FINE BRITISH POTTERY AND PORCELAIN

Wednesday 21 May 2014

Bonhams

LONDON

FINE BRITISH POTTERY AND PORCELAIN

Wednesday 21 May 2014
101 New Bond Street, London

VIEWING

Sunday 18 May 11:00 to 15:00
Monday 19 May 9:30 to 16:30
Tuesday 20 May 9:30 to 16:30

SALE NUMBER

21852

CATALOGUE

£18.00

BIDS

+44 (0) 20 7447 7448
+44 (0) 20 7447 4401 fax
To bid via the internet please visit bonhams.com

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

Live online bidding is available for this sale
Please email bids@bonhams.com with 'live bidding' in the subject line 48 hours before the auction to register for this service

ENQUIRIES

Fergus Gambon
+44 (0) 20 7468 8245
fergus.gambon@bonhams.com

John Sandon
+44 (0) 207 468 8244
john.sandon@bonhams.com

James Peake
+44 (0) 207 468 8347
james.peake@bonhams.com

porcelain@bonhams.com

European Ceramics and Glass Department

Sebastian Kuhn
+44 (0) 20 7468 8384
sebastian.kuhn@bonhams.com

Nette Megens
+44 (0) 20 7468 8348
nette.megens@bonhams.com

Sophie von der Goltz
+44 (0) 207 468 8349
sophie.vondergoltz@bonhams.com

Simon Cottle
+44 (0) 207 468 8383

porcelain@bonhams.com
glass@bonhams.com

Department Administrator
Vanessa Howson
+44 (0) 207 468 8243

CUSTOMER SERVICES

Monday to Friday 8.30 to 18.00
+44 (0) 20 7447 7448

Please see page 2 for bidder information including after-sale collection and shipment

ILLUSTRATIONS

Front cover: Lot 80
Back cover: Lot 19
Inside front: Lot 14
Inside back: Lot 70

IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the lot number in this catalogue.

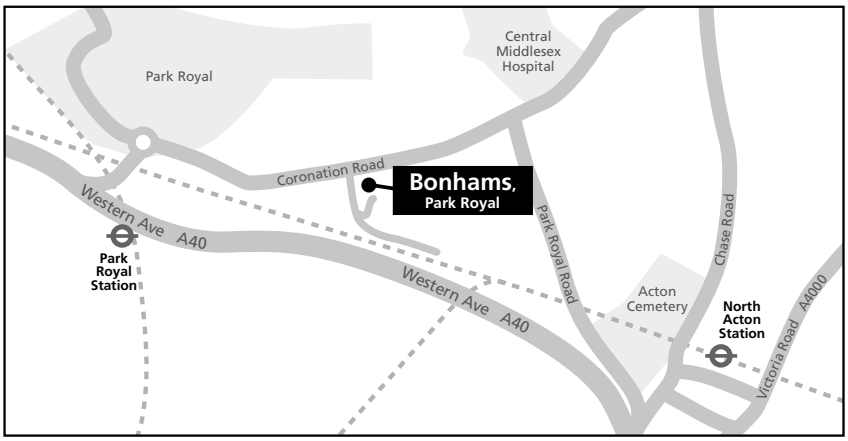
Bonhams 1793 Limited
Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams 1793 Ltd Directors
Robert Brooks Chairman,
Colin Sheaf Deputy Chairman,
Malcolm Barber Group Managing Director,
Matthew Girling CEO UK and Europe,
Geoffrey Davies, Jonathan Horwich,
James Knight, Patrick Meade,
Caroline Oliphant, Hugh Watchorn.

Bonhams UK Ltd Directors
Colin Sheaf Chairman, Jonathan Baddeley,
Antony Bennett, Matthew Bradbury,
Harvey Cammell, Simon Cottle, Andrew Currie,
David Dallas, Paul Davidson, Jean Ghika,
Charles Graham-Campbell, Miranda Grant,
Robin Hereford, Asaph Hyman, Charles Lanning,
Sophie Law, Camilla Lombardi, Fergus Lyons,
Paul Maudsley, Gordon McFarlan,
Andrew McKenzie, Simon Mitchell, Jeff Muse,
Mike Neill, Charlie O'Brien, Giles Peppiatt,
Peter Rees, Julian Roup, Iain Rushbrook,
John Sandon, Tim Schofield, Veronique Scorer,
James Stratton, Roger Tappin, Ralph Taylor
Shahin Virani, David Williams,
Michael Wynell-Mayow, Suzannah Yip.

SALE INFORMATION



Bids
+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
bids@bonhams.com
www.bonhams.com

Payments
Buyers
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers
Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Valuations, taxation and heritage
+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

Catalogue subscriptions
To obtain any Bonhams catalogue or
to take out an annual subscription:
Subscriptions Department
+44 (0) 1666 502200
+44 (0) 1666 505107 fax
subscription@bonhams.com

Shipping
For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on:
+44 (0) 20 8963 2849
+44 (0) 20 8963 2850
+44 (0) 20 7629 9673 fax
shipping@bonhams.com

Collection and Storage after sale
Lots marked with 'W' will be transferred to the warehouse at 5pm on the day of the Sale and will be available for collection as from 2pm on Monday 19 May 2014 from Bonhams Park Royal Warehouse at:

Address:
Unit 1, Sovereign Park
Coronation Road
Park Royal
London NW10 7QP
Tel: +44 (0) 87 0811 3867
Hours of opening 9.30am to 4.30pm Monday to Friday

These lots will be subject to transfer and storage charges if they are not collected within the period outlined below.

All other sold lots will remain in Bonhams New Bond Street Collections department until Thursday 5 June 2014. Lots not collected by then will be removed to Bonhams warehouse. These lots will also be subject to transfer and storage charges.

Lots may be released from Bonhams warehouse on production of the Collection Order obtained from cashiers office at Bonhams, Knightsbridge or New Bond Street and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

We will be closed on Monday 26 May 2014.

Handling and storage charges
Transfer and storage charges for 'W' items will commence on Friday 30 May 2014 and will be applicable for each working day.

The charges levied by Bonhams are as follows:

All lots marked with W

Transfer per lot £35.00
Daily storage per lot £3.60

All other objects

Transfer per lot £20.00
Daily storage per lot £1.90

All the above charges are exclusive of VAT.

Payment in advance
Tel: +44 (0) 20 7393 3912/3913 to ascertain amount due by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

Payment at time of collection
By credit card / debit card

CITES REGULATIONS
Please be aware that all Lots marked with the symbol Y are subject to CITES requlations when exporting these items outside the EU. The regulations may be found at www.ukcites.gov.uk or may be requested from:

UK CITES Management Authority
Zone 117
Temple Quay House
2 The Square
Temple Quay
BRISTOL BS1 6EB

Important Notice
A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% 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

Ruby and Jadeite:
Please note that as a result of recent legislation ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US. Items affected are marked with a symbol ≈

W These lots will be removed to Bonhams Park Royal after the sale. Please read the sale information page for more details.

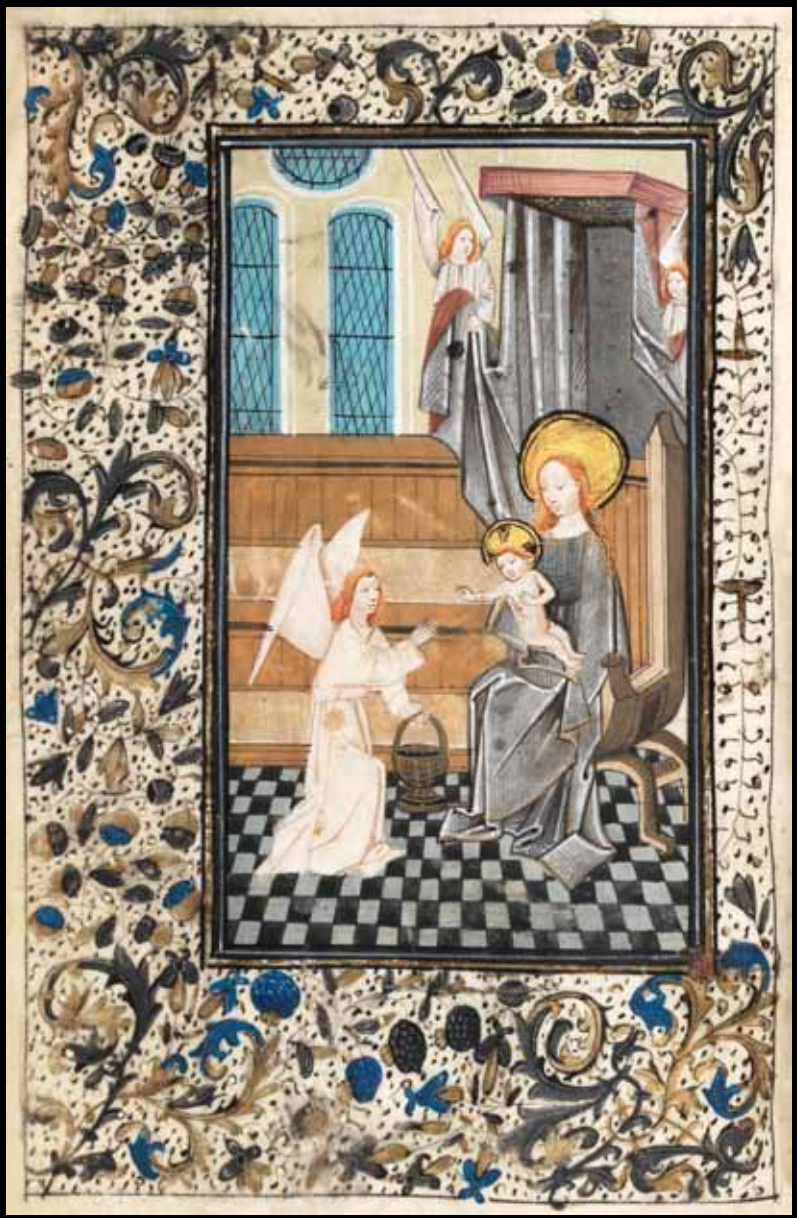
VAT refunds on exports from the EU
To submit a claim for refund of VAT HMRC require lots to be exported from the EU within strict deadlines.

For lots on which Import VAT has been charged; marked in the catalogue with a * or Ω, lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

For further VAT information please contact:
declan.kelly@bonhams.com

SACRED FLOORS

Lots 1 - 10



Illuminated Book of Hours, use of Rome [Flanders, probably Bruges], c.1460-75, Sold by Bonhams 22 November 2011

1*
A NOTTINGHAM MEDIEVAL ENCAUSTIC TILE, 14TH CENTURY
Decorated in white inlay with the head of a crowned king, facing forward, within an arch and formal flowers, set diagonally, *11.7cm square* (damaged)
£1,000 - 1,500
US$1,700 - 2,500

For similar tiles, see Elizabeth Eames, Catalogue of Medieval Lead-glazed Tiles (1980), Vol. 1, no.2307.

The simple facing image of a crowned king is possibly copied from contemporary coins issued throughout Edward III's reign (1327-77), especially the silver fourpence or groat, that have flowers around the portrait and traces of a similar frame.

2*
A RARE WARWICKSHIRE MEDIEVAL ENCAUSTIC TILE, 13TH-14TH CENTURY
Decorated with traces of a white inlay, with a forward facing crowned man holding a flower in both hands, set diagonally, *12.6cm square* (wear and loss to inlay)
£1,000 - 1,500
US$1,700 - 2,500

Provenance
with Jonathan Horne

A similar tile is in the Herbert Art Gallery, Coventry. The flowers may be interpreted as a dandelion, one of the 'bitter herbs' which are a symbol of Christ's Passion. The other flower may be a four leaf clover.

3*
A PENN (BUCKINGHAMSHIRE) MEDIEVAL ENCAUSTIC TILE, 14TH CENTURY
Decorated with a white slip inlay of a grotesque face looking forward, within an arch, a stylised beast below, the design set diagonally, *10.8cm square* (some wear and chips)
£1,000 - 1,500
US$1,700 - 2,500

During the 14th century Penn in Buckinghamshire was a major producer of floor and roof tiles, supplying the Thames Valley, see Elizabeth Eames, Catalogue of Medieval Lead-glazed Tiles (1980), Vol. 2, no.1833. Representations of the Devil as a beast-like creature first began to be used in the 10th century. Ornament used in churches contained many forms of demons to remind the congregation that evil was always in wait.

4*
THREE MEDIEVAL ENCAUSTIC FLOOR TILES, 14TH CENTURY
Each decorated on the diagonal with white inlay, comprising a Nottingham tile with two birds mirrored, looking back, above formal foliage, *11.7cm square,* another Nottingham tile with a coat of arms with three lion heads facing right, probably for the Pascall family, *11.6cm square,* the other with floral decoration within cornices, *12.7cm x 12cm* (all with wear and losses) (3)
£1,000 - 1,500
US$1,700 - 2,500

For the Nottingham tiles see Elizabeth Eames, Catalogue of Medieval Lead-glazed Tiles (1980), Vol.1, nos.330 and 334. The arms are probably those of the Pascall family of Eastwood, Nottinghamshire.

5*
A SALISBURY MEDIEVAL FLOOR TILE, 13TH CENTURY
Decorated in white inlay with a heraldic lion passant, facing right, within a circular frame with fleur-de-lys at the corners, the tile 'keyed' with four scoops on the back to assist adhesion, *13.8cm square,* (some wear and chips)
£1,000 - 1,500
US$1,700 - 2,500

See Elizabeth Eames, Catalogue of Medieval Lead-glazed Tiles (1980), Vol 1, no.1166. The lion passant was part of the coat of arms of the Plantagenet dynasty, starting from Henry II (1154-89). It derives from French blazoning, where the lion *passant guardant* was often termed a *léopard*. This usage was, however, never widespread in England.

6*
TWO PAIRS OF INSCRIBED ENCAUSTIC FLOOR TILES FROM BURGUNDY, 15TH CENTURY
Each forming the left half of a four-tile panel, with the initial N surrounded by the Gothic inscription 'Seule' and star, leaves and branches around the inscription, *13.5cm square* (some chips and wear) (4)
£1,500 - 2,000
US$2,500 - 3,400

These tiles are very similar to those in the 'Room of the Poors' at the Hôtel-Dieu in Beaune, Burgundy. The Hôtel-Dieu was founded in 1443 as a hospital and refuge for the poor and was the most important of several such institutions founded by the Chancellor of the Kingdom of Burgundy, Nicolas Rolin (1376-1462) and his wife Guigone de Salinas (1403-70). The tiles have the initials N and G, while the inscription 'Seule' (the only one) with star is Nicolas Rolin's motto, referring to his wife.

7*
SIXTEEN FRENCH MEDIEVAL ENCAUSTIC FLOOR TILES, 14TH-15TH CENTURY
Comprising two sets of four-tile patterns, assembling into circular designs of curling leaves and flowers, *each tile about 12.8cm square,* another set of four tiles forming a circular design of flowering fleur-de-lys, *each tile 13.5cm square,* and four other tiles with a pattern of four fleur-de-lys, one slightly larger and of more stylised design, *11.2cm and 12cm square* (all with wear and chips) (16)
£1,000 - 1,500
US$1,700 - 2,500

8*
FOUR CHESHIRE MEDIEVAL IMPRESSED TILES AND TWO WEST-COUNTRY RELIEF-MOULDED TILES, 14TH-17TH CENTURY
The Cheshire impressed tiles stamped with a double-headed eagle, a Tudor rose within a geometric pattern, a flower within a circle and sprigs, and crossed oak leaves within a diamond frame, *11cm to 12.5cm square,* together with two relief tiles from Devon, probably Barnstable, one with a Tudor rose and the other with a fleur-de-lys, both within serrated frames, *14cm square* (all with wear and losses) (6)
£1,000 - 1,500
US$1,700 - 2,500

Provenance
with Jonathan Horne

For the impressed tiles see Elizabeth Eames, Catalogue of Medieval Lead-glazed Tiles (1980), Vol.1, nos.985, 11174, 11134 and 142.

The Devon tiles are later, see Eames, Vol.1, nos.2379 and 11553. Similar examples in St Swithins Church, Launcells, Cornwall, were painted over during the Cromwellian period.

9*
NINE VARIOUS MEDIEVAL ENCAUSTIC FLOOR TILES, 14TH-15TH CENTURY
Each inlayed with a fleur-de-lys design, comprising six French examples with double flowering fleur-de-lis, *11.5cm square,* and three English tiles, one with a flower at either side of the fleur-de-lys, another of lozenge shape and the third with a simple design within a frame, *11.8cm and 10.8cm square and 9.8cm wide* (all with some wear and losses) (9)
£1,000 - 1,500
US$1,700 - 2,500

The French tiles are reputably from a hunting lodge in Sologne in the Loire Valley. This area of France has many hunting lodges built by royalty.

10*
A STUDY COLLECTION OF MEDIEVAL TILES, 13TH-16TH CENTURY
Comprising three inlaid heraldic tiles with double-headed eagles, one with a floral design, a fragment of an alphabet tile and a corner tile, all Nottingham 14th century, a Penn floral tiles and another Penn tile with fleur-de-lys, three armorial tiles, one with the crest of Astley, one with the crest of Ferrers and the third with a shield, all 14th century, a 13th century tile fragment with a griffin, and Dutch fireplace tile with portraits of Charles V and his son Philip dated 1561, together with various other tiles and fragments including some plain tiles, *various sizes* (all with losses and wear) (24)
£1,000 - 1,500
US$1,700 - 2,500

The Ferrers were a powerful Norman family but fell out of favour when they rebelled against Henry III. Tiles with their coat of arms have been found in Westminster Abbey and Sir Ralph Ferrers was involved in killing a fugitive seeking sanctuary inside the Abbey in 1378. The alphabet tile is in Lombardic capital letters and reads from right to left, the example in Elizabeth Eames, Catalogue of Mediaeval Lead-glazed Tiles (1980), Vol.1, no.17 reads from left to right. The artisans that made the present example were probably illiterate and failed to reverse the design when cutting the stamp. A similar example is in the Fitzwilliam Museum, accession EC.16-1939

11
THE GILNOCKIE PLATE: A RARE SLIPWARE DISH, MID 18TH CENTURY
Circular with a piecrust rim, trailed in mid-brown and dark brown slip with a flowering spray or bush, probably a rose bush, the spreading stems with small leaves, two long pointed leaves flanking the roots, the piecrust rim edged with a single dark brown line, traces of lightly moulded initials in the centre (fine cracks and crazing) sold together with an oak display case believed to have been made by the owner's great grandfather (2)
£8,000 - 10,000
US$13,000 - 17,000

By family tradition, the Gilnockie Plate, also known as the Armstrong Plate, came into the family around 1850. The family business was as joiners and undertakers in Langholm, some eight miles north of the Scottish border and twenty miles from Carlisle. The dish was offered to the family in lieu of an unpaid account and the family used their carpentry skills to construct the display case which is included in this lot. The Border Country was not a wealthy area and it was quite normal to barter goods for funeral expenses in these times.

Gilnockie is a small hamlet close to the English border, with the remains of a tower and castle which was the seat of the Armstrong Clan. During the 16th century the Scottish clans became very powerful and the notorious 'Border Reivers' made numerous forays into England as did the English into Scotland. The most infamous was Johnnie Armstrong, but he and many of his supporters were lured by James V into a trap near Hawick and hanged. Thereafter, in an effort to pacify the situation many clans people, including the Armstrongs were offered land in Ireland. Their descendants include the astronaut Neil Armstrong who traced his roots back to the Gilnockie area and was the first man to be granted the freedom of the Burgh of Langholm.

Gilnockie is not all that far from Clifton, near Warrington which was the location of a number of potteries in the 18th century. The discovery of the Clifton Dish, sold in these rooms 29 November 1989, lot 241 shows that Clifton was manufacturing moulded and trailed slipware dishes and may possibly be the source of the present lot. The initials moulded in the centre of the Gilnockie Plate are sadly indistinct but may include the letter W. It is worth comparing the present lot with a dish with a stylised tulip plant and other moulded initials, exhibited by Sampson and Horne 2009, cat.09/01.

The Gilnockie Plate was treated with reverence in the Borders and this may be due to its Jacobite significance. The plant depicted is probably a rose bush with seven-petalled roses. Flanking these are two partly-opened flowers that have been interpreted as tulips representing the union between Britain and Holland. Growing from the same stem as the roses, these may also be identified as two partly open buds, symbols of the Old and Young Pretender.

12
A STAFFORDSHIRE OR NORTHERN ENGLAND SLIPWARE BAKING DISH, MID 18TH CENTURY
Of rounded rectangular shape with a piecrust rim, finely trailed and combed in brown slip on a cream slip ground, *44.5 x 36.5cm* (some wear)
£1,500 - 2,500
US$2,500 - 4,200

A similar slipware dish from the firm of H.W.Keil of Broadway was sold by Bonhams, 25 Oct 2008, lot 40. Another was sold in these rooms 7 December 2005, lot 14.

GREAT NAMES IN BRITISH SLIPWARE

Lots 13 - 15

13
AN IMPORTANT STAFFORDSHIRE SLIPWARE DISH BY THOMAS TOFT, CIRCA 1670-90
Decorated with light brown slip outlined in darker slip on a honey-coloured glazed background, the centre with the arms of the Worshipful Company of Cordwainers, the central shield with three goats heads around a chevron, floral scroll mantling at the sides and a neatly trailed trellis border, a panel at the base inscribed THOMAS TOFT, *about 42.5cm diam* (minor chips and wear only)
£60,000 - 80,000
US$100,000 - 130,000

Provenance
The Cyril Andrade Collection, sold by Puttick and Simpson, 23 Oct 1925.
The Frank Falkner Collection, purchased at the above sale, and thence by decent to the present owner

Exhibited
The Pottery of Thomas Toft exhibition catalogue, Leeds and Birmingham, 1952, cat. 21

Illustrated in The Antiquarian, December 1929 and mentioned by Ronald Cooper in his paper *Thomas Toft and associated slipware potters*, English Ceramic Circle Transactions Vol.6, pt. 1 (1965), p.44. An illustration of this dish is reproduced by Cooper, English Slipware Dishes 1650-1850 (1968), fig.172.

The collector Charles J. Lomax wrote of this dish: 'To anyone but a member of the Guild, such a piece would be of little interest, and, as it is unlikely that Toft would copy the arms of this or any other company for the purpose of obtaining decorative effect alone, the probability is, that he made the dish to the order either of the Company, or, that of some Guild-brother.' (Cooper (1968) p.58).

This is the only recorded example of a slipware dish bearing the arms of a London livery company, although the London companies were important patrons of delftware manufacturers. There are at least four known pieces of dated delftware decorated with the arms of the Cordwainers company. A splendid London delftware jug dated 1673 painted in blue with the arms of the Cordwainers Company was sold in these rooms, Phillips, 3 December 1975, lot 122 and this was subsequently in the Simon Sainsbury collection, lot 130. It is illustrated by Louis L. Lipski and Michael Archer, Dated English Delftware (1984), p.221, no.977. The armorial on this example is surmounted with an Orb.

A delftware cylindrical tankard dated 1687 decorated with the company arms and the initials B E*M, is in the Shelburne Museum, Vermont and is illustrated by Lipski and Archer (1984), p.176, no.794. This armorial as with the present lot incorporates a shell motif in place of a crest. An important delftware punchbowl dated 1723 also decorated with the arms, formerly in the Longridge Collection, is included as lot 30 in this present sale.

The Cordwainers were luxury leather workers, especially makers of shoes and gloves. The name comes from the Spanish city of Cordoba where fine leather was produced. The choice of goats' heads for the company arms is probably related to the fact that goat skin was among the softer leathers used in glove making. The earliest written proof of the Ordinance of the Company was made in 1272, in the reign of Henry III. In 1439, during the reign of Henry VI, the Company obtained the Royal Charter. The armorial, formally granted on 25 June 1579, shows 'three goats heads erased argent horned and bearded or'. This was used with the motto *Corio et Arte* (Leather and Art).

Frank Falkner was a pioneering collector of British ceramics, especially the primitive products of early Staffordshire. His book on the Wood Family of Burslem concentrated on the history of the family as much as on the Ralph Wood figures that were commanding high prices in the earlier 20th century. When Frank Falkner died in 1930 a simple catalogue of his pottery collection was published by George Falkner as a tribute. George initially kept the collection together and it was finally sold a generation later in a sale at Sotheby's in 1956. At that time the family chose to keep a small number of the best slipware dishes.

Thomas Toft is the best-known of the slipware potters of North Staffordshire and while many of his dishes survive in museum collections, examples very rarely come onto the market. This masterpiece by Thomas Toft, which remains in its original condition, has not been on the market since 1925. Cyril Andrade (1882-1973) was an art dealer and collector who donated important ceramics to the Ashmolean Museum. A significant part of his collection was sold by Puttick and Simpson on 23 October 1925. Puttick and Simpson were auctioneers known for their ceramics sales who through amalgamation became part of Phillips and Bonhams.

THOMAS TOFT

14
A STAFFORDSHIRE SLIPWARE DISH BY RALPH SIMPSON, CIRCA 1689-90
Decorated with light and dark brown slip on a ground of honey-coloured glaze with a full length portrait of William III in his coronation robes, crowned and flanked by the initials WR within a band of chain and leaf ornament, the trellis border including a panel inscribed with the name of the potter RALPH SIMPSON, *44.5cm diam* (very minor chips and wear only)
£40,000 - 55,000
US$67,000 - 92,000

Provenance
The Frank Falkner Collection, and thence by descent to the present owner

Exhibited
Lent by Frank Falkner for the exhibition Early English Earthenware, Burlington Fine Arts Club, London in 1913, no.56, p.55

More than one slipware potter named Ralph Simpson appears to have been active in Staffordshire, although the name Ralph Simpson is not referred to in any of the records of the Staffordshire potters. 'Raphe Simson' occurs in the Court Rolls of the Manor of Tunstall in 1671, transcribed by Right Hon. J.C. Wedgwood, see J Wedgwood, Staffordshire Pottery (1947), p.10. It is likely that more than one potter with the same name produced slipware in the late 17th century. The name Ralph Simpson, with a raised central dot or colon, is found below similar trellis-bordered portrait dishes with the initials WR (for William III), GR (probably for George I) and CR (for Charles II). The re-use of similar portraits to represent successive kings is also characteristic of delftware.

An example of a dish of this form with the initials WR is in the Victoria & Albert Museum, bequeathed by Wallace Elliot in 1938, accession number C.116-1938. This was previously in the Charles Lomax collection sold at Sotheby's, 7 April 1937. A further example is in the collection of the Royal Scottish Museum, Edinburgh. Both are illustrated by Ronald Cooper (1968) figs.105 and 106. A dish of this form with the initials CR was formerly in the Longridge Collection, illustrated by Leslie Grigsby, The Longridge Collection of English Slipware and Delftware, Vol. I (2000), pp.56-57, cat. S5 and sold by Christie's London, The Longridge Collection, 25 May 2011, lot 119. Another similar dish with the initials GR is illustrated by Leslie Grigsby, English Slip-Decorated Earthenware at Williamsburg (1993), p.48, pl.55.

VI R
RALPH·SIMPSON

15
A FINE SUSSEX SLIPWARE FLASK BY JOHN SIGGERY, CIRCA 1800-1815
With a distinctively shaped short neck pierced for suspension, both sides with inscriptions in inlaid slip 'Of a little take a little...' and 'This little bottle doth hold a drop...', the side inscribed 'John Siggery', *11cm high* (section of neck restuck)
£1,000 - 1,300
US$1,700 - 2,200

John Siggery (?1775-1837) is the best-known of the Sussex Potters who excelled at inlaid slip decoration. A flask of the same shape by John Siggery in the Victoria & Albert Museum, accession no.C.349-1919, is dated 1794 and includes the same verse ('Of a little...') as the present lot. A flask dated 1800 is recorded inscribed with a variation of the other verse used on the present lot. Other flasks signed by John Siggery are recorded with dates up to 1835, made either at Wiston or at Herstmonceux in Sussex. A flask of the same shape in the Willett Collection in Brighton Museum, accession no.DA329508 is dated 1812 and inscribed 'Made by John Siggery Potter, Wiston Sussex'

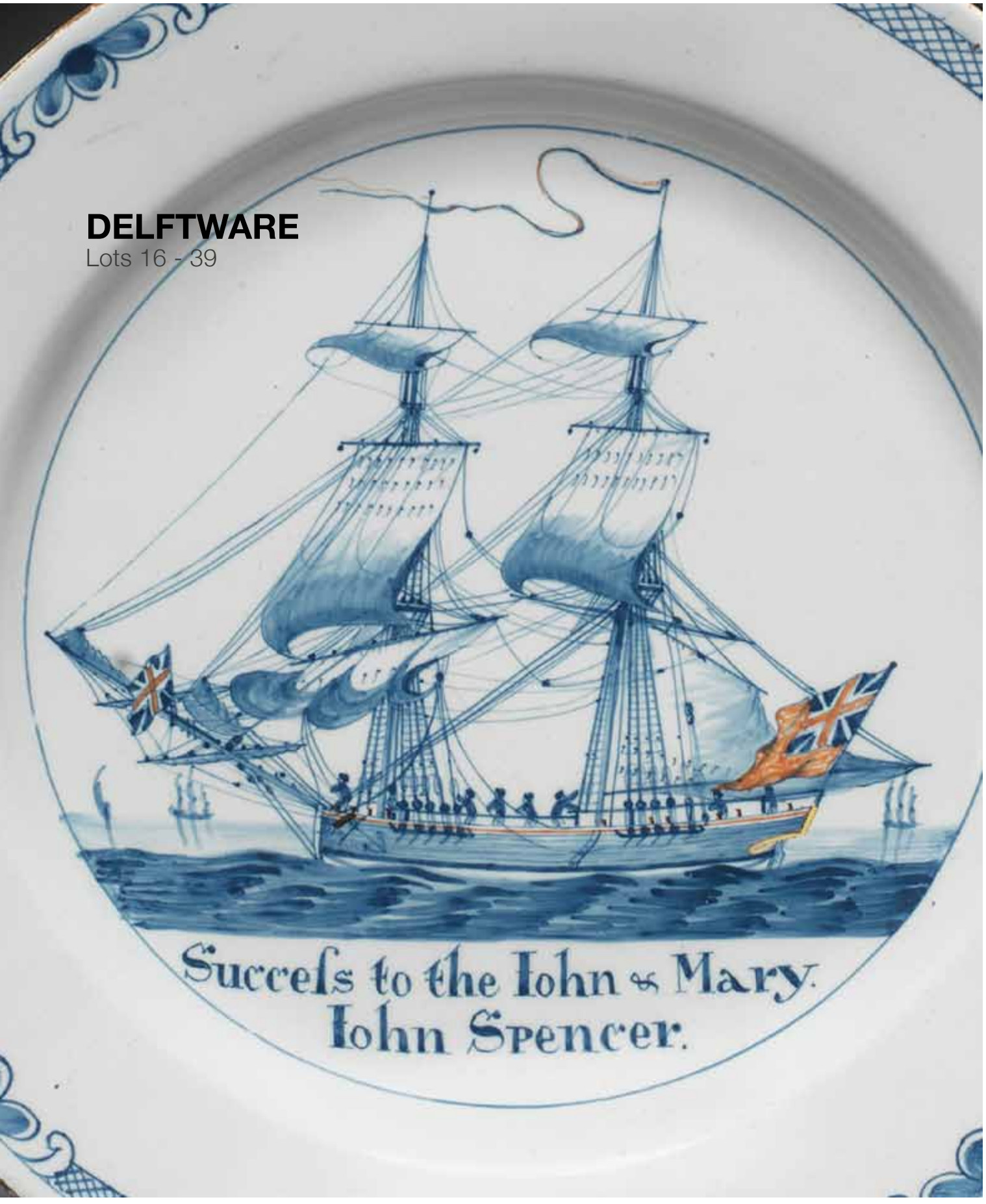
The verses inscribed on this flask:

OF A LITTLE TAKE A LITTLE
YOU ARE WELCOME THERE UNTO
OF A LITTLE GIVE A LITTLE
TIS MANNERS SO TO DO

THIS LITTLE BOTTLE DOTH HOLD A DROP
OT WILL YOUR DRUPING SPIRITS PROP.
IT IS GENEVE CHOICE AND GOOD
TWILL CHEER THE HEART AND WARM THE BLOOD

DELFTWARE

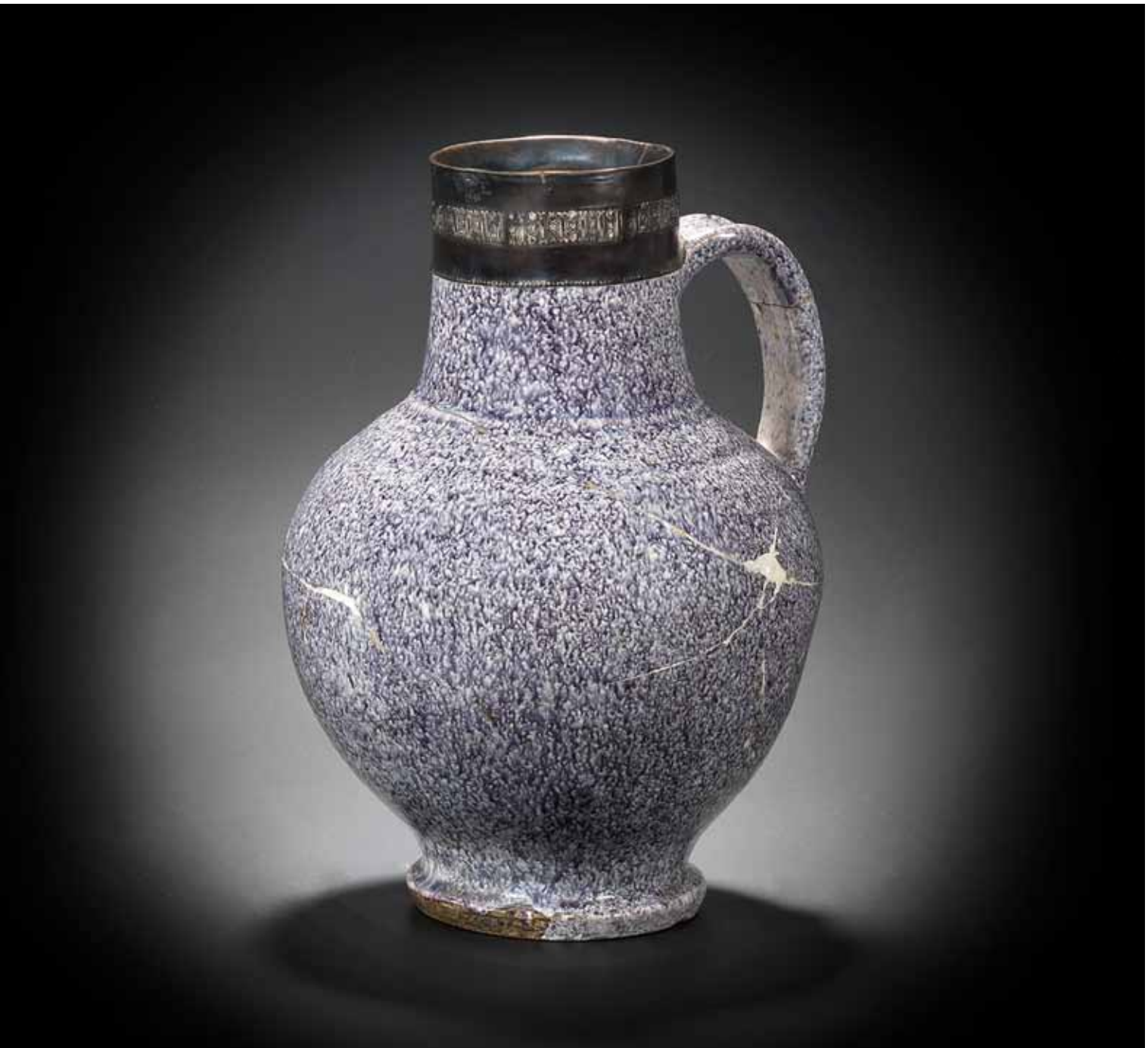
Lots 16 - 39



16
A LONDON DELFTWARE WINE BOTTLE, CIRCA 1640-50
Probably Southwark, with a plain white glaze, of globular form with a short spreading foot, the loop handle with a pointed lower terminal and a grooved rim, *16cm high* (minor glaze loss to rim)
£4,500 - 6,000
US$7,500 - 10,000

Provenance
The Dr C.M. Signy Collection
With Garry Atkins, 2003

Without an inscription of the contents, plain delftware wine bottles could be re-used as serving bottles many times and so relatively few undecorated delftware wine bottles were preserved. Other plain white bottles attracted the attention of forgers who added copies of desirable decoration. White bottles such as the present example are therefore quite rare.



17
A RARE SILVER-MOUNTED 'MALLING JUG', LATE 16TH CENTURY
Probably Netherlandish, of globular shape with a cylindrical neck and broad strap handle pinched at the lower terminal, the neck with a silver mount embossed with a formal band, inscribed below the rim at a later date 'W S E 1641', *24.5cm high* (broken and repaired)
£1,000 - 2,000
US$1,700 - 3,400

This lot belongs to a group of jugs with mottled blue or manganese decoration. A similar jug was used as an altar flagon at West Malling Church in Kent and two other related jugs are also recorded in the area. Many of the group bear English silver mounts, the earliest of which is dated 1549-50. They have thus traditionally been considered to be English. No related shards have been excavated in England, however, and the silver mounting suggests that they were regarded as rare and exotic at the time. Many have been excavated in the Low Countries in stratified contexts of the second half of the 16th century.

18
AN IMPORTANT ENGLISH DELFTWARE CAT JUG, DATED 1677
Probably Vauxhall or Southwark, modelled seated with its tail around its left side and curling upwards in front of its chest, the facial detail picked out in manganese, yellow and light blue, the coat represented with small yellow vertical lines between light blue horizontal lines and manganese stars, inscribed on the base with the date '1677' in blue, *16cm high* (restoration to paws and ears)
£35,000 - 45,000
US$59,000 - 75,000

Provenance
Halls Auctions, Shrewsbury, 7 March 2003, lot 40, consigned from a country house in Warwickshire

A number of dated delftware cat jugs are recorded, ranging in date from 1657 to 1677. These seem to have had a decorative purpose, perhaps with amatory or marital associations as some bear initials painted in triangle formation. Fragments have been excavated in London associated with delftware kilns in Southwark and Vauxhall.

Other examples with dates are illustrated by Lipski and Archer, Dated English Delftware (1984), pp.226-228. The present lot is not recorded and is a year later than the 1676 jug, which is the latest dated example noted by Lipski and Archer. The earlier examples are largely white with the date and some highlighting in blue, for example see Michael Archer, Delftware of the Fitzwilliam Museum (2013), p.188. From 1670 cat jugs were more fully-decorated. See also the cat jug dated 1676 illustrated by Michael Archer, Delftware in the Victoria & Albert Museum (1997), p.255 and pl.178 and the similarly decorated but undated example illustrated by Frank Britton, London Delftware (1987), p.126.

19
AN EXTREMELY RARE ENGLISH DELFTWARE MODEL OF A CAT, CIRCA 1660-80
Probably Southwark, modelled reclining with its paws tucked under and tail curled around its side, the fur carefully painted in manganese and blue to represent tabby markings, on a rectangular bright blue base, *13.6cm long* (some restoration)
£40,000 - 50,000
US$67,000 - 84,000

Provenance
Anon. sale, Sotheby's, 21 November 2000, lot 5
With Jonathan Horne, 2003, his exhibition catalogue 03/4

Most of the recorded cat models in English delftware are in the form of jugs. Only one similar example of a reclining cat is known, in the Fitzwilliam Museum. This is illustrated by Michael Archer, Delftware (2013), p.337. The Fitzwilliam Museum example is probably from the same mould as the present lot and the fur is treated in the same distinctive manner, but it has an additional candle nozzle applied to the cat's back. In addition our example has been placed on a rectangular base painted in bright blue. The brightness of the blue colour used for the rectangular base is paralleled by a small number of London delftware figures. In her ECC paper, Apollo Reconsidered, ECC Trans. (1998), pp.257-268, Margaret Macfarlane discusses the Apollo figure in the Curtis Museum in Alton, Hampshire, and the bust of Charles I in the British Museum, both of which are dated 1679. Both have a distinctive bright blue base and careful colouring, including a delicate rendering of the eyes that is reminiscent of the present lot.

20
A PAIR OF ENGLISH DELFTWARE MODELS OF SHOES, DATED 1695
Probably Brislington, each modelled with a high heel, squared toe and a large bow, painted in dark blue outlined in black with birds, flower sprays and leaves, the tongues inscribed with initials AB between the date 1695, *14.5 and 14.7cm long* (some restoration) (2)
£10,000 - 14,000
US$17,000 - 23,000

Provenance
The John Philip Kassebaum Collection, sold by Sotheby's, 1 October 1991, lot 10
The Frances L Dickson Collection, sold by Sotheby's, 21 May and 16 November 1954, lots 13 and 102
With Alistair Sampson, 2003

Illustrated by Lipski and Archer, Dated English Delftware (1984), p.410.

Delftware shoes seem to have no function other than as gift objects, often with amatory or marital associations. Their form reflects changing fashions in footwear, clearly shown by the chronological illustrations in Lipski and Archer's comprehensive reference. The present pair with decoration in blue and black is most unusual.

21
A RARE ENGLISH DELFTWARE POPISH PLOT TILE, CIRCA 1700
Painted in manganese with 'The Consult at Somerset House', three Jesuit priests sitting around a table, watched from outside of their cell by a figure, probably James, Duke of York, *12.8cm square* (glaze losses)
£2,500 - 3,000
US$4,200 - 5,000

Provenance
Sold in these rooms, 5 March 2003, lot 38

Other tiles from this set have been offered in these rooms, 3 March 2004, lot 17 and 28 April 2010, lot 57.

In 1678 Charles II was warned about a Popish Plot to assassinate him and place on the throne his Catholic brother James, Duke of York (the future James II). This 'Plot' was the invention of the perjurer Titus Oates (1649-1705) who claimed that the Jesuits in Somerset House (where the Duke of York also resided) plotted to massacre Protestants. Oates was believed, many Catholics were imprisoned and fourteen Jesuits were executed. Only later was Oates imprisoned for the perjury.

In 1680 a set of delftware tiles was produced using the images taken from a set of playing cards engraved by Francis Barlow. The subject on the present lot was copied from the Ace of Spades. The present lot is part of a slightly later set issued around 1700, without the circular borders seen on the earlier tiles.

22
A LONDON DELFTWARE TULIP CHARGER OF UNUSUAL SMALL SIZE, LATE 17TH CENTURY
Brightly painted with a large tulip flanked by two other tulips and two carnations with other formal flowers and seed pods among slender leaves, within a yellow line and blue dashes to the rim, green lead-glazed back, *26.5cm diam*
£7,000 - 8,000
US$12,000 - 13,000

Provenance
The John Philip Kassebaum Collection, sold at Sotheby's, 1 October 1991, lot 6
With Jonathan Horne, 2003

For examples of tulip chargers of similarly small size, see Leslie B Grigsby, The Longridge Collection (2000), Vol. 2, p.186 and Michael Archer, Delftware (2013), p.35. For a revealing illustration of contrasting sizes in tulip chargers see Jonathan Horne's exhibition catalogue 2006, p.6

23
A DELFTWARE BLUE DASH EQUESTRIAN CHARGER, EARLY 18TH CENTURY
English or Netherlands, probably depicting William III on horseback, wearing a plumed hat with his sash billowing in the breeze and holding a baton, sponged trees at either side, all painted in blue with light green and yellow highlights, within a blue dash rim, *35.2cm diam* (rim wear)
£5,000 - 7,000
US$8,400 - 12,000

Provenance
The Charles Lomax Collection
Christie's New York, 21 January 2003, lot 162

A similar example is illustrated by Frank Britton, English Delftware (1982), p.63. The source print is most likely an image of William III by T van Merlen, although the potter has added a fanciful plumed hat.

24

A BRISLINGTON DELFTWARE WILLIAM AND MARY PLATE, CIRCA 1689-95

Painted in blue and orange with crowned half-length portraits of King William III and Queen Mary, he wearing an ermine-lined robe, flanked by the initials W M R, within blue line borders, *21.5cm diam* (minor crack)

£3,000 - 3,500

US$5,000 - 5,900

Provenance

The Dr. Caraco Collection, sold by Sworders, 20 July 2004, lot 162

For a discussion on the dating of Brislington delftware see Michael Archer, Delftware, Chinoiserie at Brislington, ECC Trans., Vol.19, Pt.3 (2007), pp.509-526.

25

A RARE ENGLISH DELFTWARE DOUBLE GOURD BOTTLE VASE, CIRCA 1700

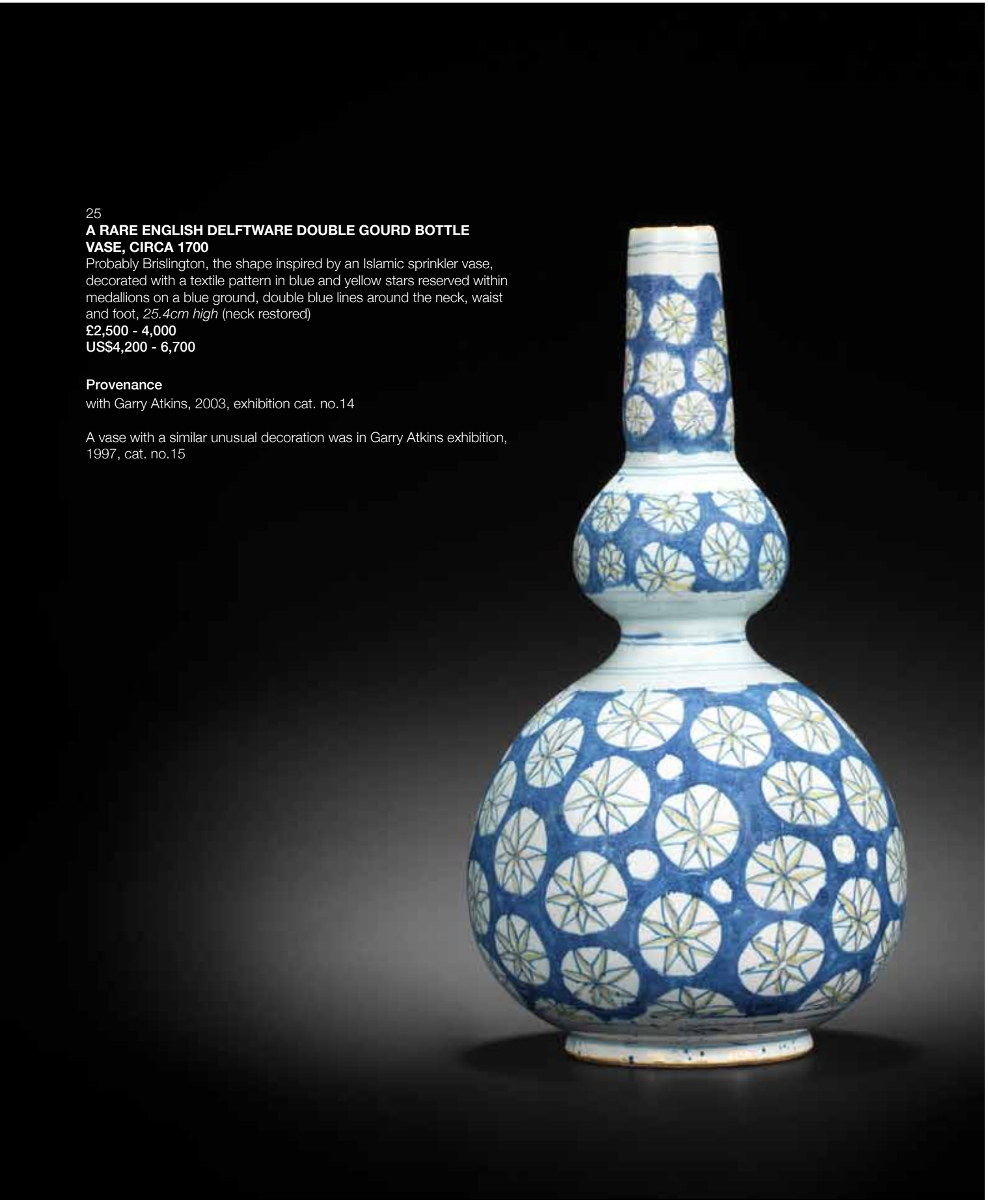
Probably Brislington, the shape inspired by an Islamic sprinkler vase, decorated with a textile pattern in blue and yellow stars reserved within medallions on a blue ground, double blue lines around the neck, waist and foot, *25.4cm high* (neck restored)

£2,500 - 4,000
US$4,200 - 6,700

Provenance

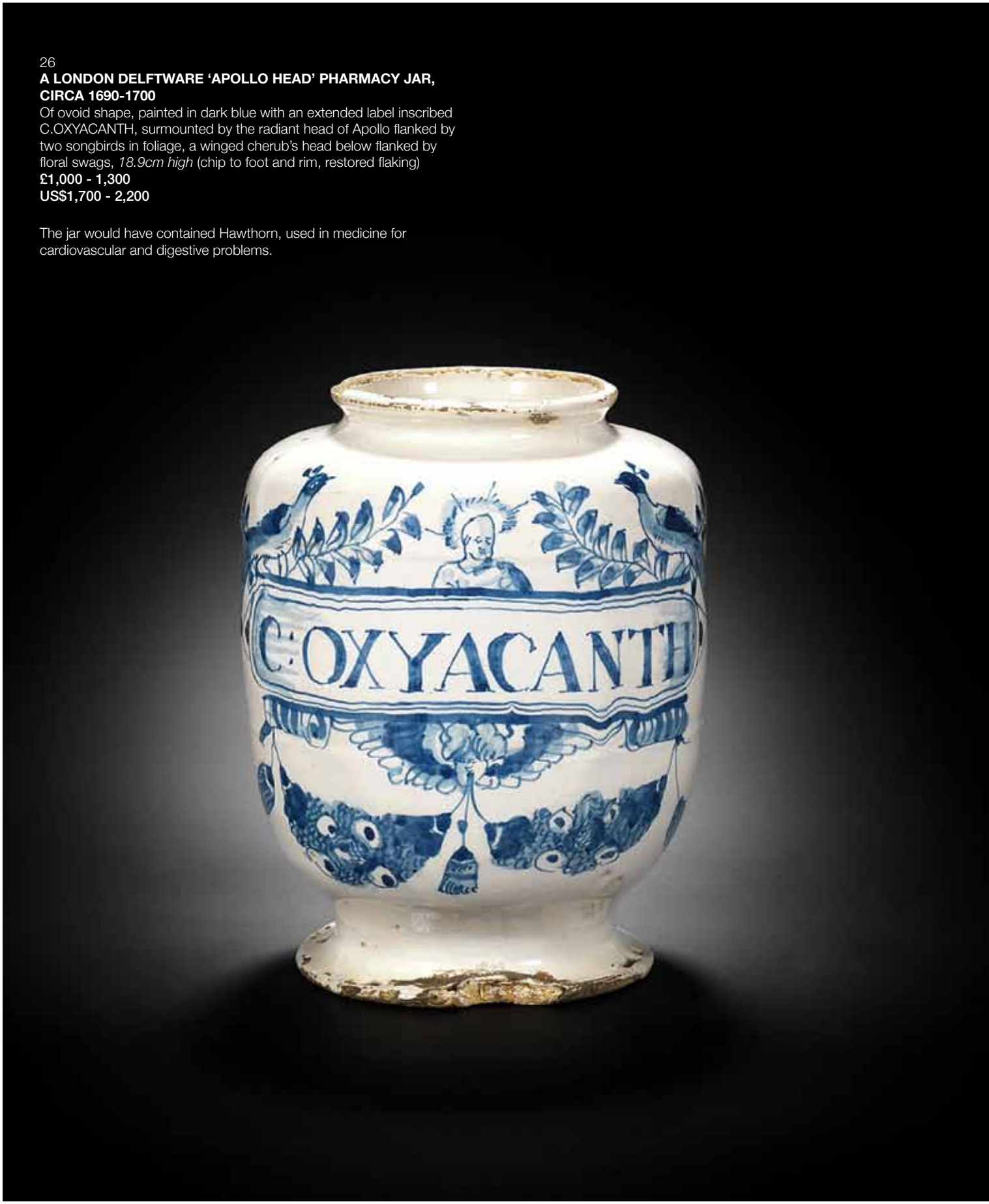
with Garry Atkins, 2003, exhibition cat. no.14

A vase with a similar unusual decoration was in Garry Atkins exhibition, 1997, cat. no.15



26
A LONDON DELFTWARE 'APOLLO HEAD' PHARMACY JAR, CIRCA 1690-1700
Of ovoid shape, painted in dark blue with an extended label inscribed C.OXYACANTH, surmounted by the radiant head of Apollo flanked by two songbirds in foliage, a winged cherub's head below flanked by floral swags, *18.9cm high* (chip to foot and rim, restored flaking)
£1,000 - 1,300
US$1,700 - 2,200

The jar would have contained Hawthorn, used in medicine for cardiovascular and digestive problems.



27
TWO ENGLISH DELFTWARE SYRUP JARS, CIRCA 1670 AND 1740
Both painted in blue, the earlier ovoid jar with a spout at the front and winged angel head label inscribed O: ROSAR, *19cm high* (restored handle, chips), the other with the spout at the back and a spreading foot, inscribed S: E: MECON within a label surmounted by a shell flanked by two cherubs, a winged cherub head below, *18.7cm high* (some chips and crazing) (2)
£1,200 - 1,500
US$2,000 - 2,500

O ROSAR would have contained an oil of rose, while S E MECON was a syrup from the extract of the opium poppy.

28
A LONDON DELFTWARE SYRUP JAR AND AN OVOID PHARMACY JAR, CIRCA 1720-40
The ovoid jar painted in blue with a strapwork label inscribed MITHRIDA surmounted by a shell flanked by cherubs and a cherub head below, *16.5cm high* (rim chips and slight crazing), the syrup jar with handle and spout and spreading foot, painted in a similar way with the inscription S:PARALYSE, *20cm high* (slight crazing and flaking) (2)
£1,000 - 1,300
US$1,700 - 2,200

Mithridatum was a preparation against poisons. Paralyse would have contained a mixture of Cowslip, Paigle and Palsworth that was used to cure nervous disorders.

29
TWO LONDON DELFTWARE PHARMACY JARS, CIRCA 1720-30
Both jars of ovoid shape, painted in blue with a strapwork label, one inscribed MANNA:2ND, the other C.CYNOSBAT, both names in manganese, surmounted by a shell flanked by cherubs and a cherub head below, *16cm and 16.5cm high* (one cracked, some chips) (2)
£800 - 1,000
US$1,300 - 1,700

Manna is an extract from the Manna Ash tree and it is obtained by incising the stems. It has a very mild laxative effect. Cynosbati is the Rose Hip (Rosa Canina) and it was prescribed for consumption and coughs.

30
A LARGE LONDON DELFTWARE ARMORIAL PUNCHBOWL, DATED 1723
Of deep shape on a low foot, painted in blue, the interior with the arms of the Worshipful Company of Cordwainers, three goats heads around a chevron within a shield, a further goat head crest above, inscribed below the arms 'D.B 1723', within a laurel wreath cartouche, the interior border with scrolls and flowers, the outside of the bowl elaborately painted with a pair of geese repeated five times among formal floral ornament and 'ring-of-dots' motifs, the outside border decorated with floral scrolls incorporating two naked male figures, *30.6cm diam* (restored crack)
£12,000 - 15,000
US$20,000 - 25,000

Provenance
UK private collection
With Jonathan Horne
The Longridge Collection, deaccessioned prior to 2003

Illustrated by Leslie B Grigsby, The Longridge Collection (2000), p.342. Also illustrated and discussed by Lipski and Archer, Dated English Delftware (1984), p.243.

A slipware dish with the arms of the Cordwainers is included in this sale, lot 13. Three other important pieces of dated delftware with the company's arms are also recorded, including a jug dated 1673, sold in these rooms, Phillips, 3 December 1975, lot 122 and subsequently in the Simon Sainsbury collection, lot 130, and also a tankard dated 1687 in the Shelburne Museum, Vermont, illustrated by Lipski and Archer (1984), p.176, no.794.

The Cordwainers were luxury leather workers, especially makers of shoes and gloves. The name comes from the Spanish city of Cordoba where fine leather was produced. The company's armorial, formally granted on 25 June 1579, shows 'three goats heads erased argent horned and bearded or'. This was used with the motto *Corio et Arte* (Leather and Art).

D·B
1723

31
AN ENGLISH DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-35
Probably Bristol, painted with a cockerel in red, blue and yellow strutting among manganese sponged trees, *22.5cm diam* (minor glaze chips)
£1,800 - 2,200
US$3,000 - 3,700

A similar example was sold in these rooms, 10 September 2008, lot 154.

32
AN ENGLISH DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-35
Probably Bristol, painted with a peacock in blue, yellow and ochre standing between manganese sponged trees, *22cm diam* (very minor glaze loss only)
£1,800 - 2,200
US$3,000 - 3,700

33
AN ENGLISH DELFTWARE 'FARMYARD' PLATE AND A LONDON PLATE, CIRCA 1730 AND 1680
The first probably Bristol, painted in yellow and blue with a strutting peacock on a sponged manganese foreground, *20.5cm diam*, the other earlier London plate painted in green and manganese with a central seated Chinese figure among rocks and grasses, the rim with the same figure repeated twice, *21.5cm diam* (some chips and rim losses) (2)
£1,500 - 2,000
US$2,500 - 3,400

A similar peacock plate is in the Fitzwilliam Museum, illustrated by Michael Archer, Delftware (2013), p.96, cat.B.22. A closely related Chinese figure plate dated 1684 is illustrated by Lipski and Archer, Dated English Delftware (1984), p.52.

34
A LARGE LIVERPOOL DELFTWARE SHIP PLATE, CIRCA 1766
Finely painted, perhaps by William Jackson, with a two-masted brig in blue, with the flags picked out in red, inscribed 'Success to the John & Mary/ John Spencer', all within a border of floral motifs and trellis work, *36.1cm diam* (minor glaze loss to rim only)
£4,000 - 6,000
US$6,700 - 10,000

Provenance: With Jonathan Horne, 2003, his catalogue no.589
Philips, Bury St Edmunds, 3 December 1997
The Spencer family by descent

The Lloyd's Register of Shipping in 1764 records a ship named John and Mary, a single deck brig with beams built in 1756 at Yarmouth, sailing to Leghorn that year. The Captain was P. Crombies and the owner J. Spencer. This dish remained in the Spencer family until it was sold in 1997.

An identical plate in the Fitzwilliam Museum is illustrated by Michael Archer, Delftware (2013), p.148. Archer mentions other examples, including the present lot. A comparable plate painted with a ship and with very similar lettering, dated 1766, is illustrated by Lipski and Archer, Dated English Delftware (1984), p.144.

In their important papers to the ECC, Bernard Watney and Caroline Roberts discussed at length Liverpool ship paintings in Delftware and Pennington porcelain (ECC Trans. Vol.15, pt.1, pp.122-133). They identified a distinctive painter, William Jackson, active from around 1756 to 1794. Among examples with similar characteristics to the present lot is a punchbowl dated 1766 illustrated on p.125, with similar red and yellow highlighting of the flag and deck.

34

35

35
A LIVERPOOL DELFTWARE SHIP PLATE, CIRCA 1766
En suite to the previous lot, painted perhaps by William Jackson with a two-masted brig painted in blue, with the flags picked out in red, inscribed 'Success to the John & Mary/ John Spencer', all within a diaper and floral border, *23cm diam* (minor glaze wear and chip)
£2,500 - 3,500
US$4,200 - 5,900

This plate comes from the same service as the previous lot, which was one of three examples passed down in the Spencer family. An identical plate is illustrated by Michael Archer, Delftware (2013), p.148.

The Lloyd's Register of Shipping in 1764 records the John and Mary as a single deck brig with beams built in 1756 at Yarmouth, sailing to Leghorn under Captain P. Crombies. The owner was J. Spencer.

For related ship painting and a discussion of the identification of the ship painter William Jackson see Bernard Watney and Caroline Roberts, ECC Trans. Vol.15, Pt.1, pp.122-133.

36
AN ENGLISH DELFTWARE PLATE, DATED 1752
Painted in blue with a fully-rigged sailing ship with seven guns and the inscription 'Diadem' within a leaf-scroll reserve, also inscribed on the reverse 'Francis Gott 1752', *22.2cm diam* (minor rim chips)
£2,000 - 3,000
US$3,400 - 5,000

An identical example in the Victoria and Albert Museum, accession no.C.84-1940, is illustrated by Louis Lipski and Michael Archer, Dated English Delftware (1984), p.126, no.556, and by Michael Archer, Delftware (1997), pp.224-225, pls.151 and 152. Archer attributes this example to Bristol, possibly at the Redcliff Back pottery by Richard Frank. An identical plate from the W.Ambrose Hardin Collection was sold by Christie's, 10 October 1983, lot 30.

There was no ship called the Diadem in the Royal Navy until 1782, and this was much larger than the vessel on this plate. The pennant flying from the main mast of the ship on this plate suggests instead that she was probably a privateer. Lloyds Register of 1764 lists a Diadem, built in France in 1750 and armed with 14 guns, so it is probable that this is the same ship. There is no mention of a Diadem in the standard books on Bristol and Liverpool privateers, and nothing is known of Francis Gott.

37
AN ENGLISH DELFTWARE ARMORIAL PLATE, DATED 1728
Painted in blue with the arms of the Company of the Free Fishermen of the River Thames, comprising a sailing ship within a shield and the crest of a fish, surrounded by the initials T C M and the date 1728, within a tasselled cartouche, the motto 'God Preserve the Fishery' above, the borders decorated with stylised flowers and diaper patterns, *21.9cm diam* (minor rim wear)
£5,000 - 7,000
US$8,400 - 12,000

Provenance
The Benjamin Edwards Collection
With Mark and Marjorie Allen Antiques, 2003

The Company of the Free Fishermen of the River Thames was incorporated by Charles I and a patent was granted by James II in 1687, providing the first version of the Company seal with the motto. There were problems with the Company in 1743 when it was revealed that there had been no elections since 1727. In 1756 an Act of Parliament was passed to regulate the fishery and full power was given to the Lord Mayor of London.

In the list of items sold in the Strawberry Hill Sale on 25 April 1842, there is a similar plate, lot 33 on day 12, described as 'A very curious old English Dish, with Portraits of King Charles II. and his Queen, and a ditto with Shipping and motto, "God Preserve the Fishery"'.

38
A DELFTWARE BLUE DASH EQUESTRIAN CHARGER, EARLY 18TH CENTURY
English or Netherlands, painted with a figure on horseback, probably King William III, wearing a plumed hat and a sash and holding a baton, flanked by blue sponged trees, the ground washed over in green and the King's sash heightened in yellow, the rim with blue dashes and a yellow line, *36cm diam* (cracked with some glaze loss)
£2,500 - 3,500
US$4,200 - 5,900

A closely related charger is lot 23 in this sale. Both are likely copied from the same source print, probably an image of William III by T van Merlen. A similar example in the Bristol collection is illustrated by Frank Britton, English Delftware (1982), p.63.

39
AN ENGLISH DELFTWARE MUG, DATED 1767
Probably London, of cylindrical shape with a strap handle, painted in blue with a Chinoserie scene of pavilions and trees, separated by a long rock, all within a narrow ribbon cartouche, the handle painted with abstract motifs, the date '1767' painted on its terminal, *15.7cm high* (chips and a fine crack)
£7,000 - 9,000
US$12,000 - 15,000

Provenance
The T Murray Ragg Collection, sold by Sotheby's, 23 March 1954, lot 33

Illustrated by Lipski and Archer, Dated English Delftware (1984), p.190, fig.851.

40*
A CREAMWARE 'STEP' TOBY JUG AND ANOTHER CREAMWARE TOBY JUG, CIRCA 1780-85
The 'Step' Toby holding a slender foaming jug in his left hand, his right hand supporting a pipe held to his mouth, wearing a green jacket and ochre breeches, *24.3cm high* (small chip, minor restoration), the other of Traditional form with a barrel between his legs, coloured in green and blue, the bases moulded in relief with a band of stylised florets, *25.2cm high* (starcrack, some restoration) (2)
£1,200 - 1,500
US$2,000 - 2,500

The moulded floral decoration on the base of the latter is discussed by Vic Schuler, Collecting British Toby Jugs (1999), p.26, where he notes that such jugs are often attributed to J Hollins.

41*
TWO CREAMWARE TOBY JUGS, CIRCA 1800
Of Traditional form, seated on bases with canted corners, a pipe on the ground to their right, one holding an empty jug, wearing a blue sponged jacket and ochre waistcoat, *25.2cm high* (chip, one foot restored), the other with a foaming jug, a barrel between his feet and wearing a brown sponged jacket, *25.6cm high* (hat restored) (2)
£1,200 - 1,500
US$2,000 - 2,500

42*

A STAFFORDSHIRE 'THIN MAN' TOBY JUG, CIRCA 1780

Of Ralph Wood type, seated in an upright chair, a foaming clay jug resting on his knee and smoking a pipe, wearing a brown tricorn hat and boots, a brown mottled jacket and a green waistcoat and breeches, upon a rectangular base fluted at the front, *24cm high* (some damage and restoration)

£1,500 - 2,000
US$2,500 - 3,400

43*
A RARE SMALL WOOD TYPE 'SHARP FACE' TOBY JUG AND ANOTHER WOOD TYPE TOBY JUG, CIRCA 1780-85
The small 'Sharp Face' jug holding a foaming jug in his left hand and a raised glass in his right, wearing a blue jacket, green breeches and buckled shoes, *16.6cm high* (small chips, loss to right hand), the larger jug of traditional form, wearing a yellow jacket and brown breeches, *24.7cm high* (crazed, some restoration) (2)
£1,200 - 1,500
US$2,000 - 2,500

44*
TWO STAFFORDSHIRE SAILOR TOBY JUGS, CIRCA 1820
One of 'American Sailor' type dressed in blue, sitting on a trunk inscribed 'Dollars' on both sides, holding a foaming jug inscribed 'Success to our Wooden Walls', *25.5cm high* (restored), the other of 'Rodney Sailor' type, wearing a white suit picked out in blue and a red waistcoat, an anchor at his feet, *29cm high* (restored) (2)
£1,200 - 1,500
US$2,000 - 2,500

45*
THREE TOBY JUGS OF YORKSHIRE TYPE, CIRCA 1810
Of traditional type, one with a striped jacket and blue breeches, *23.8cm high* (chips), another with the handle moulded with a diamond design, wearing a blue coat and ochre breeches, *25.7cm high* (hat chipped), the other with a 'stepped' base painted with a formal border, wearing a green jacket and brown breeches, *24.1cm high* (chipped, some restoration) (3)
£2,000 - 3,000
US$3,400 - 5,000

46
A STAFFORDSHIRE REDWARE TEA CANISTER, CIRCA 1755-70
Of press moulded square shape with chamfered corners, decorated with relief panels on the four sides set against diaper-patterned grounds, two panels with an Oriental man sitting under a tree with two perched birds, the other two with an Oriental lady and child, in one scene the child peering into a vase, *10.5cm high* (cover lacking)
£1,200 - 1,500
US$2,000 - 2,500

For a similar example, see Leslie B Grigsby, English Pottery, the Henry Weldon Collection (1990), p.60.

47
A PAIR OF WEDGWOOD JASPER PLAQUES, EARLY 19TH CENTURY
Of rectangular form in white on a lilac-dipped jasper, sprigged in relief with processions of women and children bringing offerings to Cupid and to the Altar of Peace respectively, *each plaque 13cm by 41cm*, impressed WEDGWOOD in uppercase (one broken, both with fine crazing), with frames (2)
£1,000 - 1,500
US$1,700 - 2,500

These well-known figures were modelled by John Flaxman after designs by Lady Templetown.

48
A WEDGWOOD PEARLWARE CUP AND SAUCER MADE FOR GEORGE III, CIRCA 1820
From a royal service commemorating the King's jubilee, decorated with oriental plants on an orange whorl ground, the border formed from the linked chain insignia of the Order of the Garter, hung with the Order of St George and portrait medallions inscribed G.III.ANNO. REGNI.L, *the saucer 14cm diam,* both impressed WEDGWOOD in upper case (cup chipped) (2)
£1,000 - 1,300
US$1,700 - 2,200

Provenance
Adolphus Frederick, 1st Duke of Cambridge, son of George III, thence by descent

The set is discussed by H Clifford Smith, George III's Jubilee Tea-set, Queen Mary's Unique Pieces of a Rare Ware, Country Life, 15 December 1944, p.1033. Two cups and saucers are illustrated by Robin Reilly, Wedgwood (1989), Vol.2, p.354, pl.504. A saucer dish was sold by Christie's, 1 March 1993, lot 392. A matching bulb pot is in the Wedgwood Museum, accession no.4944.

EARLY ENGLISH PORCELAIN

Lots 49 - 89

49

49*
A GOOD CHELSEA 'GOAT AND BEE' JUG, CIRCA 1745-47
Of pear shape supported by two goats recumbent nose to tail, the handle modelled as an oak branch with leaves applied at both terminals, applied beneath the lip with a finely modelled and naturalistically-coloured bee, set on a delicately coloured flowering branch in lower relief, brown line rim, *11.2cm high* (firing crack to base, minor losses)
£4,000 - 6,000
US$6,700 - 10,000

Provenance
The James L Houston Collection, Seattle
With Winifred Williams, Eastbourne, 1966

Probably modelled by Nicholas Sprimont. A possible source for the design has been suggested by Zorka Hodgson, Sources of inspiration for the Goat and Bee jug and other Chelsea creations, ECC Trans. Vol.14, pt.1, p.40, figs.21 and 22, where a woodblock print by Domenico Campagnols (1500-67) is suggested. Coloured 'Goat and Bee' jugs are much rarer than white versions. For other examples see Margaret Legge, Flowers and Fables (1984), p.25, fig.3, John C. Austin, Chelsea Porcelain at Williamsburg (1977), p.24, fig.6, and the F.S.Mackenna Collection of English Porcelain, Pt.1 (1972), p.60, fig.19. A white example from The Zorka Hodgson Collection, was sold in these rooms, 10 September 2008, lot 8, and a coloured example on 9 September 2009, lot 44A.

50

50
TWO CHELSEA SCENT BOTTLES AND STOPPERS, CIRCA 1755-65
One a double bottle modelled as a hunting dog seated beside a vase, one stopper formed from its head, the other from a small bird surmounting the vase, painted with floral sprays and sprigs, gilt metal mounts, *6.9cm high* (restored), the other bottle as a young man holding a staff in his right hand and a bow and quiver behind his back, richly painted and gilded, *7.9cm high,* gold anchor mark (mount replaced, some damage and restoration) (5)
£1,500 - 2,000
US$2,500 - 3,400

A similar bottle to the first mentioned is illustrated by Yvonne Hackenbroch, The Irwin Untermyer Collection (1957), fig.88, pl.67.

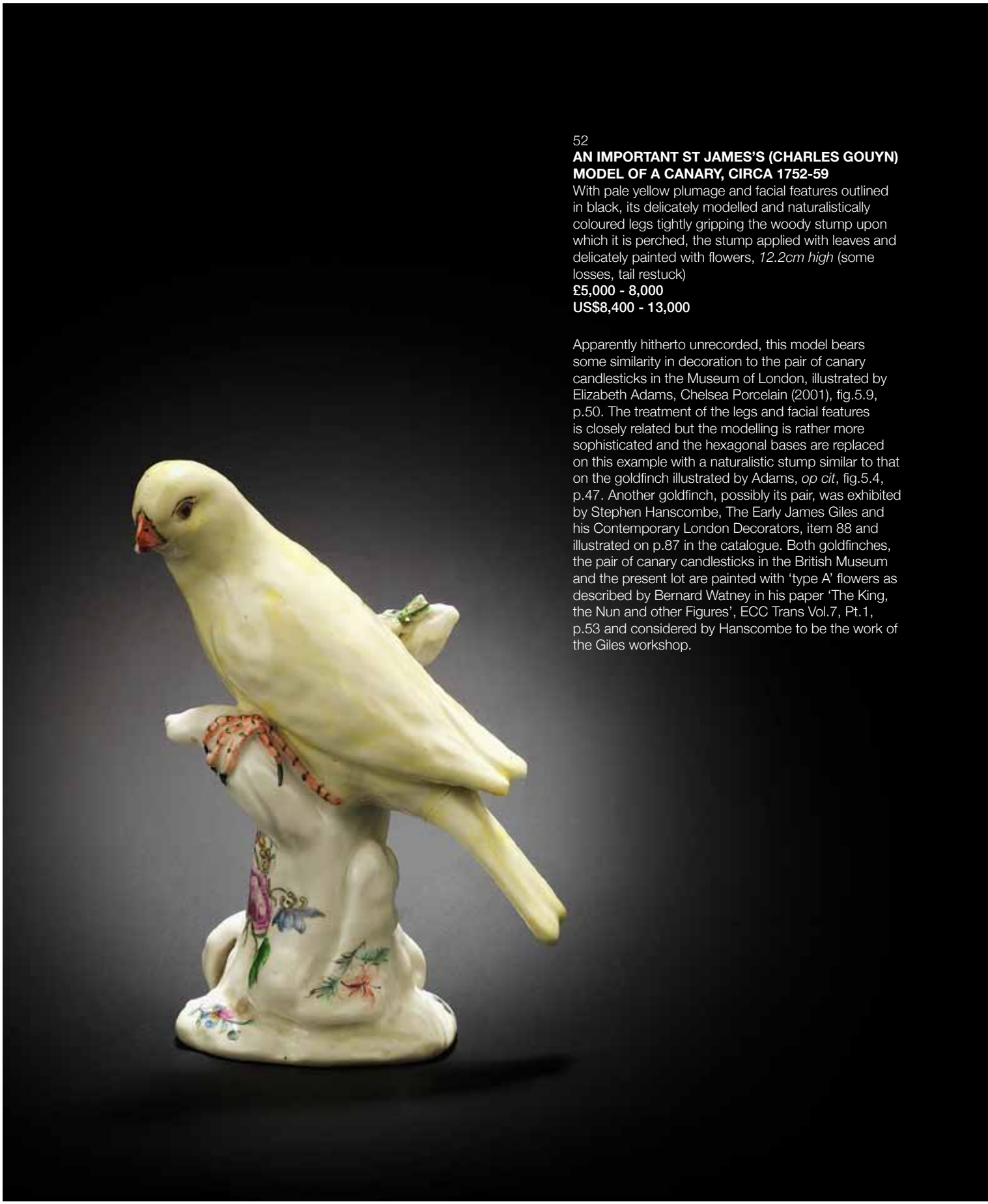
51*
A GOOD ST. JAMES'S (CHARLES GOUYN) SCENT BOTTLE, CIRCA 1750-59
Modelled as a young man embracing a lady, both figures delicately painted in a pale palette, their costumes outlined in black, the lady with pink rose sprigs painted on her skirt, the neck of the bottle with gilt metal mount and chained butterfly stopper, the domed foot inscribed 'LE MOIEN DE PARVENIR', a single pink rose painted on the underside, *10.5cm high* (minute chips and minor loss only)
£4,500 - 6,000
US$7,500 - 10,000

Provenance
The James L Houston Collection, Seattle
With Winifred Williams, Eastbourne, 1965
The Meyer Sassoon Collection

Exhibited
Chelsea Town Hall, June 1924.

Illustrated in the Cheyne book of Chelsea China, pl.27 no.32.

A similar example in the British Museum is illustrated by G E Bryant, The Chelsea Porcelain Toys (1925), pl.26, no.5. Listed as the 'Standing Lovers', this bottle is included in the 'Second Category' as discussed by Kate Foster, Chelsea Scent Bottles - 'Girl in a Swing' and Another Group, ECC Trans, Vol.6, Pt.3, p.289, no.29. A related model is also found at Chelsea, see Yvonne Hackenbroch, The Irwin Untermyer Collection (1957), fig.178, pl.73.



52
AN IMPORTANT ST JAMES'S (CHARLES GOUYN) MODEL OF A CANARY, CIRCA 1752-59
With pale yellow plumage and facial features outlined in black, its delicately modelled and naturalistically coloured legs tightly gripping the woody stump upon which it is perched, the stump applied with leaves and delicately painted with flowers, *12.2cm high* (some losses, tail restuck)
£5,000 - 8,000
US$8,400 - 13,000

Apparently hitherto unrecorded, this model bears some similarity in decoration to the pair of canary candlesticks in the Museum of London, illustrated by Elizabeth Adams, Chelsea Porcelain (2001), fig.5.9, p.50. The treatment of the legs and facial features is closely related but the modelling is rather more sophisticated and the hexagonal bases are replaced on this example with a naturalistic stump similar to that on the goldfinch illustrated by Adams, *op cit*, fig.5.4, p.47. Another goldfinch, possibly its pair, was exhibited by Stephen Hanscombe, The Early James Giles and his Contemporary London Decorators, item 88 and illustrated on p.87 in the catalogue. Both goldfinches, the pair of canary candlesticks in the British Museum and the present lot are painted with 'type A' flowers as described by Bernard Watney in his paper 'The King, the Nun and other Figures', ECC Trans Vol.7, Pt.1, p.53 and considered by Hanscombe to be the work of the Giles workshop.

53*

A CHELSEA GROUP OF HARLEQUIN AND COLUMBINE DANCING, CIRCA 1755

Modelled in the round and arm in arm, Harlequin wearing a comedic mask, broad-brimmed hat, pink breeches and pale yellow tunic, Columbine with pink bodice and floral skirt, a corsage at her breast, the scrolled mound base picked out in gold and applied with flowers and leaves, *17.6cm high* (some damage)

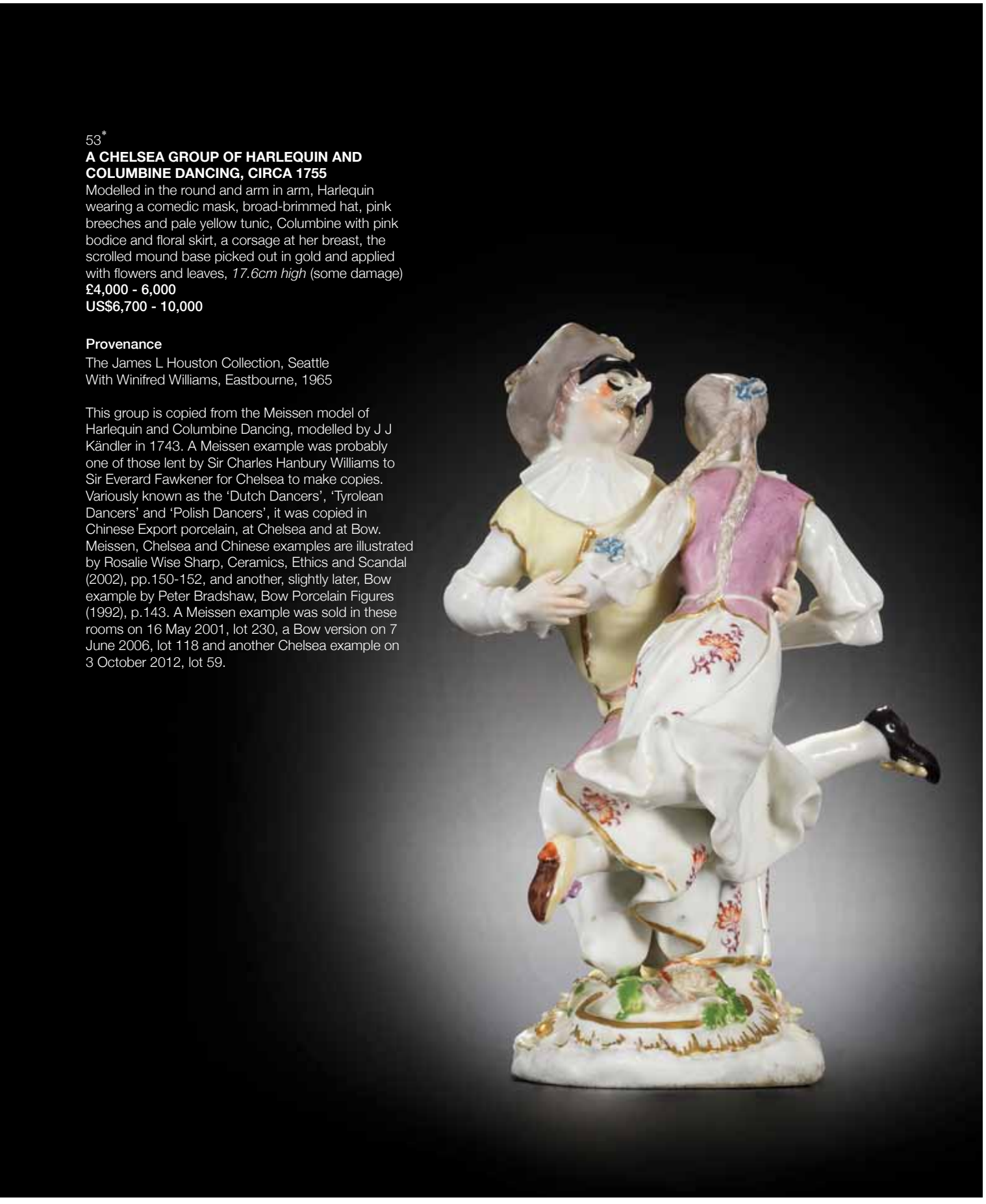
£4,000 - 6,000

US$6,700 - 10,000

Provenance

The James L Houston Collection, Seattle
With Winifred Williams, Eastbourne, 1965

This group is copied from the Meissen model of Harlequin and Columbine Dancing, modelled by J J Kändler in 1743. A Meissen example was probably one of those lent by Sir Charles Hanbury Williams to Sir Everard Fawkener for Chelsea to make copies. Variously known as the 'Dutch Dancers', 'Tyrolean Dancers' and 'Polish Dancers', it was copied in Chinese Export porcelain, at Chelsea and at Bow. Meissen, Chelsea and Chinese examples are illustrated by Rosalie Wise Sharp, Ceramics, Ethics and Scandal (2002), pp.150-152, and another, slightly later, Bow example by Peter Bradshaw, Bow Porcelain Figures (1992), p.143. A Meissen example was sold in these rooms on 16 May 2001, lot 230, a Bow version on 7 June 2006, lot 118 and another Chelsea example on 3 October 2012, lot 59.



54*

A RARE PAIR OF CHELSEA POT POURRI VASES AND COVERS, CIRCA 1755

Fancifully modelled and of irregular section, applied all over with yellow-centred salmon pink flowerheads, the pierced covers surmounted by a finial formed from spiky leaves, more leaves applied around the foot, *16.5 and 17cm high* (some loss and damage) (4)

£5,000 - 10,000
US$8,400 - 17,000

Provenance

Purchased by Mrs. Richard K. Mellon as a gift for Mrs. Dorothy McCutcheon, Christmas 1959, thence by descent
With Ackerman Galleries, 50 East 57th Street, New York

Accompanied by a letter from David T. Owsley, Curator of Decorative Arts, Carnegie Museum of Art, 1968, noting that a similar pair is illustrated in the 1953 'Coronation Exhibition' catalogue of the Antique Porcelain Company. Another example was exhibited in the Loan Exhibition of Chelsea China at the Royal Hospital in 1951 and is shown on p.17 of the catalogue.

55
A CHELSEA PLATTER BY JEFFERYES HAMETT O'NEALE, CIRCA 1755
Of 'Warren Hastings' type, the moulded border with three panels edged in gold and painted with fables of 'The Fox and the Cockerel', 'The Beaver and the Dog' and 'The Lion and the Fox', diaper panels in between painted with insects, the cavetto with flower sprays, sprigs and a moth, *28.8cm wide,* red anchor mark (chipped)
£2,000 - 2,500
US$3,400 - 4,200

Examples of this pattern are found with both gold and brown line rims. Another gold-rimmed example is illustrated by Rosalie Wise Sharpe, Ceramics, Ethics and Scandal (2002), p.247 where it is stated that it was the gilt-edged version that probably belonged to Warren Hastings himself. Dishes of this type were included in the 1755 Chelsea sale. The Aesop fable of 'The Fox and the Cockerel' concerns a fox who tries to entice a cock from his perch, the cock agrees, but the fox does not know that a dog was travelling with the cock. 'The Beaver and the Dog' is an old Greek fable that tells of a beaver chased by dogs. He realizes that he cannot outrun them so he bites off his testicles, knowing that their medicinal properties were the reason he was being hunted. 'The Lion and the Fox' was told as follows: 'A fox had never seen a lion before, so when she happened to meet the lion for the first time she all but died of fright. The second time she saw him, she was still afraid, but not as much as before. The third time, the fox was bold enough to go right up to the lion and speak to him'.

56*
TWO BOW FIGURES OF HARLEQUIN AND COLUMBINE, CIRCA 1765
Standing in exaggerated poses on delicately painted scrolled bases, Harlequin masked and wearing a brightly coloured suit, a slapstick in his right hand, Columbine with her dress painted with playing cards, also holding a slapstick, *18.5cm and 17.9cm high* (some losses and restoration) (2)
£1,600 - 2,000
US$2,700 - 3,400

Provenance
The James L Houston Collection, Seattle
With Winifred Williams, Eastbourne, 1965 and 1972

The figure of Columbine appears to be based upon two Meissen models. The basic pose follows the Peter Reinicke model of 1747 but the raised right arm suggests the slightly later model by Elias Meyer. See Reinhard Jansen (ed), Commedia Dell'Arte (2001), no.37, p.55 and no.43, p.58.

57

58

57
A VERY RARE CHELSEA AUBERGINE GROUND BOWL, CIRCA 1760
With a gently shaped rim, the exterior finely gilded with three pairs of fanciful Chinoiserie figures divided by trelliswork panels, a scrollwork and diaper border below the rim, the interior with another Chinoiserie group, reserved on a very rare aubergine ground, *22.9cm diam,* gold anchor mark (some wear)
£2,000 - 4,000
US$3,400 - 6,700

The aubergine ground colour is most unusual. It is perhaps one of '...a few pieces of some new Colours which have been found this year by Mr Sprimont, the Proprietor, at a very large Expense, incredible Labour, and close Application, all highly finished, and heightened with the Gold peculiar to that fine and distinguish'd Manufactory...', described in a Chelsea advertisement of spring 1760 and referred to by Elizabeth Adams, Chelsea Porcelain (2001), p.150. A beaker gilded in similar style is shown in fig.11.11 and a vase and cover with a rare turquoise ground in fig.11.12

59

58
A RARE VAUXHALL VASE, CIRCA 1763-68
Of inverted baluster shape with scrolled handles, painted on both sides with panels of brightly dressed Chinese children, reserved on a deep 'wet' blue ground within gilded *ciselé* rococo borders, *14cm high,* indistinct mark in blue (restoration to foot, some regilding to rim)
£1,500 - 2,000
US$2,500 - 3,400

A small number of these vases are recorded with similar decoration, some with European figures and some with Chinese children. A pair with European figures is illustrated by Stephen Hanscombe, James Giles China and Glass Painter (2005), no.89 and another by Massey, Marno and Spero, Ceramics of Vauxhall (2007), no.29. A single vase with Chinese children is illustrated at no.30. See also Simon Spero Exhibition 1998, no.3 for a pair of Vauxhall sauceboats with related decoration. The decoration has often been attributed to the workshop of James Giles, based on the similarity of the group to some Giles-decorated Worcester porcelain. The shape and decoration match so well on this vase, however, that it is also likely that this is Vauxhall factory decoration, the London style being executed by a painter with links to Giles or other London manufacturers or workshops. The shape derives from the Vincennes *vase à oreilles*, first mentioned in the factory archives on 16 July 1754.

59
AN IMPORTANT VAUXHALL MUG, CIRCA 1755-60
Of large size, the baluster form with an applied strap handle and pointed thumbrest, painted in tones of blue with a full Chinese landscape, showing pines and flowering shrubs growing from a rock formation, a pavilion to the left, set in a terraced garden before distant mountains, the reverse with a spray of European flowers, beneath a characteristic double cell diaper border, *15.5cm high*
£3,000 - 5,000
US$5,000 - 8,400

This shape appears to be unrecorded in the literature, evolving from a saltglazed stoneware form from the early eighteenth century. The Chinese-inspired river scene has been painted by one of the most experienced hands working at the manufactory, the deftness of brushstrokes showing an experienced working knowledge of the techniques of underglaze blue. This suggests that the decorator previously worked on delftware at one of the many potteries on the south bank of the Thames. The 'bottle brush' fronds of the pine tree near the handle are characteristic of Vauxhall painting and appear on an important cream jug dated '1757', in an English private collection. The flower spray on the reverse is a strikingly unusual feature, as European flowers are extremely rare on blue and white Vauxhall, especially combined with Chinoiserie decoration. These strongly echo coloured decoration during the red anchor period at Chelsea.

60
A RARE WORCESTER CREAM JUG, 1752-53
Of ribbed baluster form with an irregular rim and a delicate moulded and scrolled handle, painted in black, red, green and blue with a row of wispy flowering grasses, a trailing plant to the left bearing two large red and yellow flowers, *8.6cm high* (firing crack obscured with painted leaf, slightly extended)
£1,500 - 2,000
US$2,500 - 3,400

A coffee pot and cover with a closely related pattern from the Zorensky Collection is illustrated by John Sandon and Simon Spero, The Zorensky Collection (1996), p.67 and a sauceboat with another version of the pattern, from the same collection, was sold in these rooms, 16 March 2004, lot 13. Related decoration is also seen on a vase in the Klepser Collection.

61
A FINE EARLY WORCESTER BELL SHAPED MUG, CIRCA 1753
With a generous scrolled handle with upward-pointing thumbrest, painted in a bright famille rose palette with a pheasant-like bird perched upon a towering rock flanked by flowering peony branches, a smaller bird to one side, a panelled green diaper border below the rim, *11.9cm high*
£4,000 - 6,000
US$6,700 - 10,000

Provenance
The Hughes Collection

Exhibited: Albert Amor Ltd, Worcester Porcelain The First Decade Exhibition, 1981, cat. no.21
Dreweatt Neate, 18th Century English Porcelain Exhibition 1996, cat. no.56

62
A GOOD WORCESTER SMALL MUG OR COFFEE CAN, CIRCA 1754-55
Of 'Scratch Cross' type, of cylindrical form with a slightly spreading foot and delicate grooved handle, painted with the 'Staghunt' pattern, the two distinctive designs within scalloped panels, a border of ru-yi heads below the interior rim, *5.9cm high,* scratched line inside footrim below handle
£1,000 - 1,400
US$1,700 - 2,300

Provenance
Albert Amor Ltd, The Golden Age Exhibition, 1980

62

63

63
A VERY RARE WORCESTER SMALL MUG OR CAN, CIRCA 1752-53
Of cylindrical form with a spreading foot and everted rim, naively painted in light blue with the 'Promontory Pavilion' pattern (I D 1), two groups of birds in flight above the building, the reverse with stylised trees and rocks, *6.3cm high,* workman's mark in centre of base and inside footrim (rim chip and associated fine hairlines) (2)
£2,000 - 3,000
US$3,400 - 5,000

Provenance
The Susi and Ian Sutherland Collection, sold in these rooms on 3 October 2007, lot 188

A shard of the pattern was found on the Worcester factory site and is illustrated in the catalogue of The Watney Collection, Part III, 1 November 2000, p.54. Two bowls of the pattern were included in that sale, lots 924 and 925.

64

64
A GOOD WORCESTER COFFEE CUP, CIRCA 1754
Of finely potted octagonal form with a scrolled handle, painted in colours with a Chinese figure flanked by vases, flowering plants and insects, *5.7cm high,* workman's mark in black
£1,400 - 1,800
US$2,300 - 3,000

Provenance
The Bemrose Collection

Cups of this type are recorded with two handle forms. They appear to have been supplied without saucers, only a single matching saucer having been recorded.

65
A VERY RARE AND EARLY WORCESTER SMALL MUG OR CAN, CIRCA 1751-52
The spreading shape expressing somewhat rudimentary potting, the handle also of curious proportions, painted in blue with version of the 'Primitive Chinaman' pattern (I A 1), including a figure crossing a bridge, two huts by a tall spotted rock, a flag pole and a pagoda, floating rocks in the foreground, dark 'comma' motifs flanking the handle terminals, *6.1cm high,* workman's mark painted inside lower handle terminal, other indistinct markings on base (hairline cracks to rim, some discolouration)
£2,500 - 3,500
US$4,200 - 5,900

Provenance
Sold in these rooms, 13 December 2006, lot 185

This can should be compared with a cup of the same pattern from the Watney Collection sale, Part 1, lot 144. The primitive style of painting relates to finds from the very earliest levels of excavations on the Warmstry House site. The body is underfired but highly translucent and full of moons - perhaps the early Worcester trial paste used before the introduction of soaprock.

66
A VERY RARE WORCESTER CHOCOLATE CUP AND SAUCER, CIRCA 1757
Of large size with a lobed and barbed rim, painted in blue with the 'Departing Chinaman' pattern (I B 33A) of a chinaman crossing a bridge, within a detailed landscape including a hut and a fisherman in a sampan in the foreground, a panelled border inside the rim, *saucer 16.1cm diam,* saucer with workman's mark (saucer damaged and with small section lacking from rim) (2)
£2,000 - 3,000
US$3,400 - 5,000

Provenance
Saucer from the Zorensky Collection, sold in these rooms, 16 March 2004, lot 289

The saucer is illustrated by Branyan, French and Sandon, Worcester Blue and White Porcelain (1990), p.132 where it is stated to be one of only two known to exist at the time of writing. This cup was exhibited by Robyn Robb 2005, cat. no.26.

67
A VERY RARE WORCESTER TEABOWL, CIRCA 1758-60
Of plain shape, painted in blue with the 'Diagonal Rock Island' pattern (I B 11), a Chinese hut and a tree perched upon the rock, a figure standing to the left, the reverse with a smaller hut on an island, four panels of scrollwork below the interior rim, *7.2cm diam,* workman's mark
£1,000 - 1,500
US$1,700 - 2,500

A coffee pot and cover of the pattern is illustrated by Branyan, French and Sandon, Worcester Blue and White Porcelain (1990), p.103 where it is noted that only two pieces of the pattern had been recorded at the time of writing.

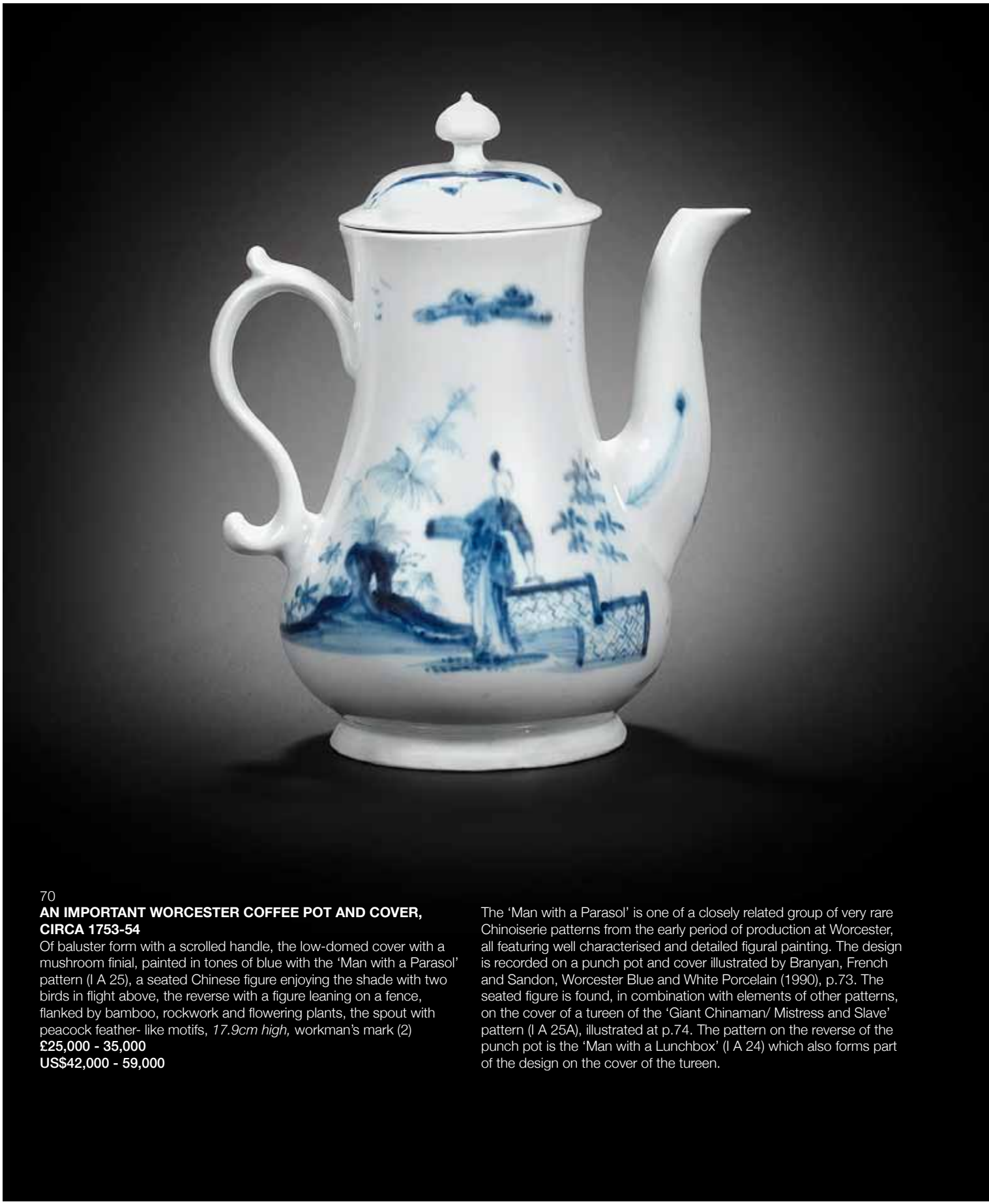
68
A VERY RARE WORCESTER TEABOWL AND SAUCER, CIRCA 1756-58
Of plain shape, painted in blue with the 'Scroll Border Island' pattern (I D 7A), two Chinese huts flanking a willow tree on a rocky island, the border with two boldly painted scrolled designs, *saucer 11.8cm diam,* workmen's marks (small rim chip to saucer) (2)
£3,000 - 5,000
US$5,000 - 8,400

Provenance
Sold in these rooms, 7 June 2006, lot 180

Although a glazed waster of the pattern was found on the factory site in 1969, no finished example was recorded until the present lot was discovered and illustrated by Branyan, French and Sandon, Worcester Blue and White Porcelain (1990), p.196.

69
A RARE WORCESTER TEABOWL AND SAUCER, AND A COFFEE CUP, CIRCA 1758-60
The U-shaped cup with a grooved handle, painted in blue with the 'Heron on a Floral Spray' pattern (I C 18), the large bird standing on one leg, flanked by flowering plants, a Chinese scrolled border punctuated by flower heads inside the rim, *saucer 11.8cm diam, coffee cup 6.5cm high* workmen's marks (tiny chip on the rim of the saucer) (2)
£4,000 - 6,000
US$6,700 - 10,000

Provenance
The Adrian Spillman collection, sold in these rooms on 7 June 2006, lot 176



70

AN IMPORTANT WORCESTER COFFEE POT AND COVER, CIRCA 1753-54

Of baluster form with a scrolled handle, the low-domed cover with a mushroom finial, painted in tones of blue with the 'Man with a Parasol' pattern (I A 25), a seated Chinese figure enjoying the shade with two birds in flight above, the reverse with a figure leaning on a fence, flanked by bamboo, rockwork and flowering plants, the spout with peacock feather- like motifs, *17.9cm high,* workman's mark (2)

£25,000 - 35,000

US$42,000 - 59,000

The 'Man with a Parasol' is one of a closely related group of very rare Chinoiserie patterns from the early period of production at Worcester, all featuring well characterised and detailed figural painting. The design is recorded on a punch pot and cover illustrated by Branyan, French and Sandon, Worcester Blue and White Porcelain (1990), p.73. The seated figure is found, in combination with elements of other patterns, on the cover of a tureen of the 'Giant Chinaman/ Mistress and Slave' pattern (I A 25A), illustrated at p.74. The pattern on the reverse of the punch pot is the 'Man with a Lunchbox' (I A 24) which also forms part of the design on the cover of the tureen.

The scene on the reverse of the present lot was not recorded by Branyan, French and Sandon but appears on a coffee pot and cover of slightly smaller size from the Geoffrey Godden Collection, sold in these rooms 30 June 2010, lot 55. As is often the case in the early period, there are some differences in the details of the fence and surrounding plants, perhaps explained by the difference in size of the vessels. Both coffee pots share the same rarely seen and elaborate workman's mark and the same peacock feather-like motifs on the spout. These provide a link with earlier Lund's Bristol and Limehouse porcelain, such as the octagonal teapot from the Billie Pain Collection, sold in these rooms on 26 November 2003, lot 89.

71
A FINE WORCESTER TEABOWL, COFFEE CUP AND SAUCER, CIRCA 1754-55
Of 'Scratch Cross' type, thinly potted and with gently everted rims, painted in tones of blue with the 'Cormorant' pattern (I B 28), the bird elegantly perched on one leg, a fisherman in a sampan below and flowering plants to the right, *saucer 11.7cm diam,* incised and workman's marks (3)
£1,600 - 2,400
US$2,700 - 4,000

Provenance
Simon Spero Collection, Simon Spero Exhibition 2005, cat. no.34

This pattern was introduced in around 1754 and remained in production for only a short time. The pattern is found on delftware, probably made at Bristol and it is likely that delftware painters from Bristol introduced the design to Worcester. A pair of Bristol delftware dishes painted in blue with the 'Cormorant' pattern was sold in these rooms, 1 May 2013, lot 6.

72
A VERY RARE WORCESTER CUP AND SAUCER, CIRCA 1775
The cup of 'bute' shape with an unusual moulded handle, printed in blue with the 'Ribbon Root' pattern (II C 6) of a group of flower sprays and sprigs, one with a distinctive tied ribbon at the bottom of the stem, a printed cell border inside the rim, *saucer 14.7cm diam,* crescent marks (short, fine crack to cup) (2)
£1,000 - 1,500
US$1,700 - 2,500

Provenance
The cup from the Zorensky Collection, sold in these rooms, 23 February 2005, lot 820

The pattern is discussed by Branyan, French and Sandon, Worcester Blue and White Porcelain (1990), p.371 where it is stated that the teapot illustrated was the only example of the pattern of which the authors were aware. A biscuit waster of the design was found during the excavations on the factory site in 1982. An identical version of the pattern was used at Caughley.

73
A RARE WORCESTER PRINTED TANKARD, CIRCA 1760
Of slightly tapered cylindrical form with a grooved handle, printed in black with two scenes of Classical ruins flanking a shipping scene, above a printed scrolling ribbon inscribed 'SUCCESS TO Ye PEGGY', *14.6cm high*
£2,500 - 3,000
US$4,200 - 5,000

Provenance
The J.A. Harrison Collection, sold in these rooms, 7 June 2002, lot 178
Sir William Mullens Collection, sold by Sotheby's, 22 February 1977, lot 98
Simon Spero Exhibition, 2005

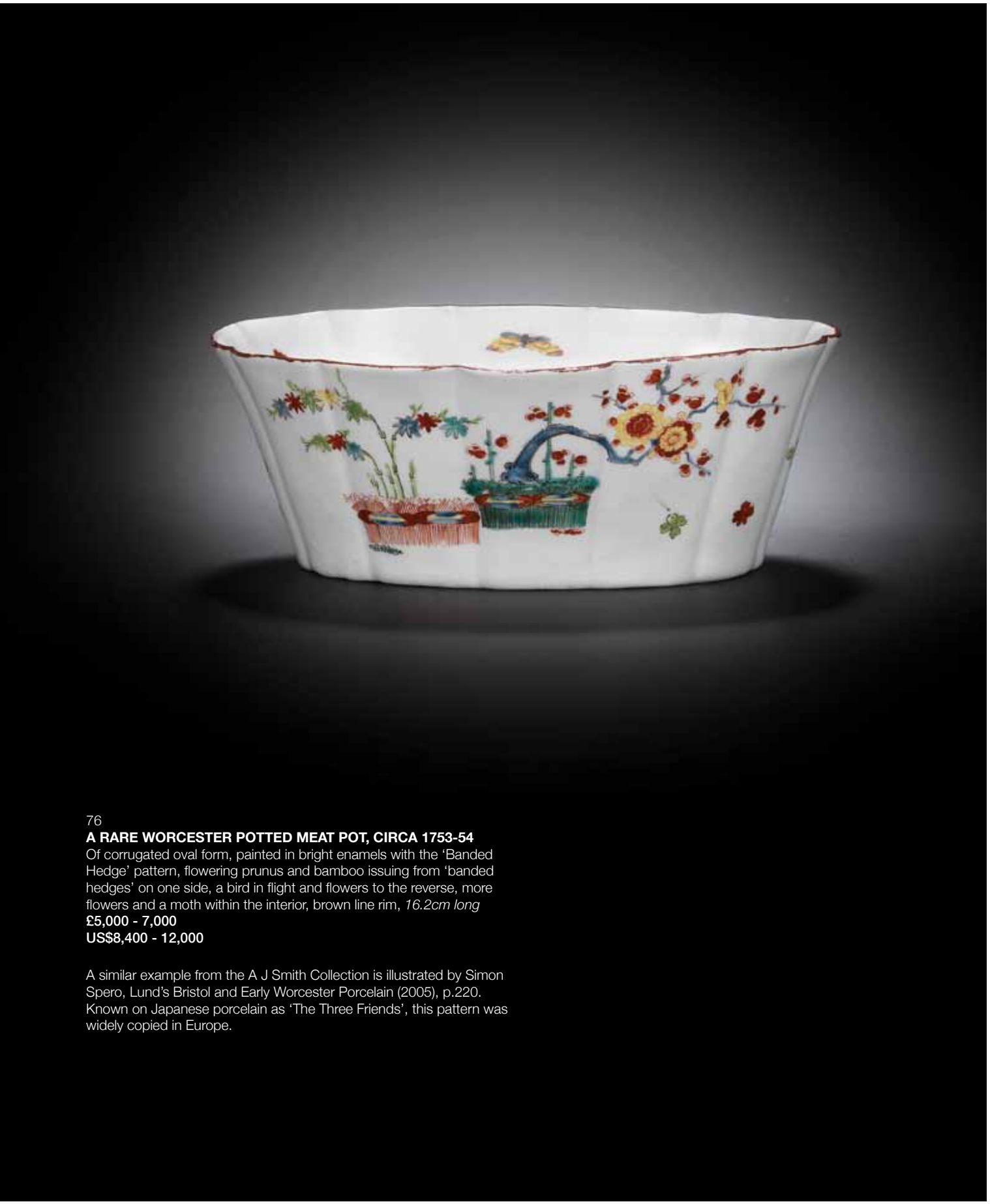
Only a small number of such mugs are recorded, including one in Brighton Museum. A similar shipping print is found on the reverse of a mug printed with Admiral Boscawen, illustrated by Joseph M Handley, 18th Century Transfer-Printed Porcelain and Enamels (1991), p.21, but the present print has the addition of two further ships in the distance. The hand-painted inscription is clearly a special commission. Lloyd's register of 1764 has over 20 ships named Peggy, and there is also an HMS Peggy, a 141 ton sloop that was shipwrecked in 1770 near Happisburgh in Norfolk. The classical scenes are inspired by engravings by J S Müller after Giovanni Paolo Pannini of 1753.

74
A SMALL WORCESTER MUG, CIRCA 1760
Of bell shape with a strap handle, printed in black with a rare Robert Hancock print of 'The Harvesters', a man and a woman holding a fork and rake, chatting under a tree next to a sitting man holding another fork, the reverse printed with the 'Signal Tower', a river scene with ruins and a boat, *8.2cm high*
£1,400 - 1,800
US$2,300 - 3,000

An example of the Harvesters print is illustrated by Cyril Cook, Life and Work of Robert Hancock (1947), item 49, and there are signed examples of this print. The Signal Tower is illustrated on a cup and saucer by Joseph Handley, 18th Century Transfer-Printed Porcelain and Enamels (1991), p.184.

75
TWO GOOD WORCESTER WISHBONE-HANDLED COFFEE CUPS, CIRCA 1765
Of bell shape with neat wishbone handles, one painted with a full spray of flowers, a smaller sprig and an finely detailed moth to the reverse, brown line rim, *6cm high*, the other in a lighter palette with a flower spray, two small sprigs and a moth, the rim left in the white, *5.9cm high* (2)
£1,000 - 1,300
US$1,700 - 2,200

Worcester's wishbone-handled cups were probably copied from Chelsea rather than Meissen prototypes directly. The flower painting on the present cups, and the insects in particular, are painted in Worcester's own distinctive manner. A similar cup from the Sir Jeremy Lever Collection was sold in these rooms, 7 March 2007, lot 94.



76
A RARE WORCESTER POTTED MEAT POT, CIRCA 1753-54
Of corrugated oval form, painted in bright enamels with the 'Banded Hedge' pattern, flowering prunus and bamboo issuing from 'banded hedges' on one side, a bird in flight and flowers to the reverse, more flowers and a moth within the interior, brown line rim, *16.2cm long*
£5,000 - 7,000
US$8,400 - 12,000

A similar example from the A J Smith Collection is illustrated by Simon Spero, Lund's Bristol and Early Worcester Porcelain (2005), p.220. Known on Japanese porcelain as 'The Three Friends', this pattern was widely copied in Europe.

77

77
A WORCESTER CREAMBOAT, CIRCA 1753-54
Of fluted oval form supported by pad feet, crisply moulded with panels edged with scrollwork and flowers and painted in famille rose style with a pink peony flower issuing from hollow light blue rockwork, flower sprigs inside and below the lip, *10.8cm long* (colour-filled section to lip)
£1,500 - 2,000
US$2,500 - 3,400

This form of creamboat is probably the earliest issued by the Worcester factory, corresponding with a Lund's Bristol form. An example lacking the moulded panels from the R David Butti Collection was sold in these rooms, 10 May 2006, lot 8.

78
AN EARLY WORCESTER CREAMBOAT, CIRCA 1753-54
Of shallow ribbed form with a scrolled handle, moulded in relief on both sides with a Chinese landscape within scrolled borders, a pagoda and a pavilion beside a towering rock on one side, a pavilion beside a fence on the other, the moulding picked out in colours, the interior painted with precious objects and a flower spray, *13.2cm long* (restored chip, small firing crack slightly extended)
£3,000 - 5,000
US$5,000 - 8,400

Provenance
Private collection, North Wales

A similar example is in the Colonial Williamsburg Collection, accession no. 1982-49, illustrated by Samuel M Clarke, Worcester Porcelain in the Colonial Williamsburg Collection (1987), p.15, pl.1. Another example from the Crane Collection was sold in these rooms, 31 March 2010, lot 29.

78

78

79
A FINE PAIR OF WORCESTER SAUCEBOATS, CIRCA 1754
Of double handled form with shell moulded lips at either end, the exteriors moulded with circular panels edged with leaves, painted in bright colours with flowers, birds and groups of Chinese vases, the interiors with flowering plants and hollow rockwork surrounded by scattered sprays and sprigs, iron red diaper panels on the rims, *19.1cm wide,* one with workman's mark in black (2)
£7,000 - 9,000
US$12,000 - 15,000

Worcester two-handled sauceboats are found in three sizes and were produced at the factory for only a few years in the mid 1750s. Coloured examples are usually found with decoration in European style rather than the Chinese influence seen on this lot. It is unprecedented to find a matching pair in exceptional condition.

80
A FINE WORCESTER TEAPOT AND COVER, CIRCA 1754-55
Of slightly compressed globular form with a delicately pointed knop, painted in bright enamels with a Chinaman carrying a parasol, a boy holding a basket following him, wispy willow trees on either side, the reverse with two comical birds perched on a flowering branch, a moth and a flower sprig on the cover, *11.7cm high* (2)
£14,000 - 16,000
US$23,000 - 27,000

Provenance
The Cohen Collection, exhibited by Albert Amor Ltd, 24 April-14 May 1992, no.43
The Sidders Collection, exhibited by Albert Amor Ltd 11 October-31 October 1985, no.7

A very similar teapot is in the Williamsburg Collection, accession no. 1982-46, illustrated by Samuel M Clarke, Worcester Porcelain in the Colonial Williamsburg Collection (1987), p.23, pl.9. The same pattern, with the addition of a seated figure, is found on cylindrical and bell-shaped mugs including the example in the British Museum from the Wallace Elliot Collection, illustrated by Aileen Dawson, The Art of Worcester Porcelain (2007), p.54. See also a mug and a coffee cup from The Crane Collection, sold in these rooms, 31 March 2010, lots 88 and 89. The painting is reminiscent of that found on Staffordshire white saltglaze and opaque white glass.

81
A WORCESTER DESSERT BASKET BY JEFFERYES HAMETT O'NEALE, CIRCA 1770
Of circular form, the pierced sides applied with florets picked out in gold, the rustic handles applied with flowers and leaves at the terminals, painted by J.H. O'Neale with the fable of 'The Wolf and the Statue', the animal mauling the head of a statue toppled from its plinth, an obelisk in the background bearing an indistinct inscription, reserved within a gilded border on a 'wet' blue ground, *23.2cm wide,* square mark (restored)
£1,500 - 2,000
US$2,500 - 3,400

Provenance
The Zorensky Collection, sold in these rooms, 23 February 2005, lot 170

Illustrated by John Sandon and Simon Spero, Worcester Porcelain, The Zorensky Collection (1996), p.264.

The original of this fable was the 'Fox and the Mask' in Aesop's fables, but the 'Wolf and the Statue' was used by William Caxton in 1484. The story refers to the concept 'So full of beauty, so empty of brains'. Fable subjects are only rarely found on baskets.

82
A WORCESTER PLATE BY JEFFERYES HAMETT O'NEALE, CIRCA 1770
With a lobed and gilded dentil rim, painted by J.H. O'Neale with the fable of the 'The Dog in the Manger', the white and black spotted dog growling at an ox who stands before him, reserved on a 'wet' blue ground within a formal gilded scrollwork border, *19cm wide,* square mark (restored)
£1,500 - 2,000
US$2,500 - 3,400

Provenance
The Zorensky Collection, sold in these rooms, 23 February 2005, lot 171

Illustrated by John Sandon and Simon Spero, Worcester Porcelain, The Zorensky Collection, (1996), p.264. Another example of this fable is seen on a plate illustrated by H Rissik Marshall, Coloured Worcester Porcelain (1977), p.52, where the scene is shown in reverse. 'The Dog in the Manger' is an old fable mentioned by Lucian in the 2nd century and tells the story of a dog who refuses to eat and prevents the ox from being able to eat anything either.

83
A VERY RARE BOW CREAMBOAT, CIRCA 1765
Moulded in relief with a panel of sheep and their lambs, the reverse with cattle, reserved on a moulded basketweave ground, the interior painted in blue with a flower sprig and a panelled diaper border below the rim, *11.1cm long*
£1,200 - 1,500
US$2,000 - 2,500

Although a number of Lowestoft examples of this model are recorded, Bow examples are very rare. The only other example noted in the literature is illustrated by Anton Gabszewicz, Bow Porcelain, The Collection formed by Geoffrey Freeman (1982), no.107, p.76, where it is stated to be the only example recorded at the time. For the Lowestoft version, which is slightly smaller in size, see Geoffrey Godden, Lowestoft Porcelains (1985), pl.138.

84
A VERY RARE LOWESTOFT TWO-HANDLED CUP, CIRCA 1770
Of porringer form, painted in colours with a lady receiving advances from her lover, a man looking on from the bushes behind, the reverse with a lady drawing water from a well, a spray of fruit below each scene and a brown line around the foot, the handles painted in puce with a husk design, *8.1cm high* (damaged)
£1,000 - 2,000
US$1,700 - 3,400

This is a very rare form at Lowestoft. An early blue and white example from the Hunting Collection is now in the Norwich Castle Museum and is illustrated by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol.1 (1975), pl.40, and by Christopher Spencer, Early Lowestoft (1981), fig.128. Another with enamelled floral decoration in the style of the 'Tulip painter', also at Norwich Castle, is illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), pl.153 and by John Howell, Some Notes on the Introduction of Polychrome Decoration at Lowestoft, ECC Trans, Vol.9, Pt.3, pl.164(d). It is discussed at p.264 and described as the only recorded polychrome example. European figure decoration such as this is rare on Lowestoft, the present lot bearing some similarities with a bowl and a teabowl and saucer painted in pink monochrome, the bowl illustrated by Howell, *op cit*, pl.157(c) and the teabowl and saucer by Godden, *op cit*, pl.155.

85

87

86

85
A VERY RARE PLYMOUTH POUNCE POT, CIRCA 1768-70
Of squat capstan form, the upper surface pierced with regularly spaced holes enclosed with a diaper border painted in blue, the side with a trailing floral spray and a small sprig, *5.2cm high,* joined '2' and '4' tin mark (fine cracks on upper surface)
£1,000 - 1,500
US$1,700 - 2,500

86
A RARE BRISTOL POUNCE POT, CIRCA 1770-74
Of capstan shape, the upper surface with a pierced formal design, the side painted in colours with a flower spray and three smaller sprigs, a pink line around the rim and above the foot, *6.2cm high,* cross mark and 61 in blue enamel (minute chips to rim)
£1,500 - 2,000
US$2,500 - 3,400

For another William Cookworthy polychrome example, see F Severne Mackenna, Cookworthy's Plymouth and Bristol Porcelain (1946), pl.30, fig.48.

87
AN EXTREMELY RARE BRISTOL POUNCE POT, CIRCA 1770-74
Of tall capstan form, the dished upper surface pierced with a formal design surrounded by sprays of flowers painted in blue, the side with three more elaborate trailing sprays, a band of diaper below the rim, *7.6cm high,* cross mark in underglaze blue (fine cracks to upper surface)
£1,000 - 2,000
US$1,700 - 3,400

A pair of similar pounce pots was exhibited by Robyn Robb, 2007 Exhibition, illustrated in the catalogue as no.30. No other blue and white examples appear to be recorded

88
A PAIR OF DERBY VASES, CIRCA 1770
With twin scrolled and pierced handles picked out in gold, painted on both sides with heart-shaped panels of finely painted eastern harbour scenes in Continental style, reserved within tooled gold borders onto a puce ground gilt with scattered insects, *16.7cm high,* patch marks (one with one handle chipped, the other with damage and restoration to handles) (2)
£1,200 - 1,500
US$2,000 - 2,500

The painted panels on these vases are of high quality, the details of the shipping and painting of the figures in the foreground of particular note. The Continental style suggests that the artist may have been Fidelle Duvivier. Duvivier is recorded as contracting with William Duesbury I at Derby in 1769, remaining in Derby until 1773. A Chinese teabowl and saucer attributed to Duvivier painted in a related style was in the Billie Pain Collection of British Porcelain sold in these rooms on 26 November 2003, lot 16. A New Hall bowl with shipping by Duvivier was sold in these rooms, 10 September 2003, lot 142.

89
A RARE DERBY DESK SET, CIRCA 1760-65
Of rococo form with scroll moulding picked out in turquoise, puce and gold, the stand supporting a taperstick, inkwell and cover and a pounce pot and cover, the integral pen tray with a separate cover surmounted by two Bacchic boys and a goat, painted in colours with scattered flowers, insects and landscapes in continental style, *25.2cm wide,* the scroll feet with patch marks (some restoration) (7)
£1,000 - 1,300
US$1,700 - 2,200

See Gilbert Bradley (ed), Ceramics of Derbyshire (1978), pl.124, for a similar example in the Victoria & Albert Museum, but lacking the taperstick, inkwell and pounce pot.

90
A DERBY TEACUP AND SAUCER, CIRCA 1797
Probably by George Robertson, the teacup with two figures viewed through a rocky arch, the saucer with a cottage and a tree on a grassy mound, reserved on a bright yellow ground within blue enamel borders picked out in gold and white, *saucer 14cm diam,* crown, crossed batons, D mark and pattern number 311 in puce, gilder's numeral 8 for William Longdon (2)
£1,000 - 1,500
US$1,700 - 2,500

Another teacup and saucer of this pattern, also by George Robertson, is in the Charles Norman Collection, illustrated in the catalogue at p.56.

91
A DERBY TEACUP, COFFEE CAN AND SAUCER BY GEORGE ROBERTSON, CIRCA 1797-1800
Finely painted with shipping scenes, the cup with 'A Dutch hoy...', the can with 'Near Castlebar...', and the saucer with 'On the coast of Holland' within chocolate brown borders,
£1,000 - 1,500
US$1,700 - 2,500

Provenance
Sold in these rooms, 16 September 1987, lot 272, from a part tea and coffee service

By family tradition of the vendor, the service was ordered by Quakers, hence the lack of gilding. The scenes are probably after contemporary prints. A Derby teacup, coffee cup and saucer by the same artist was sold in these rooms, 8 June 2005, lot 264.

90

91

92
A MASSIVE DERBY VASE, CIRCA 1815
Of campana shape and standing upon a square plinth, the twin handles with boldly modelled and gilded satyr handles, painted with a panel of eight colourful birds perched in a tree, including a large red parrot, the reverse with a basket of flowers on a stone ledge, the peach-coloured ground gilt with neoclassical decoration, *46cm high,* crown, crossed batons and D mark in red (damage and restoration to foot)
£2,500 - 3,000
US$4,200 - 5,000

A closely related vase is illustrated by John Twitchett, Derby Porcelain (1980), p.235.

WALES AND THE REGENCY

Lots 93 - 111

93

94

95

93
A PAIR OF SWANSEA PEARLWARE BOTANICAL DISHES AND A BOWL BY THOMAS PARDOE, CIRCA 1805
The pair of dishes of shaped oval form, painted with specimens of 'Scarlet Ipomoea' and 'Rose Cistus', the rims picked out in brown, *18cm high,* the second impressed SWANSEA, both titled in Pardoe's distinctive hand (a few fine cracks), the small bowl with 'Jointed-Podded Lathyrus' within a brown rim, *18.3cm diam,* impressed SWANSEA, titles in Pardoe's distinctive hand (restored rim chip) (3)
£1,000 - 1,400
US$1,700 - 2,300

The specimens are copied form William Curtis's Botanical Magazine, the 'Scarlet Ipomoea' from Vol.VII, pl.221, published 1 March 1793, the 'Rose Cistus' from Vol.II, pl.43 (undated) and the 'Jointed-Podded Lathyrus' from Vol.VIII, pl.253, published 1 February 1794.

94
A PAIR OF SWANSEA PEARLWARE BOTANICAL DISHES BY THOMAS PARDOE, CIRCA 1805
Of shaped oval form, painted with specimens of 'Peacock Iris' and 'Vernal Bulbocodium', the rims picked out in gold, *24.7cm high,* one impressed SWANSEA C, both titled in Pardoe's distinctive hand (one cracked with associated rim chip) (2)
£1,000 - 1,400
US$1,700 - 2,300

The specimens are copied from William Curtis's Botanical Magazine, the 'Peacock Iris' from Vol.V, pl.168, published 1 September 1791 and 'Vernal Bulbocodium' from Vol.V, pl.153, published 1 April 1791.

95
A RARE SWANSEA PEARLWARE BOTANICAL DESSERT TUREEN AND COVER BY THOMAS PARDOE, CIRCA 1805
Of oval form with a ring finial, painted with specimens of 'White Petal'd Ladies Slipper. Cypripedium Album' and 'Diosma Uniflora. One Flowered Diosma', the cover with 'Phlox Divericata. Early-Flowering Lychnidia' and 'Ixia Tricolor. Three Coloured Ixia', within gilded rims, *19.5cm high,* impressed SWANSEA, titles in green and black in Pardoe's distinctive hand (minor restoration to enamels, knop restored) (2)
£1,000 - 1,500
US$1,700 - 2,500

The specimens are copied from William Curtis's Botanical Magazine. The 'White Petal'd Ladies Slipper' from Vol.VI, pl.216, published 1 January 1793, the 'One flowered Diosma' from Vol.VIII, pl.273, published 1 August 1794, the 'Early flowering Lychnidea' from Vol.V, pl.163, published 1 August 1791 and the 'Three Coloured Ixia' from Vol.XXI. pl.381, published 1 August 1787.

96
A RARE SWANSEA POTTERY CASSOLETTE AND COVER PAINTED BY THOMAS PARDOE, CIRCA 1806
Supported by three tall tapering legs and a triangular base, each leg surmounted by a moulded lion and ring mask, below a band of variegated tulips painted by Thomas Pardoe against a pale yellow ground, the remainder in underglaze slate blue, the reversible cover with a candle nozzle on one side and a flower finial on the other, *28.7cm high* (chipped, cover with some flaking) (2)
£1,800 - 2,400
US$3,000 - 4,000

96

Illustrated by Jonathan Gray, The Cambrian Company (2012), 5.26, p.128 and 6.84, p.208. Another in the National Museum of Wales has a rather more naively-painted floral border, see fig.5.27. The slate-blue ground is probably the base colour for a lustred finish. The Swansea Pottery opened a warehouse in London at 64 Fleet Street in 1806, selling superior wares made specifically for the London market. The remaining stock of this London venture was sold by Christie's in a series of sales in early 1808. Sixty nine lots in these sales included upright vases and lamps, most likely to be cassolettes and suggesting that this lot was made specifically for sale at the Cambrian Warehouse in London.

97
A VERY RARE SWANSEA PEARLWARE CASSOLETTE AND AN ESSENCE VASE, CIRCA 1806
The cassolette supported by three tall tapering legs and a triangular base, finely painted below the rim with a band of black monochrome flowers by Thomas Pardoe, the remainder in slate-blue, *24.9cm high* (cracked, cover lacking), the essence vase of egg shape supported by three legs with sphinx heads and paw feet, painted in colours in naive style with flowers in the style of Thomas Pardoe, the remainder also in blue, *16.2cm high* (some damage, cover lacking) (2)
£1,200 - 1,500
US$2,000 - 2,500

97

The cassolette is illustrated by Jonathan Gray, The Cambrian Company (2012), fig.6.84. Similar monochrome flower decoration is found on another cassolette of smaller size and slightly different form, illustrated as fig.5.28. The essence vase is illustrated as fig.5.24, p.123. The blue ground is intended as a base for lustre decoration. Both pieces are likely to have been sold in The Cambrian Warehouse between 1806-1807 or perhaps at the dispersal sales conducted by Christie's in 1808.

98

98
A SWANSEA POTTERY JUG BY THOMAS PARDOE, DATED 1803
Of charming small size, with a spreading foot, cylindrical neck and plain strap handle, the neck with a powdered pink ground, inscribed below the lip in black 'MARTHA MATHEWS 1803', flanked by sprays of pink roses and buds in Pardoe's distinctive style, *12.8cm high* (lip restored)
£1,000 - 1,400
US$1,700 - 2,300

A related but larger jug bearing the same date and with an orange powdered neck was sold in these rooms, 9 March 2005, lot 138. Note the distinctive scrollwork beneath the inscription on both jugs.

99

99
A FINE COALPORT PLATE PAINTED BY THOMAS PARDOE AT BRISTOL, CIRCA 1812
Fully painted with a spray of flowers including pink roses, thorny buds, lilac and bluebells, the six-lobed rim picked out in gold, *21cm diam,* inscribed in red to reverse 'Roses, Lilac, Wall-Flower, Beautifull Cistus and Blue Bell' in Pardoe's distinctive hand
£2,000 - 2,500
US$3,400 - 4,200

Illustrated by Jonathan Gray, The Cambrian Company (2012), pl.6.82, p.207 where it is shown alongside a similar spray painted by Pardoe on a Swansea Pottery jar of circa 1806, also illustrated on the dust jacket. Comparatively little porcelain can be attributed to Pardoe's decorating workshop in Bristol prior to his return to Wales, the majority being tea and coffee wares from four important services made for The Honourable Mrs King, Lord Milford, William Lewes and an unidentified patron. A small number of plates with floral decoration have been recorded but none are as fully or finely painted as the present example.

100

100
A COALPORT CUP AND SAUCER AND A SMALL PLATE PAINTED BY THOMAS PARDOE, CIRCA 1818
Painted by Thomas Pardoe at Bath Street, Bristol with stylised orange and yellow flowers with green and gilt foliage, set against a deep blue ground, the teacup and saucer of bute shape, the interior of the cup painted with a Garter Star, *saucer 14cm diam,* the saucer inscribed inside the footrim in Pardoe's hand 'Pardoe Bristol', the plate of plain form, *21cm diam* (3)
£1,000 - 1,400
US$1,700 - 2,300

This pattern occurs in factory-decorated Coalport, bearing a Coalport pattern number. However, it is also seen on an important tea and coffee service decorated by Thomas Pardoe for Lord Milford in 1818. Some pieces bear script marks to that effect. Thomas Pardoe set up business in Bath Street, Bristol after leaving Swansea. Finished pieces were probably fired at the nearby Water Lane Pottery, see Welsh Ceramics in Context II, p.137. It seems likely Pardoe bought Coalport blanks bearing only the underglaze blue and finished the decoration himself. Unmarked Pardoe examples are distinguished from the factory-decorated version by the use of the Garter star motif and other subtle differences in the painted details. The teapot and cover from the Milford service is illustrated by Michael Messenger, Coalport, pl.79, p.130, and other pieces are in the National Museum of Wales. A similar cup and saucer was sold in these rooms, 7 December 2005, lot 265.

101
A GOOD SWANSEA PLATE, CIRCA 1815-17
The border with C-scroll moulding picked out in gold and green, the cavetto painted with a full spray of garden flowers including daffodil, rose, chrysanthemum and variegated tulip, probably by Henry Morris, within an elaborate gilded band of scrollwork and diaper, *20.2cm diam*
£1,200 - 1,500
US$2,000 - 2,500

102
A GOOD SWANSEA PLATE, CIRCA 1815-17
Of plain form, the centre painted with a spray of flowers including rose, auricula, buttercup and tulip, probably by Henry Morris, the border elaborately gilded with a formal design picked out in green enamel, *20.5cm diam*
£800 - 1,200
US$1,300 - 2,000

103
A RARE SWANSEA PORCELAIN INKWELL AND COVER, CIRCA 1815-17
Of compressed circular form, painted with a continuous Chinese river scene in Japan colours heightened in gold, a duck swimming between islands, one with a building, the other with a flower in an outsized vase, a broad gold band and a narrower blue band gilded with foliage around the opening to the well, *3.8cm high,* red script mark
£1,000 - 1,500
US$1,700 - 2,500

Another example of the same shape, lacking the cover, was sold in these rooms, 14 April 2010, lot 271, and is illustrated by A.E.(Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain (1988), p.155. Although the patterns are different, the gilded foliate borders on the upper surfaces of both examples are identical.

101

102

103

104

105

106

104
A GOOD NANTGARW PLATE OF BRACE SERVICE TYPE, CIRCA 1818-20
Painted in London, probably in the Bradley workshop, with a full flower spray including a fine yellow and orange variegated tulip, the crisp C-scroll border reserving six panels painted with flower sprigs, a bird on a branch and an insect settled upon a bunch of redcurrants, gilt dentil rim, *25cm diam,* impressed NANT-GARW CW
£1,500 - 2,000
US$2,500 - 3,400

105
A GOOD NANTGARW PLATE, CIRCA 1818-20
The centre fully painted with a spray of flowers including a daffodil and bluebells, the crisply-moulded C-scroll border with six smaller but delicately painted sprays, gilt dentil rim, *24.7cm diam,* impressed NANT-GARW CW
£1,500 - 2,000
US$2,500 - 3,400

107

106
A RARE NANTGARW SQUARE DESSERT DISH, CIRCA 1818-20
Of Brace service type, decorated in London in the Bradley workshop with a full central flower spray, including rose, chrysanthemum, bluebell and a finely painted iris, the C-scrolled borders with a bird on a branch, a spray of fruit, a flowering rosebush and another floral spray, gilded dentil rim, *24.2cm diam,* impressed NANT-GARW CW
£1,400 - 1,800
US$2,300 - 3,000

A related dish was sold in these rooms, 3 October 2012, lot 213. Dishes of Brace type are only rarely encountered, the wider border panels allowing for more detailed birds and fruit than is found on plates of the same pattern. Another is illustrated by W D John, Nantgarw Porcelain (1948), illustration 31B, stated to be from the dessert service presented to the Rt Hon William Brace PC. 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, pp.206-207.

107
A GOOD PAIR OF NANTGARW PLATES, CIRCA 1818-20
Smaller sized with shell-moulded rims with twelve equal lobes, the cavetti painted in London with full floral sprays, including honeysuckle, chrysanthemums, bluebell and morning glory, within a blue enamel line in Sèvres style and surrounded by scattered insects, the borders with five smaller sprays, two further insects on the underside of one, *23.2cm diam,* impressed NANT-GARW CW
£3,000 - 4,000
US$5,000 - 6,700

Provenance
The Viscount St Davids Collection

108
A FINE PAIR OF BARR, FLIGHT AND BARR WORCESTER JARDINIERES, CIRCA 1804
Of flared shape with moulded ring handles and spreading feet, finely painted with panels of coloured feathers, delicately laid one over the other, within a wide gilded border and reserved on a white ground gilt with zig-zag lines, *12.5cm high,* incised B marks and Barr, Flight and Barr script marks referring to Coventry Street address (2)
£5,000 - 7,000
US$8,400 - 12,000

A similar shaped jardiniere with a panel of feathers was sold in these rooms, 10 September 2003, lot 169. Another pair also with feather panels is illustrated by John Sandon, Dictionary of Worcester Porcelain (1993), p.164.

109
A PARIS PORCELAIN COFFEE CAN PAINTED BY THOMAS BAXTER, CIRCA 1804-8
Finely stipple-painted in sepia monochrome with cupid crouched within a glass resting on a stone ledge, a wine bottle to the right, reserved on a bright orange ground below a gilded lattice border, the underside inscribed 'il est partout' in gold script, *6.1cm high* (fine crack)
£800 - 1,200
US$1,300 - 2,000

Likely to have been painted by Thomas Baxter junior in the Baxter family workshop in London. Very much a test of an artist's skill, Baxter revisited the 'Cupid in a Glass' subject on a number of occasions throughout his career. See the Swansea cabinet cup in the Glynn Vivian Art Gallery illustrated by John O Wilstead and Bernard Morris, Thomas Baxter, The Swansea Years 1816-1819 (1997), fig.4a, p.20, and the Chamberlain cup illustrated by John Sandon, The Dictionary of Worcester Porcelain (1993), p.63.

110
A FINE PAIR OF FLIGHT, BARR AND BARR CABINET CUPS AND STANDS SIGNED BY THOMAS BAXTER, CIRCA 1814-16
With twin gilded handles and broad everted rims, painted by Thomas Baxter with Heloise and Abelard, she holding a letter with one hand raised, he reading a letter, both the reverses painted with a panel of flowers, within jewelled borders and reserved on a blue ground gilt with neoclassical ornament, a band of applied white pearls below the rims and around the well of the stands, *stands 13.8cm diam,* impressed crown and FBB marks, printed and script marks referring to Coventry Street address one also signed with initials TB (4)
£8,000 - 12,000
US$13,000 - 20,000

This shape of cabinet cup was particularly favoured by Thomas Baxter and several examples by this exceptional artist have been sold in these rooms including a pair on 3 October 2012, lots 195 and 196. Baxter worked for Flight, Barr and Barr from 1814-16 and although he was very much a self-publicist, few signed examples from this period are known.

Abelard was a 12th century philosopher and theologian who taught Heloise, the niece of the canon of Notre Dame. The couple fell in love and although they were separated, their epistolary correspondence somehow survived. Alexander Pope's poem *Heloise to Abelard* includes the verse written by Thomas Baxter on this cup, "That well-known name awakens all my woes..." On Abelard's cup Baxter has written lines from James Cawthorne's poem published in 1746 ..."I saw, I gaz'd, I shiver'd at the name".

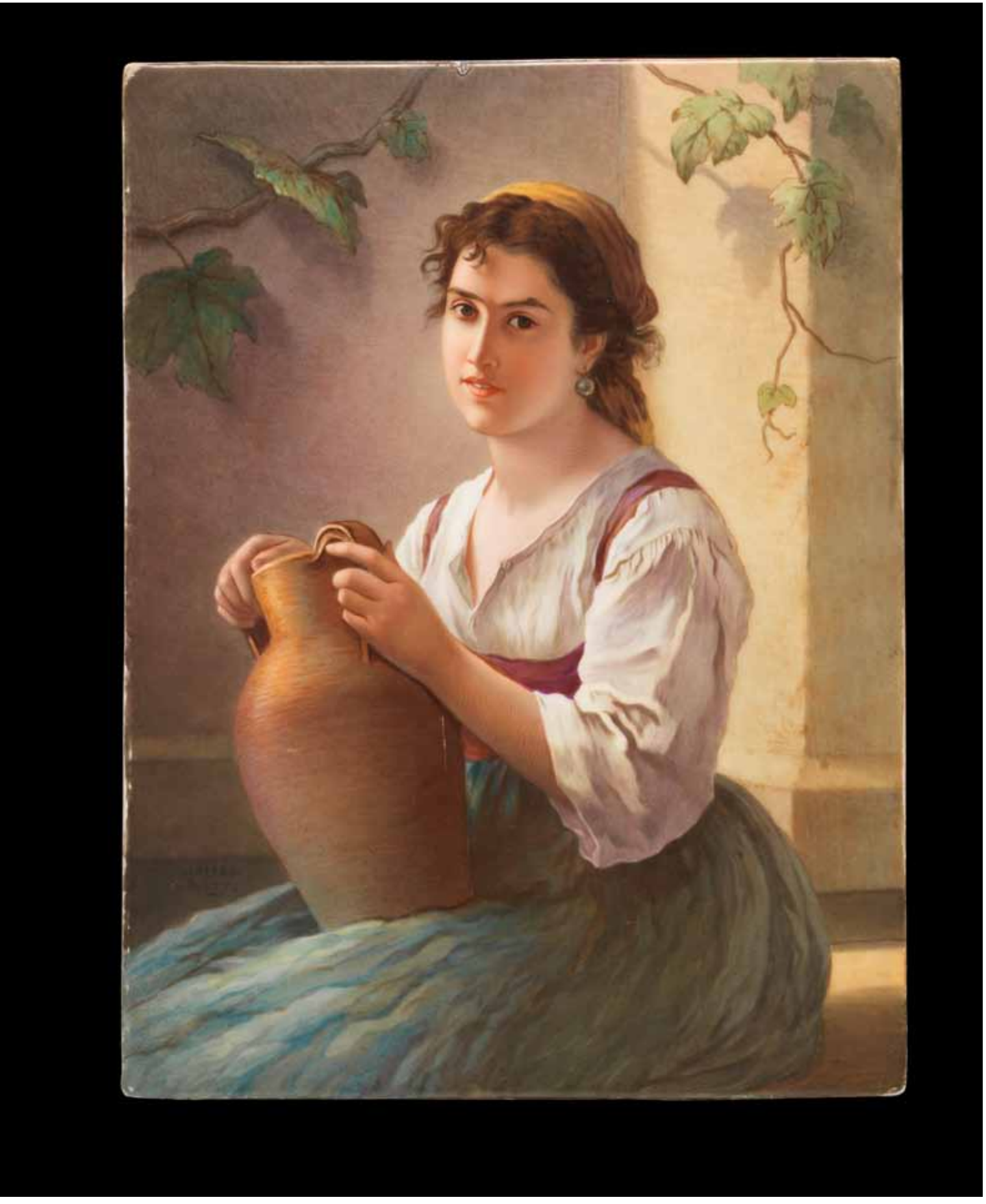
While exiled in Worcester, Thomas Baxter felt separated from his first love, the city of London and all it represented. He also retained fond memories of the beautiful Emma Hamilton. Possibly the character of Abelard somehow mirrored his own isolation and longing for forbidden love. The figure of Abelard painted on this cup has more than a passing likeness to Baxter's own self portraits.

111
A FINE WORCESTER PLAQUE PAINTED BY JOSEPH WILLIAMS, CIRCA 1820-30
Of rectangular shape, painted with fruit arranged on a marble ledge, including a bunch of grapes, peaches, plums, strawberries, gooseberries and a gourd, signed J Williams, *17cm x 22.5cm* (minor enamel deterioration)
£1,500 - 2,000
US$2,500 - 3,400

The signature is most likely that of Joseph Williams Junior who finished his apprenticeship at Flight, Barr and Barr in 1825 but remained in Worcester as an independent decorator, later working for Kerr and Binns. It may have been his father, also Joseph Williams, who was a traveller and possibly a gilder for Chamberlains. The similar arrangement of the fruit, including a distinctive gourd, to that on a Coalport plaque painted by Enoch Doe from an original painting by Thomas Baxter and illustrated by John Sandon, The Dictionary of Worcester Porcelain (1993), p.133, seems to confirm the Worcester connection. Joseph Williams Jr lived in Edgar Street, Worcester, the same street where Thomas Baxter had previously run a china painting school.

112
A DERBY CROWN PORCELAIN COMPANY PLAQUE BY JAMES PLATTS, CIRCA 1880
Of upright rectangular form, finely painted with an attractive country girl seated before a stone wall, holding a terracotta urn in both hands, signed James Platts, *26.7cm x 20.2cm,* printed mark in red (fine scratch)
£1,200 - 1,800
US$2,000 - 3,000

James Platts was a fine figure painter at Osmaston Road. He and Landgraf were the principal exponents of fine figure decoration at the factory, said to be the equal of Berlin plaques.



113
AN EXTRAORDINARY DESSERT SERVICE PAINTED BY L LEILA WATERHOUSE HAWKINS, CIRCA 1876
Painted on Copeland blanks, comprising twelve plates in shades of yellow, blue and green with detailed figural scenes emblematic of the signs of the Zodiac, a pair of low comports with 'Mnemosyne' and the Muse Euterpe and a tall comport with 'Pluto carrying down Proserpine under the Earth', some pieces with SR monogram and motto 'Si Deus quis contra', together with a receipt dated October 14 1876 in the sum of 100 guineas, made out to Samuel Rigby and signed by the artist, and a printed and bound booklet interpreting the decoration of each piece, also signed by the artist, *plates 23.5cm diam,* inscriptions in blue, ten plates and tall comport signed by the artist (15)
£1,000 - 1,500
US$1,700 - 2,500

This service was painted by L Leila Waterhouse Hawkins for Samuel Rigby of Bruche Hall, Warrington. Leila Hawkins was a daughter of the celebrated natural history artist Benjamin Waterhouse Hawkins (1807-94) and fellow artist Francis Louisa Keenan, whom he married bigamously in 1836. Louisa was the daughter of John Keenan, portrait painter to Queen Charlotte, and Frances Keenan, a landscape artist and exhibitor at the Royal Academy.

Benjamin Waterhouse Hawkins was one of the most versatile and prolific biological artists of the Victorian age, illustrating for Richard Owen (who was instrumental in establishing the Natural History Museum at South Kensington), Charles Darwin and Thomas Henry Huxley. Through a series of life-sized models and public displays, he was almost single-handedly responsible for igniting public interest in dinosaurs and other prehistoric animals. Appointed Director of the Fossil Department by the Crystal palace Company in 1852, he constructed the models for the 'Dinosaur Court' at Crystal Palace Park.

114
A GOOD ROYAL WORCESTER 'PAINTED FRUIT' DESSERT SERVICE, DATED 1912-1918
The centres finely painted with autumn fruits by Richard Sebright, Frank Roberts and George Cole, within yellow borders reserving pale pink panels richly gilded in classical style, comprising ten plates, two oval dishes and two square dishes, signed R Sebright, F Roberts and G H Cole, *plates 22.9cm diam,* puce marks (14)
£2,500 - 3,000
US$4,200 - 5,000

114

115

116

115
A RARE ROYAL WORCESTER "MR PUNCH" CANDLE EXTINGUISHER, DATED 1882
Modelled with a green hat with a gilded point, wearing a pink shirt picked out with fine puce lines, his hands clasped in front of his chest, *9cm high,* green mark with date code (some regilding to tip of hat)
£2,000 - 2,500
US$3,400 - 4,200

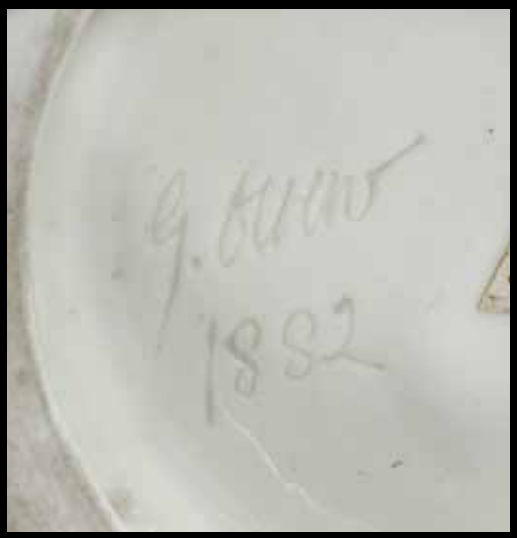
117

116
BUDGE: A RARE ROYAL WORCESTER CANDLE EXTINGUISHER, CIRCA 1880
From the 'Helen's Babies' series attributed to James Hadley, the young boy dressed in his uncle's great coat and top hat, the clothes being far too large for him, in 'white and tinted', colouring with his face coloured, his bow tie and top hat, buttons and coat edges picked out in gold, *11.2cm high,* green mark (small chip and restoration)
£1,000 - 1,400
US$1,700 - 2,300

117*
A ROYAL WORCESTER 'AESTHETIC' TEAPOT AND COVER, DATED 1884
Modelled double-sided as a young man and woman dressed in *Aesthetic* style, the cover forming their heads, she with a bonnet and a ruffled collar, a lily at her lapel, he with long hair and moustache, wearing a pilgrim collar tied with a bow, a sunflower at his chest, the base inscribed 'Fearful consequences Through the Laws of Natural selection and Evolution of living up to one's teapot', signed 'Budge', *15.5cm high,* factory marks in green and gold, registration lozenge for 1881 (some deterioration to enamels, cracked and chipped) (2)
£1,000 - 2,000
US$1,700 - 3,400

This famous model is based on the original stage costumes from Gilbert and Sullivan's 'Patience', first performed in 1881. The inscription refers to Darwin's theories and to an exhibition of a single Oriental teapot at the Grosvenor Gallery, where visitors were encouraged to go home and 'live up to it'

118
A GOOD PAIR OF ROYAL WORCESTER VASES AND COVERS BY JOHN STINTON, DATED 1904
Of shield shape, the classically moulded feet, twin handles, necks and covers in blush ivory highlighted with gold, the bodies painted with groups of cattle at the water's edge, within wooded river landscapes, signed John Stinton, landscapes to the reverse, *35cm high,* puce marks, shape number 2337 (4)
£2,000 - 3,000
US$3,400 - 5,000



119*

A HIGHLY IMPORTANT ROYAL WORCESTER RETICULATED EWER AND STOPPER BY GEORGE OWEN, DATED 1882

In Persian style and of pear shape with a slender neck and spout, the handle moulded with a stylised dragon head at the upper terminal, virtually the entire surface pierced with unique designs, the body with a very fine pattern to the lower section, bolder reticulation above, the handle and the bridge between the neck and spout pierced with scrollwork and flowers to an almost cotton-like thinness, *36.8cm high,* incised 'G Owen 1882' (some restoration), together with an original, specially created fitted box/carrying case (3)

£8,000 - 10,000

US$13,000 - 17,000

This exceptional ewer is the earliest signed example recorded by the artist. Vessels of such considerable size by George Owen are exceptional and this may have been intended as an exhibition piece. The piercing covers almost the entire surface of the vessel and yet there are no areas of standard honeycomb piercing, simpler to produce and found on most examples of Owen's work. Instead, he has worked a unique pattern for each area of the ewer, including three sides of the handle, the collar around the neck and the bridge connecting the spout. For a discussion of the techniques used by Owen see John Sandon, Investigating George Owen: The Lydia Starr Collection, Ars Ceramica No.24-2008, p.14. The non-geometric nature of the designs on this lot make it a true tour de force of the art of reticulation.

120
A PAIR OF ROYAL WORCESTER VASES BY HARRY DAVIS, DATED 1917
Of shield shape with gilded handles, the dark blue grounds with gold ornament, the front panels painted with extensive landscapes in the manner of Claude, both with a ruined castle in the distance and a bridge over a river in the foreground, both signed H Davis, *21.5cm high*, puce mark and shape no.2448 (2)
£3,500 - 4,500
US$5,900 - 7,500

121
A LARGE ROYAL WORCESTER POT POURRI VASE AND TWO COVERS BY HARRY DAVIS, DATED 1919
Of ovoid form with boldly moulded classical borders picked out in two tones of gold, the outer cover pierced and with a pointed finial, painted with a flock of eight sheep on a misty hillside, signed H Davis, the reverse with a landscape, *43cm high,* puce mark, shape number 2048 (edge of outer cover damaged, fine hairline crack in footring) (3)
£4,000 - 6,000
US$6,700 - 10,000

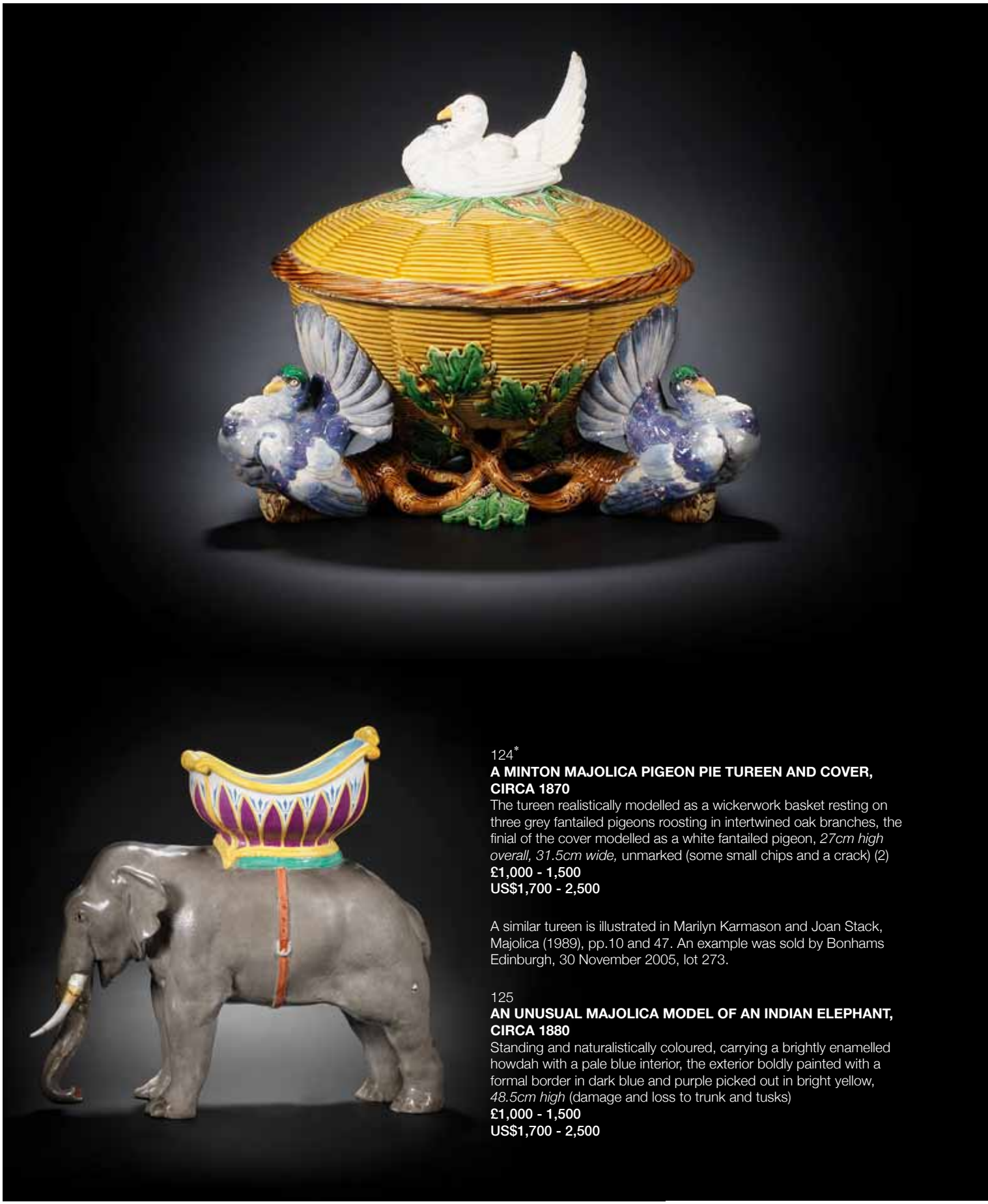
This exceptional large vase was until recently exhibited in the Guildhall, Worcester, on loan from a local family.

122
A ROYAL WORCESTER MODEL OF HRH PRINCESS ELIZABETH RIDING TOMMY, INTRODUCED 1949
Modelled by Doris Lindner, the Princess mounted side-saddle, wearing the uniform of the Colonel in Chief of the Grenadier Guards, on the occasion of the trooping the colour in honour of the King's birthday, June 12 1947, her reins and baton gathered in one hand, painted in colour by Harry Davis, with wooden plinth and certificate, *32.2cm high excluding plinth,* factory marks, number 63 from a Limited Edition of 100 (3)
£1,000 - 1,500
US$1,700 - 2,500

Produced as a Limited Edition of 100, with numbers 1 and 2 presented to the then Princess Elizabeth and Queen Elizabeth The Queen Mother, making it one of the most sought after of the equestrian figures produced by Royal Worcester. A similar model was sold in these rooms, 10 June 2003, lot 269, together with the original plaster maquette for the model, lot 276.

123
A GEORGE JONES MAJOLICA 'MR PUNCH' PUNCH BOWL, CIRCA 1870
Modelled as a figure of Punch, dressed in a brightly coloured jester costume, lying on his back on the base and holding a bowl modelled as an orange peel circled by holly leaves and berries, the inside glazed in turquoise, *27.4cm wide,* indistinct registration mark and pattern number painted in black (two hairline cracks)
£4,000 - 6,000
US$6,700 - 10,000

For a similar example see Victoria Bergesen, Majolica (1989), pl.2. Also see Marilyn G Karmason, Majolica (1989), pp.101-102.



124*
A MINTON MAJOLICA PIGEON PIE TUREEN AND COVER, CIRCA 1870
The tureen realistically modelled as a wickerwork basket resting on three grey fantailed pigeons roosting in intertwined oak branches, the finial of the cover modelled as a white fantailed pigeon, *27cm high overall, 31.5cm wide,* unmarked (some small chips and a crack) (2)
£1,000 - 1,500
US$1,700 - 2,500

A similar tureen is illustrated in Marilyn Karmason and Joan Stack, Majolica (1989), pp.10 and 47. An example was sold by Bonhams Edinburgh, 30 November 2005, lot 273.

125
AN UNUSUAL MAJOLICA MODEL OF AN INDIAN ELEPHANT, CIRCA 1880
Standing and naturalistically coloured, carrying a brightly enamelled howdah with a pale blue interior, the exterior boldly painted with a formal border in dark blue and purple picked out in bright yellow, *48.5cm high* (damage and loss to trunk and tusks)
£1,000 - 1,500
US$1,700 - 2,500

126*
A VERY RARE MINTON MAJOLICA JAPANESE BOAT, DATED 1877
Modelled by John Henk, two figures in a narrow boat, the lady standing and operating the rudder, the gentleman seated and holding a fan, a hollow pine tree forming a spill holder to his left, a prunus tree growing from the opposite end, the branch forming a canopy, J. Henk incised on the bow, *36cm long,* impressed MINTON, date mark and mould number 1926 (some damage and losses)
£1,500 - 2,000
US$2,500 - 3,400

Another example of this rare model, from the Minton Museum was sold in these rooms, 5 October 2004, lot 36, and is illustrated by Joan Jones, Minton (1993), p.157, and by Atterbury and Batkin, The Dictionary of Minton (1990), p.41.

127
A RARE MINTON MAJOLICA BOWL, DATED 1872
The central bowl modelled as a vivid green lily pad with a small green frog with brown spots sitting on a curled lily leaf to one side, and a partially opened pink flower bud to another, the bowl supported on a network of stalks incorporating two further curled leaves, set on a plain round brown base glazed bright turquoise on the underside, *20.4cm diam,* impressed marks including MINTON and the date cipher for 1872 (some leaves restuck and previously riveted)
£1,000 - 1,500
US$1,700 - 2,500

A POTSDAM GOBLET
Carved with a portrait
of Frederick William I of Prussia,
by Gottfried Spiller, 1714-18
£15,000 - 20,000

CONTACT
+44 (0) 20 7468 8244
glass@bonhams.com

Bonhams

LONDON

THE KLAUS BIEMANN COLLECTION OF FINE GERMAN GLASS

New Bond Street
Wednesday 26 November

bonhams.com/glass

A RARE MASONS YELLOW GROUND PATENT IRONSTONE CHIMNEYPIECE IN THE CHINOISERIE TASTE
circa 1820-30
£4,000 - 6,000

CONTACT
+44 (0) 20 8963 2847
sally.stratton@bonhams.com
+44 (0) 20 8963 2848
guy.savill@bonhams.com

Bonhams

LONDON

FINE ENGLISH FURNITURE, SCULPTURE AND WORKS OF ART

New Bond Street
Wednesday 4 June 2014

bonhams.com/furniture

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot. Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a *Lot*

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue.* The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller.*

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, Absentee *Bidding Form* or Telephone *Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person
You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)
If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax
Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale.* It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserve*s and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet
Please visit our *Website* at http://www.bonhams.com for details of how to bid via the internet.

Bidding through an agent
Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale.*

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder.* We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer*'s *Agreement*, a premium (the *Buyer*'s *Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyer*s of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols 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 *Expense*s to us) in full before making a bid for the *Lot*. If you are a successful *Bidder,* payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue.* Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *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
As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

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

19. JEWELLERY

˜ Ruby and Jadeite

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

Gemstones

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

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

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

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

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

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

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

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expense*s and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lot*s have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expense*s we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

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

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

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

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

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

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

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".
"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.
"Business" includes any trade, *Business* and profession.
"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".
"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).
"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.
"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.
"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.
"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.
"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.
"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.
"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.
"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.
"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).
"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.
"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).
"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.
"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.
"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.
"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*
"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*
"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*
"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.
"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.
"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).
"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.
"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.
"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.
"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.
"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.
"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.
"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*
"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).
"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*
"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.
"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.
"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.
"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.
"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).
"Storage Contractor" means the company identified as such in the *Catalogue.*
"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.
"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.
"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.
"Website" *Bonhams Website* at www.bonhams.com
"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams*' instructions to sell a *Lot*.
"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

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

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
"bailee": a person to whom goods are entrusted.
"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.
"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.
"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*
"lien": a right for the person who has possession of the *Lot* to retain possession of it.
"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.
"title": the legal and equitable right to the ownership of a *Lot*.
"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

UNITED KINGDOM

London
101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight
+44 1273 220 000

Representative:
Kent
George Dawes
+44 1483 504 030

West Sussex
Jeff Burfield
+44 1243 787 548

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford •
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
New House
150 Christleton Road
Chester, Cheshire
CH3 5TD
+44 1244 313 936
+44 1244 340 028 fax

Carlisle
48 Cecil Street
Carlisle, Cumbria
CA1 1NT
+44 1228 542 422
+44 1228 590 106 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
39 Don Street
St.Helier
JE2 4TR
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria - Vienna
Tuchlauben 8
1010 Vienna
Austria
+43 (0)1 403 00 01
vienna@bonhams.com

Belgium - Brussels
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0)2 736 5076
+32 (0)2 732 5501 fax
belgium@bonhams.com

France - Paris
4 rue de la Paix
75002 Paris
+33 (0)1 42 61 1010
+33 (0)1 42 61 1015 fax
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0)221 2779 9650
+49 (0)221 2779 9652 fax
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
+49 (0) 89 2420 7523 fax
munich@bonhams.com

Greece - Athens
7 Neofytou Vamva Street
10674 Athens
+30 (0) 210 3636 404
athens@bonhams.com

Ireland - Dublin
31 Molesworth Street
Dublin 2
+353 (0)1 602 0990
+353 (0)1 4004 140 fax
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 (0)2 4953 9020
+39 (0)2 4953 9021 fax
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Rome
+39 (0)6 48 5900
+39 (0)6 482 0479 fax
rome@bonhams.com

Netherlands - Amsterdam
De Lairessestraat 154
1075 HL Amsterdam
+31 20 67 09 701
+31 20 67 09 702 fax
amsterdam@bonhams.com

Spain - Madrid
Nuñez de Balboa no.4 - 1A
Madrid
28001
+34 91 578 17 27
madrid@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
Switzerland
+41 76 379 9230
geneva@bonhams.com

Representatives:
Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

Spain - Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Portugal
Filipa Rebelo de Andrade
+351 91 921 4778
portugal@bonhams.com

Russia - Moscow
Anastasia Vinokurova
+7 964 562 3845
russia@bonhams.com

Russia - St Petersburg
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

MIDDLE EAST

Israel
Joslynne Halibard
+972 (0)54 553 5337
joslynne.halibard@bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California
Central Valley
David Daniel
+1 (916) 364 1645

District of Columbia/
Mid-Atlantic
Martin Gammon
+1 (202) 333 1696

Southern California
Christine Eisenberg
+1 (949) 646 6560

Florida
+1 (305) 228 6600

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

Massachusetts
Boston/New England
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
Thomaz Oscar Saavedra
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Japan
Akiko Tsuchida
Level 14 Hibiya Central Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
akiko@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@bonhams.com

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Cnr Williams Road
& Lechlade Avenue
South Yarra VIC 3141

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Bonhams Specialist Departments

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

19th Century Paintings
UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art
Matthew Bradbury
+44 20 7468 8295

Aboriginal Art
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art
UK
Philip Keith
+44 2920 727 980
U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings
Alan Fausel
+1 212 644 9039

Antiquities
Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour
UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations
Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design
UK
Mark Oliver
+44 20 7393 3856
U.S.A
Frank Maraschiello
+1 212 644 9059

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

Australian Colonial Furniture and Australiana
+1 415 861 7500

Books, Maps & Manuscripts
UK
Matthew Haley
+44 20 7393 3817
U.S.A
Christina Geiger
+1 212 644 9094

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

British & European Porcelain & Pottery
UK
John Sandon
+44 20 7468 8244
U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings
Scot Levitt
+1 323 436 5425

Carpets
UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimipour
+1 415 503 3392

Chinese & Asian Art
UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks
UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals
UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art
UK
Gareth Williams
+44 20 7468 5879
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles
Claire Browne
+44 1564 732969

Entertainment Memorabilia
UK
Stephanie Connell
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Football Sporting Memorabilia
Dan Davies
+44 1244 353118

Furniture & Works of Art
UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413

Greek Art
Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia
Kevin Mcgimpsey
+44 1244 353123

Irish Art
Penny Day
+44 20 7468 8366

Impressionist & Modern Art
UK
Deborah Allan
+44 20 7468 8276
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art
Alice Bailey
+44 20 7468 8268

Japanese Art
UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery
UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
AUSTRALIA
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art
UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music
Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art
U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design
Gareth Williams
+44 20 7468 5879

Motor Cars
UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia
UK
Toby Wilson
+44 8700 273 619
U.S.A
Kurt Forry
+1 415 391 4000

Motorcycles
Ben Walker
+44 8700 273616
Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments
Philip Scott
+44 20 7393 3855

Native American Art
Jim Haas
+1 415 503 3294

Natural History
U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures
UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art
Charles O'Brien
+44 20 7468 8360

Photography
U.S.A
Judith Eurich
+1 415 503 3259

Portrait Miniatures
Jennifer Tonkin
+44 20 7393 3986

Prints
UK
Rupert Worrall
+44 20 7468 8262
U.S.A
Judith Eurich
+1 415 503 3259

Russian Art
UK
Sophie Law
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments
Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures
Chris Brickley
+44 131 240 2297

Silver & Gold Boxes
UK
Michael Moorcroft
+44 20 7468 8241
U.S.A
Aileen Ward
+1 800 223 5463

South African Art
Giles Peppiatt
+44 20 7468 8355

Sporting Guns
Patrick Hawes
+44 20 7393 3815

Toys, Dolls & Chess
Leigh Gotch
+44 20 8963 2839

Travel Pictures
Veronique Scorer
+44 20 7393 3962

Urban Art
Gareth Williams
+44 20 7468 5879

Watches & Wristwatches
UK
Paul Maudsley
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Nick Biebuyck
+852 2918 4321

Whisky
UK
Martin Green
+44 1292 520000
U.S.A
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine
UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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

Credit and Debit Card Payments
There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.
Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐

Sale title: Fine British Pottery And Porcelain	Sale date: 21 May 2014
Sale no. 21852	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s
£200 - 500 .....by 20 / 50 / 80s
£500 - 1,000 .....by 50s
£1,000 - 2,000 .....by 100s
£2,000 - 5,000 .....by 200 / 500 / 800s
£5,000 - 10,000 .....by 500s
£10,000 - 20,000 .....by 1,000s
£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£50,000 - 100,000 .....by 5,000s
£100,000 - 200,000 .....by 10,000s
above £200,000 .....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	

By providing your email address above, you authorise Bonhams to send you marketing material and news concerning Bonhams and partner organisations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐	I am registering to bid as a trade client ☐
If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐	Please tick if you have registered with us before ☐

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ | I will collect from Park Royal or bonded warehouse ☐ | Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: | Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.
Please email or fax the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

Bonhams
101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447
+44 (0) 20 7447 7400 fax