2)

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

The Bard from Gray is also recorded on a Swansea plate painted by Thomas Baxter and on other pieces of Flight, Barr and Barr. The source appears to be a print 'Relicks of the Welsh Bards' by Edward Jones, published in 1784 and reissued in 1802 and 1808, after a painting by de Louthembourg. The gilding and fine jewellery are also likely to be by Baxter.



306

306

A FLIGHT AND BARR CRESTED COFFEE CUP AND SAUCER, CIRCA 1830

The shallow cup on a pedestal foot, the broad blue border enriched with a border of scrolls and anthemions in raised gold, reserved with the arms of Sophia, daughter of the Earl of Coventry and her husband Sir Roger Gresley, Bart, the rims also gilt, *saucer 16cm diam*, printed mark in red referring to Royal Warrant and Coventry Street address (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

A teacup and saucer from the same service was sold by Bonhams on 8 December 2004, lot 364.



307

307

A FINE CHAMBERLAIN CABINET PLATE BY THOMAS BAXTER, CIRCA 1820

Painted with a still life of cut tomatoes, courgettes and a cucumber resting on a grey marble shelf, a wide gilt band and black line around the cavetto, the border gilded with anthemions, the gadrooned and shell-moulded rim picked out in gold, 12cm diam, printed Regent China mark in red

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), col. pl.XVIII. This plate is perhaps one of the eighteen 'gadron and gold with fine paintings of fruit' dessert plates supplied to John Eversley in June 1820 at a cost of £2 17s 6d each. Another plate from the same set is illustrated by Godden (1982) on p.277.

308

A LARGE CHAMBERLAIN JARDINIERE, COVER AND STAND, CIRCA 1800

Of bucket shape with moulded ring handles, painted with 'Cornelia Mother of the Gracchi', the orange ground gilt with classical ornament, within wide gilded borders, 24.6cm high, title and script mark in puce (3)

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

This subject is listed in the Chamberlain records from August 1799. A garniture containing a similarly shaped jardiniere includes the same subject painted on one of the subsidiary vases and is illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), p.280.



308

309

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 13.1cm diam*, incised B to both, painted crown and script marks referring to Royal patronage (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

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 from the Colin Harper Collection was sold by Phillips on 25 January 1990, lot 294, and is illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.300, colour pl.76 (bottom right). A similar coffee can and saucer was sold by Bonhams on 5 June 2016, lot 234.



309



310



313



311

310

A PAIR OF FLIGHT AND BARR PLATES, CIRCA 1800

Painted in sepia monochrome with views of 'Rochester' and 'LUSS, Dunbartonshire, the seat of Sir James Colquhoun, Bart' by John Pennington, the spirally shanked borders painted with brown leaves and gilded with strawberries, 22.6cm diam, inscribed in brown in Pennington's distinctive hand 'Flight and Barr, Worc, Manufacturers to their MAJESTIES' (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

311

A FLIGHT, BARR AND BARR MINIATURE VASE, CIRCA 1825

Of cylindrical form with a square foot, applied below the everted rim with a band of white 'jewels' and painted in detail with three colourful feather specimens, within gilded borders, 5.1cm high, script mark in red referring to Coventry Street address

£500 - 700

€570 - 800

US\$630 - 880

312

A LARGE CHAMBERLAIN BISCUIT BUST OF THE DUKE OF YORK, CIRCA 1827-30

Modelled on a plain square plinth, the circular socle with a narrow turned band around the edge, the Duke with his head turned slightly to his right, 22.8cm high, incised to reverse 'H. Chamberlain and Sons/ Royal Porcelain/ Manufacturers/ Worcester/ and /155 Bond St/ London'

£300 - 400

€340 - 460

US\$380 - 500

A similar example is illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), p.141.



312

313

A GOOD CHAMBERLAIN CARD TRAY, CIRCA 1840

Of footed rectangular form with an overhead rustic handle picked out in gold, the moulded floral rim also gilded, printed in outline and hand-coloured with a view of Worcester, the rectangular panel within a raised gold border and reserved on a blue ground, 22.2cm wide, script mark and title in red

£400 - 600
€460 - 680
US\$500 - 750

314

A LARGE ENGLISH PORCELAIN PLAQUE BY JESSE MOUNTFORD, CIRCA 1835

Probably Davenport and of rectangular form, finely painted with a view of 'Westwood Hall, Seat of John Davenport Esq M P' and inscribed below 'Painted on china by J Mountford from a sketch by Mrs J Davenport', a couple and a child walking in a park before a handsome country house in Jacobean style, *the plaque 23cm x 32cm*

£700 - 1,000
€800 - 1,100
US\$880 - 1,300

Westwood Hall near Leek was the seat of John Davenport, proprietor of the Davenport factory. Jesse Mountford began work as a china painter at Derby, leaving for Coalport in 1821. By 1835 he was in Staffordshire, working for the Davenport factory. Perhaps the figures walking in the park are John and his wife Diana.

315

A PAIR OF COALPORT VASES AND COVERS, CIRCA 1860

In Sèvres style, the quatrelobed oval bodies with slender necks applied with gilded handles in the form of tied ribbons, painted on both sides with quatrelobed panels of fruit and flowers, probably by William Cook, reserved on an oeil de perdrrix ground in blue, puce and gold, 36.5cm (4)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

316

A PAIR OF COALPORT VASES AND COVERS, CIRCA 1850

Of urn shape with beaded handles, rims and covers picked out in gold, painted in Chelsea style to both sides with scrollwork panels of 'fancy' birds perched upon sprays of colourful flowers, moulded laurel swags at either side picked out in gold against a green ground, 33cm high, gold anchor marks (4)

£500 - 700
€570 - 800
US\$630 - 880

A pair of vases of identical form decorated in Sèvres-style was sold by Bonhams on 3 November 2016, lot 330.



314



315



316

Fine Welsh Porcelains: The Sir David John KCMG Collection



In 1794, the two youngest sons left the John family hill farm and walked down the Taff Valley to work on the newly opened Glamorganshire Canal. I like to think that those two young men would have carried Nantgarw porcelain safely down to Cardiff for onward shipment during its short, interrupted years of production. Their descendants continued in the employ of the Glamorganshire Canal Navigation Company until my great grandfather's retirement roughly a hundred years later.



Sir David John KCMG



317

A FINE NANTGARW BOTANICAL DISH BY THOMAS PARDOE, CIRCA 1818-20

Of lobed form with a shell-moulded handle picked out in gold, finely and fully painted with a specimen of 'Chinese Apple Blossom' surrounded by a gilded insect and two sprigs, 21.8cm, impressed NANT-GARW CW, titled in Pardoe's distinctive hand

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Provenance

Bonhams sale, 1 December 2010, lot 80
 Sir David John KCMG

The source of the subject is William Curtis's Botanical Magazine, Vol.8/267, 1 June 1794, where it is titled 'Pyrus Spectzblis, Chinese Apple Tree'. This dish is from an important Nantgarw botanical desert service locally painted by Pardoe with named specimens. A pair of dishes from the service was in the Sir Leslie Joseph Collection and a plate is illustrated by W D John, Nantgarw Porcelain (1948), Illustration 10B. The service must be one of Pardoe's most significant achievements whilst working at Nantgarw.



318

318

A FINE NANTGARW PLATE, CIRCA 1818-20

Painted in London in neoclassical style, probably in the Sims workshop, the centre with a spray of roses and chrysanthemum, the border with six circular panels of pink roses on a gilt dotted ground surmounted by a tied blue ribbon, the panels connected by gilded garlands supporting finely painted fruit and flowers, including pineapples, peaches and a cut lemon, gilt dentil rim, 24cm diam, impressed NANT-GARW CW

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,800

Provenance

Sir David John KCMG



319

319

A RARE NANTGARW ARMORIAL PLATE, CIRCA 1818-20

The centre painted in London with the crest of an eagle and the motto 'MIGRO ET RESPICIO', the border with garden birds perched upon branches hung with flowers, alternating with green vases containing similar flowers and connected with bold gilt scrollwork, a plain gilt line around the uneven lobed rim, 24cm diam, impressed NANT-GARW CW

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Sir David John KCMG

The motto and crest is that of the Ramsay family of Straloch House and Barra and is more usually found on a service more simply decorated with gilded borders. A plate from that service is illustrated by W D John, Nantgarw Porcelain (1948), p.115, Illustration 34B, and another was exhibited at the Coming Home exhibition, Nantgarw China Works (2019), p.35 in the catalogue. The present lot is much more richly decorated and may have been produced as a specimen for a service that was never ordered.

320

**A RARE LONDON DECORATED
SWANSEA CABINET PLATE, CIRCA
1815-17**

Decorated in the Sims workshop, the C-scroll border picked out in gold and reserving panels of pink roses set against a ground of close-packed gilt dots, the cavetto painted by James Plant with a complex harbour scene in Meissen style, 21cm diam, mark in red

£1,800 - 2,200
€2,000 - 2,500
US\$2,300 - 2,800

Provenance

Bonhams Arts in Wales sale, Tredegar House, 26 September 2001, lot 224
Sir David John KCMG

This plate represents the very best of London decoration on Welsh porcelain. The distinctive border treatment is peculiar to the Sims workshop and is often seen in combination with decoration in continental style. See the related plate in the Victoria and Albert Museum illustrated by Oliver Fairclough, *The London China Trade*, ECC Trans., Vol.16, Pt.2 (1997), p.210, and another sold by Bonhams on 2 November 2015, lot 229. Such plates were intended as decorative cabinet wares and were sold alongside genuine Meissen pieces by London retailers selling to the top end of the market. Alongside James Turner, James Plant is recorded as working at the Sims workshop and the fine figural and landscape painting produced there is likely to have been his work. Such decoration is more often found on Nantgarw, and Swansea examples are most unusual.

321

**A GOOD NANTGARW PLATE, CIRCA
1818-20**

Painted in London in Sèvres style, the centre with a highly detailed garland of flowers tied at the base with a blue ribbon, the border with six floral sprays in similar style, gilt dentil rim, 23.8cm diam, impressed NANT-GARW CW

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Sir David John KCMG

A plate with closely related decoration in Sèvres style is illustrated by W D John, *Nantgarw Porcelain Album* (1975), illustration 17.



320



321



322

322

A SWANSEA TEAPOT, COVER AND STAND, CIRCA 1815-17

Of plain rectangular form with a silver-shaped finial picked out in gold, painted at the factory with regularly spaced floral sprays, *25cm long*, marks in red (3)

£600 - 700
 €680 - 800
 US\$750 - 880

Provenance
 Sir David John KCMG



323

323

A SWANSEA BREAKFAST CUP AND SAUCER AND A SLOP BOWL, CIRCA 1815-17

Painted in the style of William Pollard with sprays and sprigs of flowers and heather, the elaborate gilded borders highlighted with green enamel, the breakfast cup with a flared rim and loop handle, *saucer 16.4cm diam*, the bowl painted with a fruiting wild strawberry, *15.5cm diam* (3)

£600 - 800
 €680 - 910
 US\$750 - 1,000

Provenance
 Sir David John KCMG



324

324

A SWANSEA SAUCE TUREEN, COVER AND STAND, CIRCA 1815-17

With fine spindle handles and a pineapple finial surrounded by a band of white 'jewels', locally painted with garden flowers including daffodil, speedwell and rose, gilt line borders, *stand 18.7cm diam* (3)

£400 - 600
 €460 - 680
 US\$500 - 750

Provenance
 Sir David John KCMG



325

325

A SWANSEA SUCRIER AND COVER AND A MILK JUG, CIRCA 1815-17

Of rectangular form, the sucrier and cover printed in outline and coloured with the 'Mandarin' pattern, *15.5cm wide*, the jug painted with regularly spaced floral sprays within a gilt dentil border, *15.5cm long* (3)

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance
 Sir David John KCMG

326

A GOOD SWANSEA TEACUP, COFFEE CUP AND SAUCER, CIRCA 1815-17

Of London shape, painted with a version of pattern 486, the underglaze blue borders gilt with scrollwork and reserving octagonal panels, some painted with brightly coloured birds perched on branches, others with flower sprays, *saucer 14.6cm*, mark in red (3)

£700 - 1,000
€800 - 1,100
US\$880 - 1,300

Provenance
Sir David John KCMG

Both variations of pattern 486 are illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, *Swansea Porcelain Shapes and Decoration* (1988), p.189.



326

327

A NANTGARW SAUCE TUREEN, COVER AND STAND, CIRCA 1818-20

The fine spindle handles and pineapple knob picked out in gold, the stand applied with a border of stiff leaves, painted in London, possibly by James Turner at the Sims workshop, with scattered spray of pink roses and sprigs of rosebuds, *stand 18.6cm diam*, impressed NANT-GARW CW (3)

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance
Sir David John KCMG



327

328

A GOOD NANTGARW DISH, CIRCA 1818-20

Of oval form with crisp C-scroll moulding, painted in London with three full flower sprays surrounding a sprig of morning glory, the border with fruit and flower sprigs and three insects in flight, gilt dentil rim, *30cm wide*, impressed NANT-GARW CW

£600 - 900
€680 - 1,000
US\$750 - 1,100

Provenance
Sir David John KCMG



328

329

TWO SWANSEA PLATES, CIRCA 1815-17

Locally decorated, one with a full flower spray surrounded by five smaller sprays, *21cm diam*, mark in red, the other with a pink rose sprig, the crisp C-scroll border with further floral sprigs, strawberries and heather, an elaborate gilded border around the cavetto, *21.5cm diam*, (2)

£500 - 700
€570 - 800
US\$630 - 880

Provenance
Sir David John KCMG



329



330

330

A FINE NANTGARW TAZZA, CIRCA 1818-20

Of shallow circular form with a typical heavy turned foot, a band of individually rolled tiny white 'jewels' applied below the turnover rim, painted in London with scattered flower sprays and sprigs reserved on a rare solid gold ground, *6.4cm high*

£3,000 - 5,000
€3,400 - 5,700
US\$3,800 - 6,300

Provenance

Sir David John KCMG

Tazze of this form are strongly associated with Nantgarw, none being recorded at Swansea and only a very small number from other British makers. Nantgarw examples have a distinctive profile and a heavy foot also found on other Nantgarw ornamental forms. Luxury objects of essentially decorative character, they were mostly London decorated although a few locally painted examples are known. No similarly decorated example appears to be recorded, the gold ground being particularly unusual. Four London decorated tazze are illustrated by W D John, *Nantgarw Porcelain Album* (1975), illustration 59.

331

A FINE NANTGARW CABINET CUP AND STAND, CIRCA 1818-20

The cup of U-shape, the twin griffin handles resting on the everted rim picked out in dark green and black enamel, locally painted by Thomas Pardoe with pairs of garden birds perched on wispy branches, a single insect in flight just inside the rim of the stand, a gilded formal border inside the rim of the cup, *stand 11.2cm diam (2)*

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

Provenance

Lord St Davids Collection, Bonhams sale, 8 April 2009, lot 253
 Sir David John KCMG

Pardoe's bird painting on this miniature scale is extremely unusual, but a single-handled cabinet cup of the same form with very similar painting is illustrated by W D John, *Nantgarw Porcelain* (1948), illustration 56B.



331



332

A RARE SWANSEA BOTANICAL DISH, CIRCA 1815-17

Of oval form and with crisp C-scroll moulded, painted in London, probably in the workshop of John Bradley in Pall Mall, with a specimen of 'Princes Feather' surrounded by floral and fruit sprigs, gilt dentil rim, 26.3cm wide, titled in red script

£1,200 - 1,600

€1,400 - 1,800

US\$1,500 - 2,000

Provenance

Sir David John KCMG

The source print is plate 7(2) of Vol.1 of 'The New Flora Britannica' (also known as 'The New Botanic Garden'), published in 1812, the drawings by Sydenham Edwards. The sprigs painted in the border relate to those on pieces of Brace Service type, and similar red script is also found on services painted by Bradley with specimens taken from George Edward's Natural History of Uncommon Birds. Botanical painting by the Bradley workshop is only rarely found and it is likely that only one service of this type was decorated, characterised by the fine quality of the botanical painting. Another example was sold by Bonhams on 2 December 2009, lot 251.



332



333

333

A NANTGARW PLATE, CIRCA 1818-20

The twelve-lobed rim with delicate pie-crust moulding, locally painted in naive style, probably by William Henry Pardoe, with various flowering plants issuing from blue and pink rockwork, the border with sprigs of fruit and flowers, a chocolate-coloured line just inside the rim, 23cm diam

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

Provenance

Harry Sherman Collection

Sir David John KCMG

See *Welsh Ceramics in Context* (2003), p.140, for a discussion of this class of locally decorated Nantgarw porcelains. A pair of plates of the same pattern is illustrated by W D John, *Nantgarw Porcelain* (1948), Illustrations 62D and E.



334

334

AN INTERESTING NANTGARW PLATE, CIRCA 1818-20

With an unequally lobed rim, locally painted by Thomas Pardoe with seven scattered floral sprigs, within an elaborate gilded border, 24cm diam, impressed NANT-GARW CW

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

Provenance

Major Thomas Edmondson Collection

Sir David John KCMG

Illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.CLXXVI C and discussed on p.104 where the painting is attributed to Thomas Pardoe based upon its similarity to a watercolour by Pardoe purchased from his descendent, Mrs James. The watercolour is reproduced in pl.CLXXVI E.



335

335

A GOOD NANTGARW PLATE, CIRCA 1818-20

Of Cardiff Castle Service type, painted in London in Canton enamel style, the border with lobed panels of brightly coloured birds reserved on a blue ground painted with blossom, the centre with another bird perched on a branch, 20.8cm diam, impressed NANT-GARW CW slightly off centre

£700 - 900

€800 - 1,000

US\$880 - 1,100

Provenance

Viscount and Viscountess St Davids Collection

Sir David John KCMG

336

A GOOD NANTGARW DEEP BOWL, CIRCA 1818-20

Of Brace Service type, painted in London in the workshop of John Bradley with a complex spray of garden flowers, the C-scroll border with a bright blue bird, two groups of fruit and two floral sprays, gilt dentil rim, 21cm diam, impressed NANT-GARW CW

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

Provenance

Sir David John KCMG

The attribution of the decoration to the Bradley workshop is based upon the similarities of the border sprigs found on a series of Nantgarw porcelain painted with birds taken from George Edwards' Natural History of Uncommon Birds and inscribed 'J Bradley and Co'; see Oliver Fairclough, The London China Trade, ECC Trans, Vol.16, Pt.2 (1997), pp.206-207.

337

A NANTGARW PLATE, CIRCA 1818-20

Of 'Prince Regent' pattern, probably painted by William Billingsley, a pink rose and two buds inside a green urn delicately picked out in gold, the urn of campana form with snake handles, the rim applied with stiff leaves in a similar manner to a Nantgarw vase, within a S-scroll border and gilded rim, 21.8cm diam, impressed NANT-GARW CW

£500 - 700
€570 - 800
US\$630 - 880

Provenance

Mr and Mrs Simon Gray Collection
Sir David John KCMG

This pattern is traditionally described as the 'Prince Regent' service. However, there appears to be little evidence to support an association with the Prince; see E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw, p 361. For a discussion of 'Green Urn' decoration on Swansea and Nantgarw porcelain, see David M Phillips, Review No.2 (2006), p.11. See also Isaac J Williams, A Guide to the Collection of Welsh Porcelain, National Museum of Wales (1931), pl.VII.

338

A NANTGARW DEEP BOWL, CIRCA 1818-20

Painted in London, probably in the Bradley workshop, with three full flower sprays surrounding a brightly coloured insect in flight, the C-scroll border with sprigs of fruit and flowers and two more insects, gilt dentil rim, 20.6cm diam, impressed NANT-GARW CW

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

Sir David John KCMG



336



337



338



339

339

A FINE PAIR OF NANTGARW SAUCE TUREENS, COVERS AND STANDS, CIRCA 1818-20

With C-scroll moulding, the pineapple finials and scrolled handles picked out in gold, painted in London, probably in the Bradley workshop, with colourful sprays of garden flowers, within bright gilded dentil borders, *stands 18.6cm diam*, impressed NANT-GARW CW (6)

£3,500 - 5,000
 €4,000 - 5,700
 US\$4,400 - 6,300

Provenance

Sotheby's Margam Park sale, 19-20 October 1999, lot 568
 Sir David John KCMG

340

A RARE NANTGARW CABINET CUP, CIRCA 1818-20

Of plain U-shape with a sharply turned foot and twin griffin handles resting on the everted rim, a band of fine individually rolled 'jewels' just below, painted in London on both sides with full sprays of garden flowers, *7.6cm high*

£600 - 800
 €680 - 910
 US\$750 - 1,000

Provenance

Bonhams sale, 10 December 2008, lot 318
 Sir David John KCMG

See W D John, *Nantgarw Porcelain* (1948), Illustration 45, for a cup of the same shape. The decoration is likely to be by Moses Webster working at Robbins and Randall.



340



341

A VERY RARE NANTGARW SPILL VASE, CIRCA 1818-20

Of cylindrical form with a characteristic crisply turned foot, painted by Thomas Pardoe with a group of five garden birds perched in a bush, including two goldfinches, a greenfinch and a thrush, the reverse with a floral sprig and insects in flight, gilt line borders, 11.3cm high

£3,000 - 5,000
€3,400 - 5,700
US\$3,800 - 6,300

Provenance

BA Williams Collection
Sir David John KCMG

Thomas Pardoe's range of bird painting included bullfinches, goldfinches, greenfinches, pheasants, parrots and some others which are more difficult to identify. A very similar vase painted with parrots is illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.CLXXXIII D, and another was sold by Bonhams on 3 November 2016, lot 299. For pheasants on a similar vase, see W D John, *Nantgarw Porcelain Album* (1975), illustration 34.



342

342

**A SWANSEA 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, 24.4cm diam

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,500

Provenance

Sir David John KCMG

The Lysaght service was probably made during the Bevington period. A vegetable tureen and cover from the service was sold by Bonhams on 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.



343

343

**A GOOD SWANSEA 'MARQUIS OF
ANGLESEY' TEACUP AND SAUCER,
CIRCA 1815-17**

The cup with shallow bowl and ear shaped loop handle, painted in London with brightly coloured flowers against a solid gilt ground, an interlocking gilt border below the interior rim, saucer 14.9cm diam (2)

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance

Sir David John KCMG



344

344

**A SWANSEA DISH BY HENRY MORRIS,
CIRCA 1815-17**

Of square form, the rim moulded with eight small and eight large lobes, locally painted by Henry Morris with a large spray of flowers, including speedwell, a variegated tulip and roses, the elaborate gilded border highlighted in green enamel, 23.8cm diam, impressed SWANSEA

£1,000 - 1,200
€1,100 - 1,400
US\$1,300 - 1,500

Provenance

Sir David John KCMG

The large flat centre of this dish provides space for an unusually large and complex floral spray.

345

A PAIR OF NANTGARW PLATES, CIRCA 1818-20

Of Brace Service type, painted in London, probably in the Bradley workshop, with full flower sprays surrounded by insects in flight, the C-scroll borders with sprigs of fruit and flowers and a bird on a branch, 25cm diam, impressed NANT-GARW CW (2)

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

Provenance

Sir David John KCMG



345

346

A PAIR OF NANTGARW PLATES, CIRCA 1818-20

Of Brace Service type, painted in London, probably in the Bradley workshop, with full flower sprays, one with an insect in flight, the C-scroll borders with sprigs of fruit and flowers and a bird on a branch, 25cm diam, impressed NANT-GARW CW (2)

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

Provenance

Sir David John KCMG



346

347

A SWANSEA VASE, CIRCA 1815-17

Of swelling form, printed in outline and hand coloured with the 'Mandarin' pattern of a continuous scene of Chinese figures within a river landscape, a border of landscape vignettes just below the interior rim, 11.5cm high

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance

Sir David John KCMG

A similar vase is illustrated by W D John, Swansea Porcelain (1958), Illustration 50C.



347



348

348

A LARGE NANTGARW DEEP BOWL FROM THE ALTHORP SERVICE, CIRCA 1818-20

Of deep circular form with a C-scroll border, painted in London in Sèvres style with a blue enamel *feuilles de choux* border, surrounding scattered sprays and sprigs and four insects in flight, 26cm diam, impressed NANT-GARW CW above G

£700 - 900

€800 - 1,000

US\$880 - 1,100

Provenance

Althorp, Northamptonshire, seat of the Spencer family
Christie's sale, The Althorp Attic Sale, 7-8 July 2010, lot 165
Sir David John KCMG

This is one of the two large circular dishes included in the Althorp service, probably painted in the Sims workshop by decorators specialising in Sèvres style decoration. Impressed letters are rarely found alongside the Nantgarw mark, usually on pieces of the finest translucency. The first seven letters of the alphabet have been recorded; see W D John, *Nantgarw Porcelain* (1948), p.65. See also David Phillips, *Review No.2* (2006), for a discussion of the possible significance of these.



349

349

A NANTGARW PLATE, CIRCA 1818-20

Painted in London with three full flower sprays surrounding a central sprig, the crisp C-scroll border with fruit and insect sprigs, gilt dentil rim, 22cm diam, impressed NANT-GARW CW

£600 - 800

€680 - 910

US\$750 - 1,000

Provenance

Sir David John KCMG



350

350

A SWANSEA PLATE BY HENRY MORRIS, CIRCA 1815-17

Painted in a soft palette with a spray of flowers including morning glory, speedwell and carnation, a subsidiary spray to one side including a passionflower, the border with sprigs including heather and daffodil, a foliate band in gilt and green enamel just inside the rim, 22.7cm diam

£500 - 800

€570 - 910

US\$630 - 1,000

Provenance

Sir David John KCMG

351

A NANTGARW PLATE, CIRCA 1818-20

With a crisp C-scroll border picked out in gold, painted in London with three full flower sprays surrounding a single insect in flight, smaller sprigs within the border, 21.3cm diam

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

Provenance

Sir David John KCMG



351

352

A NANTGARW PLATE, CIRCA 1818-20

Locally painted in naive style, probably by William Henry Pardoe, with a classical vase containing a variety of flowers, including chrysanthemum and prunus, the C-scrolled border with scattered sprigs in red, the shaped rim picked out with a chocolate-coloured line, 21.7cm diam, impressed NANT-GARW CW

£700 - 1,000

€800 - 1,100

US\$880 - 1,300

Provenance

Sir Leslie Joseph Collection

Sir David John KCMG



352

353

A GOOD SWANSEA DEEP PLATE, CIRCA 1815-17

Locally painted in the style of William Pollard with a group of pink and white roses, the crisp C-scrolled border with sprigs of flowers and heather including speedwell and bluebell, an elaborate gilded border around the cavetto picked out in green, 21.5cm diam, mark in red

£600 - 800

€680 - 910

US\$750 - 1,000

Provenance

Sir David John KCMG



353



354

354

A SWANSEA TEACUP, COFFEE CUP AND SAUCER, CIRCA 1815-17

Of London shape, painted in dark green with classical urns heightened in gold and containing pink rose sprigs and buds, surrounded by scattered roses and forget-me-nots, gilt line rims, *saucer 14.5cm diam*, marks in red (3)

£600 - 800
 €680 - 910
 US\$750 - 1,000

Provenance
 Sir David John KCMG



355

355

A SWANSEA SAUCE TUREEN, COVER AND STAND, CIRCA 1815-17

With delicate spindle handles, painted in Chinese style with a vase of flowers surrounded by scrolls and flowering plants, the underside of the stand with more flowers in iron red, *stand 18.8cm diam* (3)

£500 - 700
 €570 - 800
 US\$630 - 880

Provenance
 Sir Leslie Joseph Collection
 Sir David John KCMG

Another sauce tureen stand of the same pattern is illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, *Swansea Porcelain Shapes and Decoration* (1988), p.204.



356

356

A NANTGARW DISH, CIRCA 1815-17

Of lobed square form, painted in London in the Sims workshop with a spray of three pink roses, possibly by James Turner, four small sprigs just inside the gilt dentil rim, *23.2cm wide*, impressed NANTGARW CW

£400 - 500
 €460 - 570
 US\$500 - 630

Provenance
 Sir David John KCMG

357

A RARE NANTGARW CUP, CIRCA 1818-20

With a flared rim, turned foot and plain strap handle, painted in London by Robbins and Randall with colourful flower sprays within shell-shaped panels on an elaborate gilded neoclassical border, 6.7cm high

£400 - 600

€460 - 680

US\$500 - 750

Provenance

Bonhams sale, 10 December 2008, lot 329

Sir David John KCMG

This rare cup is an important link in the study of Nantgarw porcelain with Mackintosh-type decoration. W D John identified three services painted with ornithological subjects within borders very similar to that found on this lot, including a tea service with provenance from the 7th Earl of Dartmouth. It has become clear that more than three services of this pattern were probably made and no pieces similar to the present lot appear to have been recorded. It differs from the Dartmouth Service in that it lacks the painted birds and the cups are of a different shape. It is similar in that the gilded border is somewhat elongated when compared to flatware of the same pattern. The decoration is attributable to Robbins and Randall of Barnsbury Street, Islington.



357

358

A RARE NANTGARW COFFEE CAN AND SAUCER, CIRCA 1818-20

Typically heavily potted and painted in London, probably in the Sims workshop, with three flower sprays, the rims left unglazed, saucer 14cm diam, (2)

£600 - 700

€680 - 800

US\$750 - 880

Provenance

Sir David John KCMG

A similar coffee can and saucer is illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.CLXIX A.



358



359

OTHER PROPERTIES

359

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

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,800

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.



360

360

A GOOD SWANSEA PLATE FROM THE LYSAGHT SERVICE, CIRCA 1820

Finely painted by Henry Morris with a basket filled with garden flowers, including ranunculus, poppy and bluebell, a garland of flowers below the stone plinth upon which the basket rests, the rich blue border elaborately gilded, 24.5cm diam

£800 - 1,200
 €910 - 1,400
 US\$1,000 - 1,500



361



361

A GOOD PAIR OF SWANSEA DISHES, CIRCA 1815-17

Of shaped rectangular form, the rustic twig handles picked out in gold, locally painted with full sprays of garden flowers including lilac, auricula, rose and morning glory, five subsidiary sprays just inside the gilded rims, probably by Henry Morris, *31.8cm wide*, upper case marks in red (2)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500



362

362

A SWANSEA DISH, CIRCA 1815-17

Of cruciform shape, fully painted with a flower spray including chrysanthemum, tulip and a fine red poppy, the border with floral sprigs, gilt line rim, *23.5cm diam*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

363

A RARE NANTGARW PLATE, CIRCA 1818-20

Painted in London in Chelsea style, the centre with two fancy birds by a tree, another smaller bird perched in its branches, the border with three more birds and an insect in flight, the unevenly lobed rim picked out in red, *21.3cm diam*, red anchor mark

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

London decorated Nantgarw plates in Chelsea style are rare, with elaborate decoration in Meissen or Sèvres style being more often found. A closely related example in the National Museum and Gallery, Cardiff, is illustrated by Oliver Fairclough, *The London China Trade, ECC Trans., Vol.16, Pt.2 (1997), p.205.*



363

364

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

£600 - 800

€680 - 910

US\$750 - 1,000

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 (1975), 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.



364



365

A FINE NANTGARW PLATE OF MACKINTOSH TYPE, CIRCA 1818-20

The plain rim with twelve unequal lobes, painted in London, probably by Thomas Martin Randall, with a finch-like bird perched on a woody stem, its plumage picked out in blue, green and puce, flowering plants to either side, the border with four floral sprays reserved on a richly gilded ground of shells, scrolls and flowers, 23.5cm diam, impressed NANT-GARW CW

£2,500 - 4,000
 €2,800 - 4,500
 US\$3,100 - 5,000

The Mackintosh Service was originally in the possession of the Priest Richards family of 'Plás 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.



366

AN IMPORTANT NANTGARW CENTREPIECE OF MACKINTOSH TYPE, CIRCA 1818-20

Of footed oval form with twin shell handles and a shaped rim, painted in London, probably by Thomas Martin Randall, with a fine peacock and a smaller bird set amongst grasses and flowering plants, the gilded shell and scroll border reserving floral sprays, the exterior with a similar border and two more colourful birds, 35.5cm wide, impressed NANT-GARW CW

£6,000 - 10,000

€6,800 - 11,000

US\$7,500 - 13,000

A number of Nantgarw services with this kind of decoration are known. Three are discussed by W D John, *Nantgarw Porcelain* (1975), Supplement Number Two. All are thought to have been ordered by Mortlocks from the decorators Robbins and Randall of Barnsbury Street, Islington, the bird painting probably by Thomas Martin Randall; see *Welsh Ceramics in Context* (2003), p.204. Randall appears to have reserved the most spectacular of ornithological specimens for use on the centrepiece. Another centrepiece of the same pattern is also painted with peacocks.



367

367

A PAIR OF SWANSEA PLATES, CIRCA 1815-17

The borders with crisp C-scroll moulding, painted in the style of William Pollard with central rose sprigs, one yellow and one pink, within green and gold bands, the borders with sprigs of flowers and wild strawberries, 21cm diam, marks in red (2)

£800 - 1,000

€910 - 1,100

US\$1,000 - 1,300



368

368

TWO SWANSEA PLATES, CIRCA 1815-17

One with a C-scroll border, painted in the style of William Pollard with a spray of flowers within a gilded band, 21.1cm diam, the other of plain form, the central floral sprays surrounded by five smaller sprays, 21cm diam (2)

£500 - 700

€570 - 800

US\$630 - 880



369

369

A SWANSEA LYSAGHT PLATE AND A NANTGARW PLATE, CIRCA 1815-20

The Swansea plate painted by Henry Morris with a basket of flowers on a stone pedestal within a rich blue and gilt border, 24.4cm diam, the Nantgarw plate painted in London with a full floral spray, the C-scroll border with sprigs of flowers and fruit, 22cm diam, impressed NANT-GARW CW (2)

£500 - 700

€570 - 800

US\$630 - 880

Provenance

Sidney Heath Collection (Lysaght plate)



370

370

A RARE NANTGARW TEACUP AND SAUCER, CIRCA 1818-20

Of bute 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 14cm diam (2)

£500 - 700

€570 - 800

US\$630 - 880

A Nantgarw slop bowl from the same service is illustrated by W D John, Nantgarw Porcelain Album (1975), Illustration 6.



371

371

A GOOD PAIR OF NANTGARW PLATES, CIRCA 1818-20

Painted in Sèvres style, probably in the Bradley workshop, with bouquets of garden flowers, scattered insects in flight around them, the six panels within the crisp C-scroll borders painted with pink rose sprigs, one sprig with a colourful bird perched on its stem, the moulded details picked out in gold, blue lines around the cavetti, 25cm diam, impressed NANT-GARW CW (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

This pair of plates is unusual in that the central sprays are clearly intended to complement each other, and the borders of pink roses and birds are only rarely seen on floral plates painted at the Bradley workshop.

372

A SWANSEA INKSTAND, TWO INKWELLS AND COVERS, CIRCA 1815-17

The stand with a central handle modelled as two entwined dolphins picked out in green enamel, a gilt border around the base, the inkwell and cover locally painted with flower sprays and scattered insects, within gilt dentil rims, stand 9.8cm long (5)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

A similar example is illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p.155, fig.1.



372



373



376



374

373

A GROUP OF SWANSEA 'SET PATTERN' TEA AND COFFEE WARES, CIRCA 1815-17

Comprising two teacups, coffee cups and saucers of pattern 219, richly decorated in Japan style reserving panels of European flowers, saucers 14.4cm diam, another teacup, coffee cup and saucer of pattern 478, saucer 14.6cm diam, uppercase mark in red, a saucer dish with a variation of pattern 264, 20.3cm diam, and an English porcelain teacup and saucer and a taperstick, saucer 14.5cm diam (13)

£600 - 800
 €680 - 910
 US\$750 - 1,000

Provenance

Harry Sherman Collection (English porcelain taperstick)

374

A LARGE COPELAND VASE BY CHARLES FERDINAND HÜRTEIN, CIRCA 1865

Of classical form with boldly modelled twin handles picked out in gold and applied with orange and pink 'jewels', the body of the vase painted on both sides with full sprays of chrysanthemums, signed 'C F Hürtein', reserved on a celadon ground, the neck and foot with elaborate gilded and jewelled borders in Persian style, 64cm high

£800 - 1,000
 €910 - 1,100
 US\$1,000 - 1,300

For a vase with closely related decoration, see Vega Wilkinson, Spode-Copeland-Spode (2002), p.89, pl.50.

375

A PAIR OF WHITMAN AND ROTH CARICATURE FIGURES OF BENJAMIN DISRAELI AND WILLIAM GLADSTONE, CIRCA 1876

Standing on square bases, wearing sombre clothes and top hats, Disraeli cross-legged with his right hand on his hip, Gladstone holding an umbrella and the eponymous bag, Disraeli 42.2cm high, W & R marks, registration lozenges for December 1876 (2)

£500 - 700
 €570 - 800
 US\$630 - 880



375

376

A SET OF TWELVE GEORGE JONES MAJOLICA STRAWBERRY PLATES, CIRCA 1873

The rims decorated in relief with strawberry leaves and pale pink flowers on a turquoise ground, the undersides with a tortoiseshell glaze, 21cm diam, impressed GJ & Sons crescent monogram and '3363' painted in black (12)

£600 - 800
€680 - 910
US\$750 - 1,000

Pattern number 3363 is listed in the George Jones pattern list as 'Pink Flowers Dessert Set'; see Victoria Bergesen, *Majolica* (1989), Appendix D.

377

QUEEN MARY'S DOLLS' HOUSE: A RARE MINTON MINIATURE TUREEN AND COVER, CIRCA 1924

From the 'Royal Dinner Service', of circular form with a gilded knob and twin handles, gilded with the royal cipher 'MR' below a crown, within blue and gold borders, 2.3cm diam, 'MADE BY MINTONS LTD' in gold (2)

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance

Mariot, Lady Ironside

Made as a duplicate for the miniature 'Royal Dinner Service' created by Minton for Queen Mary's Doll's House. The service is illustrated by AC Benson and Sir Lawrence Weaver, *Everybody's Book of The Queen's Dolls' House* (1924), p.113. A further selection of duplicate pieces from the set, including a similar tureen, is illustrated by Paul Atterbury and Maureen Batkin, *Dictionary of Minton* (1990), p.133. Another tureen and cover from the Jeanne Zorensky Collection was sold by Bonhams on 19 March 2013, lot 186.

378

QUEEN MARY'S DOLLS' HOUSE: A SET OF SIX MINTON MINIATURE PLATES, CIRCA 1924

From the 'Royal Dinner Service', of circular form with a gilded knob and twin handles, gilded in the centre with the royal cipher 'MR' below a crown, within blue and gold borders, 2.2cm diam, 'MADE BY MINTONS LTD' in gold (6)

£600 - 800
€680 - 910
US\$750 - 1,000

Provenance

Mariot, Lady Ironside

A number of British factories were commissioned to produce porcelain for Queen Mary's House including Minton, Royal Worcester, Royal Doulton and Cauldon. A small number of duplicates were made at the time.



377



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QUEEN MARY'S DOLLS' HOUSE: TWO MINTON MINIATURE PLATTERS, CIRCA 1924

From the 'Royal Dinner Service', of oval form, gilded in the centre with the royal cipher 'MR' below a crown, within blue and gold borders, 2.5cm and 3cm wide, 'MADE BY MINTONS LTD' in gold (2)

£500 - 700
€570 - 800
US\$630 - 880

Provenance

Mariot, Lady Ironside



380



380



380

**THE BATH: AN IMPORTANT MINTON PÂTE-SUR-PÂTE VASE
BY LOUIS SOLON, CIRCA 1895**

Decorated with a continuous scene of four naked ladies frolicking in a swirling pool, one playfully splashing the surface of the water as another swims towards her, another diving, the last reaching up to touch leaves of the raised gold branches that form a band just below the rim, signed 'L Solon', on a peacock blue ground, 25.5cm high, globe mark in gold, impressed mark, indistinct numerals in white

£15,000 - 25,000

€17,000 - 28,000

US\$19,000 - 31,000

Provenance

Herbert Minton Robinson (1853-1923), director of Minton circa 1883-1923

Thence by family descent to the present owner

This vase is listed in the written records of Solon's work in the Minton archive as 'The Bath' and is described in an entry dated 2 May 1895 as 'Female Figures Bathing'. It was made in November 1894 and it took Solon fourteen days to complete the work. The sale price was £75. The pâte-sur-pâte technique is well-suited to creating the continuous watery landscape seen here but surprisingly only a very small number of examples by Solon are recorded. A smaller vase with closely related decoration titled 'Cupids Bathing' was completed in January 1895, taking only six days to finish, and was also recorded in the factory records on 2 May 1895. The 'Cupids Bathing' vase was sold by Bonhams, Masterpieces of Minton, on 5 October 2004, lot 47. See also the pair of Minton 'Vases Baigneuses' by Solon made in 1888, sold by Christie's in New York on 17 October 2012, lot 533.



381

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**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 interiors of the cups gilded, comprising six coffee cups and six saucers, *saucers 9.5cm diam*, puce marks (12)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

382
**A ROYAL WORCESTER VASE AND COVER BY RICHARD
 SEBRIGHT, DATED 1914**

Of ovoid form on a stepped square base, the twin bifurcated handles moulded with florets, the domed cover with a pomegranate finial, the square panel painted with an overflowing basket of fruit, signed 'R. Sebright', reserved on a deep blue ground, within richly gilded borders, *39cm high*, puce mark, shape number 2340 (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,500 - 3,800

Provenance
 R David Butti Collection



382



383



383

THREE ROYAL WORCESTER 'PAINTED FRUIT' PLATES, DATED 1936 AND 1917

Comprising a pair of plates with sprays of fruit by Albert Shuck, signed, the blue borders reserving floral panels, gadrooned rims, 23.8cm diam, puce marks, and another plate with a central panel of fruit on a mossy ground by Richard Sebright, signed, the blue border reserving pale pink panels edged with raised classical gilding, 22.7cm diam, puce mark (3)

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,500

384

A ROYAL WORCESTER 'PAINTED FRUIT' VASE AND COVER, CIRCA 1970

Of classical form, the handles with mask terminals, painted by Alan Telford, signed, with a continuous scene of autumn fruits set against a mossy ground, within moulded and richly gilded borders, 21.5cm high, black marks, shape number 2363 (2)

£600 - 800

€680 - 910

US\$750 - 1,000

384



385

THREE ROYAL WORCESTER 'PAINTED FRUIT' PLATES AND A SMALL DISH, CIRCA 1950-70

Painted with autumn fruits on mossy grounds, comprising a pair of plates by Sibley-Lewis, signed, 23.7cm diam, black marks, a larger plate by John Freeman, signed, 27.1cm diam, black mark, the oval dish by Christopher Bowen, signed, 25.6cm wide, black mark, and two similarly decorated English porcelain plates by Leighton Maybery, signed, 23cm diam (6)

£300 - 400

€340 - 460

US\$380 - 500

END OF SALE



385 (part)

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling 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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import 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 *Buyer's 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	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> .	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;
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.	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 <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	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
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.	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.	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.
5	RISK, PROPERTY AND TITLE	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> .	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.
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.	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.		
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) 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> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8	FAILURE TO PAY FOR THE LOT	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.
6	PAYMENT	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):		
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> .	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9	THE SELLER'S LIABILITY
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 not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.1	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> .
7	COLLECTION OF THE LOT	8.1.3	to retain possession of the <i>Lot</i> ;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.
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) <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> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
		8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;
		8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;		
		8.1.7	to repossess the <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>9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i>, <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;</p>	<p>10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.</p> <p>10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.</p>	<p>1 THE CONTRACT</p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
<p>9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i>, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.</p>	<p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i>.</p>	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p>
<p>9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.</p>	<p>10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i>, it will also operate in favour and for the benefit of <i>Bonhams</i>, <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>	<p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p>
<p>10 MISCELLANEOUS</p>	<p>11 GOVERNING LAW</p>	<p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact 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 made by us or on our behalf or by or on behalf of the <i>Seller</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 made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>	<p>All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.</p>	<p>2 PERFORMANCE OF THE CONTRACT FOR SALE</p>
<p>10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i>.</p>	<p>APPENDIX 2</p>	<p>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>.</p>
<p>10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.</p>	<p>BUYER'S AGREEMENT WITH BONHAMS</p>	<p>3 PAYMENT AND BUYER WARRANTIES</p>
<p>10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i>, addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p>	<p>IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	<p>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>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>

<p>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</p> <p>3.1.3 if the <i>Lot</i> is marked [AF], 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>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>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.</p> <p>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.</p> <p>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>.</p> <p>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.</p> <p>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>.</p> <p>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:</p> <p>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</p> <p>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.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>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;</p>	<p>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;</p> <p>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</p> <p>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.</p> <p>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.</p>	<p>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>.</p> <p>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.</p>
	<p>4 COLLECTION OF THE LOT</p> <p>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.</p> <p>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>.</p> <p>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>.</p> <p>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 paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>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>.</p> <p>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</p>	<p>5 STORING THE LOT</p> <p>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.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, 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>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>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>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>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;</p>

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	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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> .
7.1.6	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	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> .
7.1.7	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;	8.1.1	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.
7.1.8	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;	8.1.2	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 9 will cease.
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;	8.1.3	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> .
7.1.10	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
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	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> .
7.1.12	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.	8.2.1	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:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	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
7.3	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	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	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		
		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.		

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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.



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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 and British Ceramics	Sale date: 20 November 2019												
Sale no. 25309	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>General Bid Increments:</p> <table> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>		£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
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Customer Number	Title												
First Name	Last Name												
Company name (if applicable)													
Company Registration number (if applicable)													
Address													
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Please answer all questions below													
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.													
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.													
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Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>												

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