BRITISH AND EUROPEAN CERAMICS AND GLASS

Monday 2 November 2015
Knightsbridge, London

Bonhams

BRITISH AND EUROPEAN CERAMICS AND GLASS

Monday 2 November 2015 at 10.30am and 2.30pm
Knightsbridge, London

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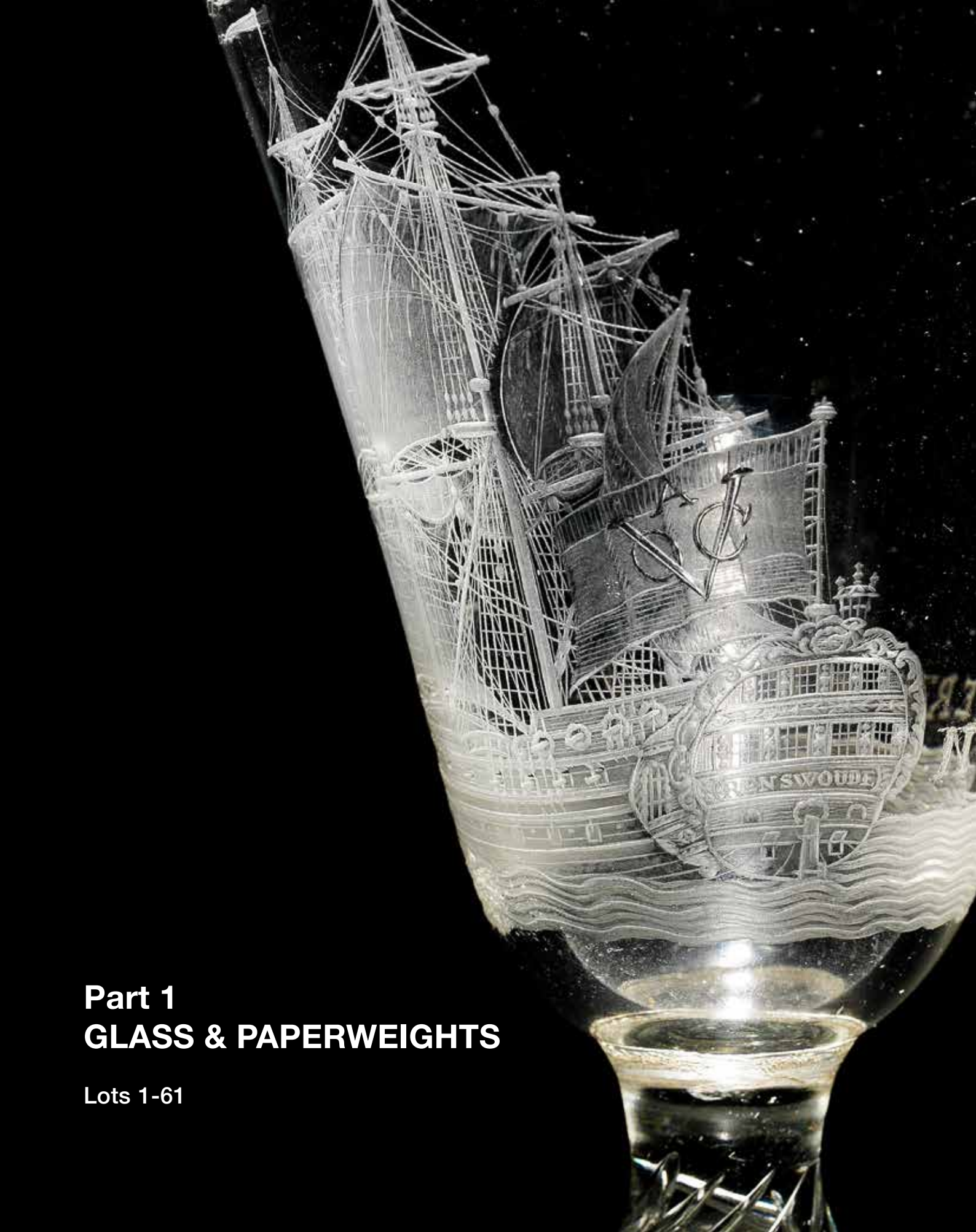


Part 1
GLASS & PAPERWEIGHTS

Lots 1-61

1

1

A VENETIAN FILIGRANA WINE GOBLET, SECOND HALF 16TH CENTURY

With *vetro a retorti* decoration, the pear shaped bowl sloping gently inwards to a narrow opening at the neck, decorated with spiralling bands of white latticinio cable alternating with narrow white threads, the hollow knop at the stem with similar decoration between clear collars, the spreading foot with a fold-over base rim also in vetro a retorti, *15.1cm high*

£4,000 - 5,000
€5,400 - 6,800
US$6,100 - 7,600

Provenance
A British private collection

For a slightly taller example of related form also in filigrana glass see Anna-Elisabeth Theuerkauff-Liederwald, Venezianisches Glas der Veste Coburg (1994), p.222, fig. 192.

2

2
A FAÇON DE VENISE WINGED OR SERPENT-STEM WINE GLASS, 17TH CENTURY
With a very delicate octagonal or eight-sided bowl on a merese, the elaborate stem formed from an entwined rod containing a blue and white twist, with finely pincered 'wings' on either side, raised on a plain section at the base above a wide conical folded foot, *18.7cm high*

£3,500 - 4,500
€4,800 - 6,100
US$5,300 - 6,800

Provenance
A British private collection

A very similar glass containing both blue and red threads is in the British Museum, illustrated by Hugh Tait, The Golden Age of Venetian Glass (1979), p.87, fig.141.

3

3
A FAÇON DE VENISE 'WINGED' WINE FLUTE, 17TH CENTURY
With a tall conical bowl, the hollow inverted baluster stem between mereses applied with two looped and pincered wings in deep blue and clear glass, on a wide plain conical foot, *18cm high*

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

A similar flute was sold by Christies in Amsterdam, 26 March 2013, lot 13. A related glass at Veste Coburg is illustrated by Anna-Elisabeth Theuerkauff-Liederwald (1994), p.312, fig.301. For an identical stem on a bell-shaped flute see Hubert Vreeken, Glas in het Amsterdams Historisch Museum, p.120, fig.73.

4

5

6

4

A VENETIAN OR FAÇON DE VENISE WINE GLASS, LATE 16TH CENTURY

With a conical clear *crystallo* bowl on a collar above a fine *filigrana* double knop stem and spreading foot set with very fine spiral threads, *12.9cm high*

£2,500 - 3,500
€3,400 - 4,800
US$3,800 - 5,300

Provenance
A British private collection

5

A SPANISH FAÇON DE VENISE WINE GLASS, LATE 17TH OR 18TH CENTURY

Probably Catalonia, of pale amber or straw coloured metal, with a plain conical bowl on a hollow inverted baluster stem and a folded foot, *14cm high*

£500 - 700
€680 - 950
US$760 - 1,100

A very similar glass in the Instituto Amatller de Arte Hispanico in Barcelona is illustrated by Alice Wilson Frothingham, Spanish Glass (1963), pl.39a.

7

6 *

A FAÇON DE VENISE 'OPAL' WINE GLASS, PROBABLY KASSEL, EARLY 17TH CENTURY

In blue opalescent glass, the spirally ribbed stem dividing below the rounded funnel bowl to form a heart-shaped section ornamented with denticulations, *20.5cm high* (tiny loss to denticulation)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Krug Collection

Literature
Illustrated by Brigitte Klesse, Glassammlung Helfried Krug (1973), p. 119, fig. 496. See also Axel von Saldern, Düsseldorf - Meisterwerk Exhibition catalogue 1968-69, no. 76. Klesse refers to other examples with this distinctive stem in the Staatliche Kunstsammlung, Kassel, and in the National Museum, Warsaw.

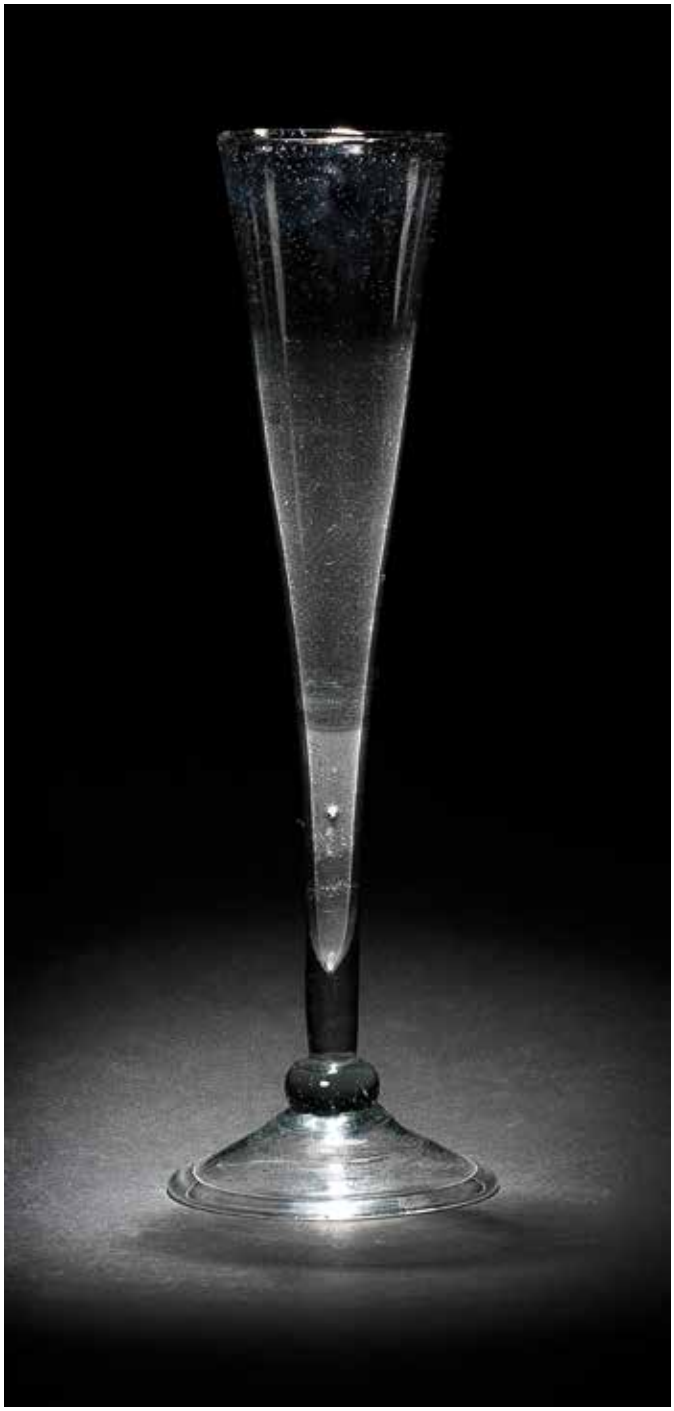
7

A GOOD FAÇON DE VENISE WINE GLASS, NETHERLANDS, 17TH CENTURY

With a very thin conical bowl on a hollow baluster-knopped stem between mereses, above a short plain section and basal collar, on a wide folded foot, *15.3cm high*

£2,500 - 3,500
€3,400 - 4,800
US$3,800 - 5,300

Provenance
F.Bodenheim Collection, Amsterdam
British Private Collection



8

8

A FAÇON DE VENISE WINE FLUTE, PROBABLY NETHERLANDS, 17TH CENTURY

With a tall, gently tapering bowl on a single basal knop and a conical folded foot, *27.6cm high*

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

Provenance
A British private collection

10

9

9

A BOXED NEST OF FOUR EUROPEAN GLASS TUMBLERS, 18TH CENTURY

In graduated sizes and finely fluted, decorated with simple gold rims, in a fitted cardboard box decorated with prints and with documentation label beneath, *the glasses 9.4cm to 11cm high* (4)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance
A British private collection, received as a gift from a descendant of one of the abbots of the Abbey of Echternach.

The box bears a label inscribed 'Verres provenant L'Abbage de Echternach'.
The Abbey of Echternach in eastern Luxembourg was founded in the 7th century and remains a popular tourist attraction famed for an annual dancing procession held on Whit Tuesday.

10

A LARGE VENETIAN FOOTED BOWL, CIRCA 1500

The deep bowl moulded around the lower part with fourteen spiralling ribs, the folded rim enclosing a translucent blue trail, set on a high ribbed spreading foot with an upturned folded footrim in translucent dark-blue, *30.7cm diam* (tiny chip to footrim)

£2,500 - 3,500
€3,400 - 4,800
US$3,800 - 5,300

Provenance
Sold at Christie's, 11 December 2000, lot 138
The Chris Crabtree Collection

A very similar bowl at Veste Coburg is illustrated by Anna-Elisabeth Theuerkauff-Liederwald, Venezianisches Glas (1994), pp. 102-103, cat. 39. See also Hugh Tait, The Golden Age of Venetian Glass (1979), p. 58, cat. 63 and Karel Hetteš, Old Venetian Glass (1960), pl. 11. A related bowl was sold by Bonhams, 30 November 2011, lot 37 and another by Phillips, 16 May 2001, lot 1.

11

11
A SET OF FOUR NORWEGIAN ENGRAVED AND GILDED GIN GLASSES, DATED 1782
Probably Nøstetangen, the rounded funnel bowls each engraved with a sailing barge, the reverses with a crowned inscription 'HLommerse/ GINolet/1782', the engraved designs all picked out in gold, on double series opaque twist stems set with two pairs of spiral threads encircled by a multi-ply band, plain conical feet, *14.7cm to 14.9cm high* (4)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

A set of four related opaque-twist glasses with similar gilded borders and coronets and dated 1792, is in Merseyside County Museum, illustrated in the catalogue Historic Glass from Collections in North West England (1979), p.58, fig.D39. The inscribed name GINolet may refer to Dutch gin. The Nolet distillery, founded in 1691 in Schiedam, is one of the oldest gin distilleries in Holland.

12

12
AN OPAQUE WHITE TAZZA OR 'TONDINO', 18TH CENTURY
Probably Bohemian, of cardinal's hat form with a trailed rim and footrim, painted in red, blue, green and yellow with a central Chinaman by a palm tree, the border with formal flowers and exotic insects, blue dash rim, *22cm diam*

£400 - 600
€540 - 820
US$610 - 910

13

13 *

AN IMPRESSIVE ENGRAVED ACORN-KNOPPED HEAVY BALUSTER GOBLET, CIRCA 1710

The thistle-shaped bowl with solid teared base, decorated with the enthroned Madonna and Child beneath a scalloped canopy, surmounted by a crown, flanked by female figures, the left-hand figure holding a branch in one hand and a book in the other, the right-hand figure holding the cap of Liberty surmounted on a pole in one hand and the scales of Justice in the other, set on a substantial teared acorn knop above a basal knop, over a domed and folded foot, *25.8cm high*

£4,000 - 6,000
€5,400 - 8,200
US$6,100 - 9,100

Provenance
Private Collection, USA

Literature
Illustrated by Dwight Lanmon, The Golden Age of English Glass (2011), pp. 140-141, cat. 40. Lanmon states that as wheel-engraving is rarely seen on English glass of this early date, the engraving on the present lot was likely to have been executed by a Continental engraver, perhaps German. The scene is full of Christian symbolism. The book may represent the Book of Knowledge and the branch the Martyr's Palm, although it is not entirely clear what the supporting figures represent. It is likely that the large crown, together with the throne, is symbolic of Mary as Queen of Heaven.

It is rare to find acorn-knopped goblets of such large size, even without engraved decoration. Compare to the massive acorn-knopped goblet from the Basil Jefferies Collection, sold by Bonhams 12 November 2014, lot 22. Another massive acorn-knopped goblet was in the A.C. Hubbard Collection, illustrated by Ward Lloyd, A Wine Lover's Glasses (2000), p. 29, pl. 13. This was sold by Bonhams, 30 November 2011, lot 44.

14

14

AN ANGLO-VENETIAN WINE GLASS, CIRCA 1680-90

In façon de Venise traditions although with a high lead content, the conical bowl with a solid base on a merese above a hollow quatrefoil knop, a smaller merese and a short plain section, on a wide folded foot, *14.5cm high*

£2,000 - 2,500
€2,700 - 3,400
US$3,000 - 3,800

Provenance
Horridge Collection, sold by Jackson, Stops and Staff, 30 November 1959, probably lot 55
Walter E Smith Collection, Inventory no.1138, sold at Sotheby's 8 July 1968, Lot no 911
Christie's sale, 23 June 1992, lot 124
British private collection

A glass of closely related shape engraved with the arms of the Dukes of Bedford was in the Peter Meyer collection sold by Bonhams, 1 May 2013, lot 1

15

16

15
TWO AIRTWIST WINE GLASSES, CIRCA 1750
one with a rounded funnel bowl lightly engraved in diamond-point calligraphy with the girl's name 'Lilly', the multiple spiral airtwist stem with shoulder and centre knops, *17.3cm high*, the other with a small rounded funnel bowl and shoulder-knopped airtwist stem, *15.9cm high* (2)

£400 - 600
€540 - 820
US$610 - 910

16
AN ENGRAVED GLASS JAR AND COVER, 18TH CENTURY
Of baluster shape moulded around the lower body and around the cover with so-called 'nipd diamond waies', the cover surmounted by a hollow acorn finial, the jar engraved with a border of drapery and leaf sprigs above a daisy-like spray and the initials S*K, *21cm high* (2)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

Provenance
British private collection, purchased at Bonhams Edinburgh sale, 23 July 2004, lot 103

17
A BALUSTER MEAD OR CHAMPAGNE GLASS, CIRCA 1720-30
Of generous size, the cup shaped bowl moulded with a ring of basal flutes, on a hollow knop above a hollow inverted baluster and a small basal knop, on a conical folded foot, *14.7cm high*

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

17

18

18
A PAIR OF SPOUTED POSSET POTS OR POSSET GLASSES, CIRCA 1720-30
Of thistle shape, both with two trailed loop handles and a serpentine spout on the front, set on a plain, heavy spreading foot, *11.5cm and 11.2cm high to the rims* (slight losses to tips of the spouts) (2)

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

Provenance
One is from the Ron and Mary Thomas Collection, sold by Bonhams 4 June 2008, lot 40. The other with Mallett and Sheppard & Cooper Ltd, 1990
The Tim Udall Collection

Literature
Illustrated by Christopher Sheppard and John Smith, From the Restoration to the Regency (1990), p.42, fig.53

For a related example in Corning Museum see Helen McKearnon, Possets, Syllabubs and their vessels, Glass Circle Journal 5 (1986), p.67, fig.6d.

19

19
AN UNUSUALLY LARGE SPOUTED POSSET POT, EARLY 18TH CENTURY
The plain baluster or bell shaped body applied with two looped strap handles and a swan-like spout rising from a wide circular base set low down on the vessel, raised on three graduated rings above a domed and folded foot, *18.5cm high to the rim* (loss to the tip of the spout)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

Provenance
The Tim Udall Collection

An example of similar size on a plain foot, complete with a cover, from the Bles Collection in the Victoria and Albert Museum, is illustrated by W.A.Thorpe, A History of English and Irish Glass, pl. XLII.

20

THREE EARLY SPOUTED POSSET GLASSES, CIRCA 1720-30

Each with two trailed loop handles and a swan-like spout, one moulded with vertical flutes and set on a domed and terraced foot, *9.7cm high* (tiny loss to spout tip), the other two plain, *9.2cm and 10cm high* (one plain glass with a fine crack) (3)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

Provenance
The Tim Udall Collection

21

A STUDY COLLECTION OF SMALL SHAPES IN BRITISH GLASS, 18TH CENTURY

Including a feeding cup and cover with spout and handle, *14cm high*, an early posset pot with a simple spout, *10.7cm high*, three miniature tazzas or patch stands with honeycomb moulding, two miniature pots, a coin jug, and three double-B-handled jelly glasses (some damage) (12)

£500 - 800
€680 - 1,100
US$760 - 1,200

Provenance
The Tim Udall Collection

22

A COLLECTION OF EIGHT MOULDED JELLY AND SYLLABUB GLASSES, 18TH CENTURY

In a variety of different moulded forms including honeycomb patterns, vertical flutes and an octagonal example, four of the glasses applied with single looped handles, *size range 9.4cm to 12.9cm high* (two with chips) (8)

£750 - 1,000
€1,000 - 1,400
US$1,100 - 1,500

Provenance
The Tim Udall Collection

20

21

22

23

24

23
A GROUP OF SIX TWO-HANDLED JELLY GLASSES, 18TH CENTURY

Comprising a very unusual example in opaque white glass, moulded with vertical flutes, *8.2cm high*, an example in soda glass with traces of iridescence, *10.2cm high*, a miniature fluted example, *5.9cm high*, a baluster example on a flattened beaded knop and terraced foot, *12.4cm high*, a plain example, *10.6cm*, and a pale green tinted jelly glass, probably of later date, *11.7cm* (6)

£750 - 1,000
€1,000 - 1,400
US$1,100 - 1,500

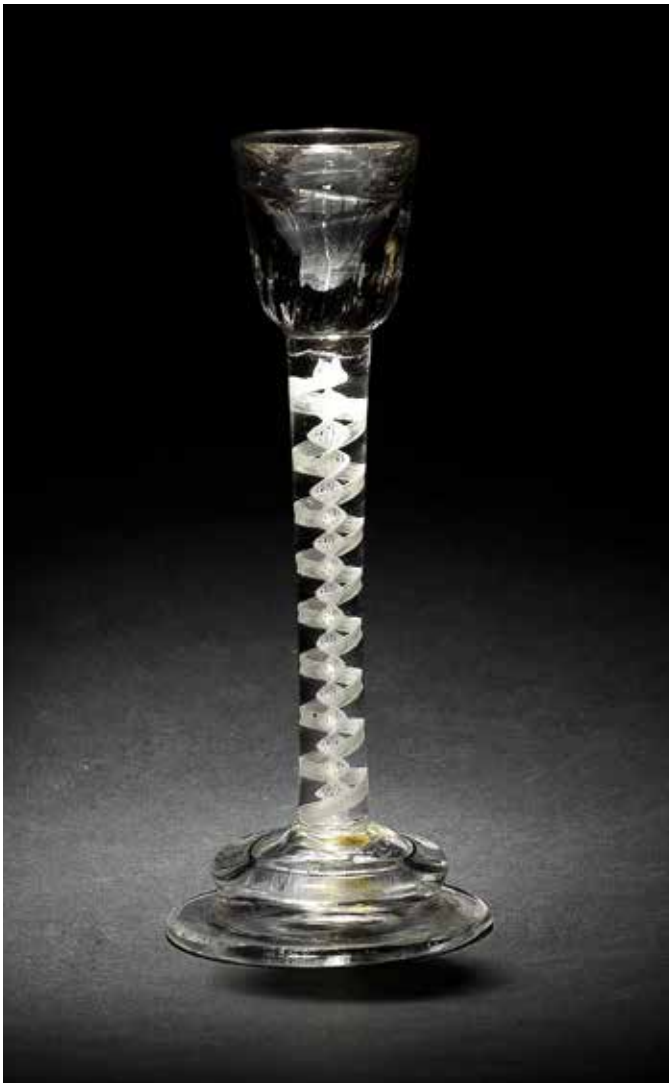
Provenance
The Tim Udall Collection
The soda glass example from the Ron and Mary Thomas Collection, sold by Bonhams 14 October 2008, lot 58

24
FOUR JELLY GLASSES WITH 'DOUBLE-B' HANDLES, CIRCA 1730-50

In a variety of different forms, one of lipped double ogee shape moulded with flutes, on a panel-moulded domed foot, *12.3cm high* (resin repair and crack to the rim), another moulded with flutes and on a triple ring knop and terraced foot, *11.3cm high*, one moulded with fine honeycomb, *11.1cm high*, the other plain double ogee shape with an engraved border, *11.2cm high* (chipped and cracked), together with a later wine glass with double-B handles, *16.5cm high* (5)

£900 - 1,200
€1,200 - 1,600
US$1,400 - 1,800

Provenance
The Tim Udall Collection
The honeycomb-moulded example and the handled wine glass from the Peter Meyer Collection, sold by Bonhams 1 May 2013, lot 31



25

25
A DECEPTIVE OR TOASTMASTER'S CORDIAL GLASS, CIRCA 1760
With a very small, deceptive rounded funnel bowl lightly moulded with basal flutes, on a tall double-series opaque twist stem with a gauze corkscrew encircled by a twelve-ply spiral band, on a heavy domed firing foot, *16.4cm high*

£2,500 - 3,500
€3,400 - 4,800
US$3,800 - 5,300

Provenance
Graeme and Molly Cranch Collection, no.401
Sold by Bonhams 4 June 1997, lot 82
British private collection

Exhibited
Worthing Museum, 1968 and Salisbury Museum, 1985.

Literature
Illustrated by L M Bickerton, 18th Century English Drinking Glasses (1971/1986) figs.458/667

A related glass but with a plain bowl was in the Henry Brown collection, Sotheby's 25 July 1947, lot 141

26

26
A BEILBY ENAMELLED WINE GLASS, CIRCA 1770
The rounded funnel bowl decorated in white enamel with a row of trees and shrubs flanking a central architectural folly or monument, the double-series opaque twist stem with an inner gauze encircled by two pairs of spiral threads, on a conical foot, *14.5cm high* (small resin repair to a footrim chip)

£2,000 - 2,500
€2,700 - 3,400
US$3,000 - 3,800

Provenance
With Aspreys, July 1997
British Private collection

A Beilby glass with a monument and a similar row of trees was in the A C Hubbard collection, sold by Bonhams 30 November 2011, lot 140. A year previously, Bonhams sold another glass with a related monument, on 15 December 2010, lot 154.

27

AN IMPORTANT DUTCH ENGRAVED LIGHT BALUSTER WINE GLASS SIGNED BY JACOB SANG, DATED 1757 AND 1761

With a generous rounded funnel bowl finely engraved with a three-masted ship in full sail, the stern inscribed with the name 'RENSWOUDE', proudly flying the flag of the V.O.C. chamber of Amsterdam, gentle waves continuing around the base of the bowl, an inscription added in diamond point 'Nù OOSTERBEEK 1761', the stem with beaded drop knop on two inverted baluster sections, the lower one containing a tear, the wide conical foot signed around the upper edge 'Jacob Sang, Fec: Amsterdam 1757,', the underside with additional inscribed name 'Nù Oosterbeek 1761', *20.7cm high*

£8,000 - 12,000
€11,000 - 16,000
US$12,000 - 18,000

This glass was commissioned from the celebrated engraver Jacob Sang in 1757 when the VOC ship *Renswoude* was launched on 30 December 1757 at Texel on the West Frisian islands in the North Netherlands. According to the database compiled by Huygens DAS (resources.huygens.knaw.nl), its first Master was Jan Zacharias Nauwman. *Renswoude* had been built in 1756 with a tonnage of 1150. Her maiden voyage took the Renswoude to Batavia via the Cape, then on to China, arriving there in 1759. The vessel participated in the China trade until it was laid up in the Indies on New Years Day 1780.

The Master of the Renswoude, Jan Zacharias Nauwman took over another ship, the Oosterbeek in 1761. His new vessel, Oosterbeek departed Texel on 12 December 1761 heading for Bengal where it arrived on 11 October 1762. Built in 1758, the Oosterbeek was 1100 tons and was the only other ship that Nauwman commanded. It ran aground in East Java and was wrecked in 1765.

It can be presumed that the owner of this glass was Jan Zacharias Nauwman. When he took command of his new ship, *Oosterbeek* in 1761, he chose to commemorate his new vessel by adding its name to his Jacob Sang wine glass.

27 signature of Jacob Sang

28 *

A DUTCH ENGRAVED LIGHT BALUSTER 'VOC' WINE GLASS, CIRCA 1737-44

The rounded funnel bowl engraved with a three-masted fourteen-gun ship flying the flag of the VOC, inscribed around the rim 'T.WELVAREN VANT. SCHIP HOGER SMELTEN EN CAP'T OPMEER' (Prosperity to the ship Hoger Smelten and Capt. Opmeer), the stem with a small knop between two angular knops and a basal knop, plain conical foot, *19.2cm high* (small foot chip and metal repair to stem)

£1,800 - 2,500
€2,400 - 3,400
US$2,700 - 3,800

As with the previous lot in this sale, the *Hogersmilde* was also built in Texel on the West Frisian Islands in the north Netherlands. Captain Hendrik Opmeer is recorded as its Master on 24 July 1737 when it sailed to Batavia, arriving on 31 March the following year. With a tonnage of 810, *Hogersmilde* made six voyages before it was renamed *Wapen van Hoorn* and sailed under a new Master from Texel. It was laid up in the Indies on 11 September 1744. Captain Opmeer died the following year, in 1745.

29

A DUTCH DIAMOND-POINT ENGRAVED WINE GLASS WITH THE ARMS OF THE UNITED PROVENCES, CIRCA 1760

The round funnel bowl finely engraved with the arms of the United Provinces, with a central lion holding a sword aloft and seven arrows to symbolise the seven Provinces, the individual coats of arms of the Provinces arranged all around linked by rococo scrollwork, the stem with an angular knop and a teared knop above a plain section and a basal knop, on a wide conical foot, *19.2cm high* (small resin repair on the rim)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

Provenance
With Frides Lameris, Amsterdam, 1997
Dr Jerrold Belitz Collection, New Jersey USA, sold to benefit various charities
Bonhams sale, 10 November 2004, lot 102
British private collection

These well-known arms are usually found on wheel engraved examples and it is very unusual to find a United Provinces glass with diamond-point decoration. A massive green Roemer in the Victoria and Albert Museum is decorated in diamond point with the same arms, signed by Willem van Heemskerk and with the name of each province engraved below each coat of arms.

On the present example the seven Provinces are represented in clockwise order starting with the rampant lion directly above the centre lion- Gelderland, Zeeland, Friesland, Groningen, Overijssel, Utrecht and Holland.

30
AN ENGRAVED JACOBITE WINE GLASS, CIRCA 1745
With an unusual funnel shaped bowl on a plain stem slightly tapering to a heavy conical foot, the bowl engraved with the initials 'I S', believed to represent James Stuart, the reverse of the bowl engraved with a sprig of two oak leaves and two acorns, *16.7cm high*

£3,500 - 4,500
€4,800 - 6,100
US$5,300 - 6,800

Provenance
J W Holt collection, a pair of identical glasses sold at Sotheby's December 1925, lot 58
Henry Brown Collection, sold at Sotheby's 14 November 1947, lot 274
Seton Veitch Collection
Christie's sale 17 November 1992, lot 40
With Delomosne & Son, September 2001
British private collection

The Holt collection contained two identical glasses. The present lot is believed to be the example that entered the Henry Brown collection. The companion glass was in the A P Milstead Collection, sold at Sotheby's 24 July 1951, lot 154. A third, very similar glass from this same set was sold by Bonhams in Edinburgh, 18 August 2004, lot 404. This had previously belonged to Andrew Hunter whose collection was formed before the Second World War and mostly ended up in the National Museum of Scotland.

Literature
Arthur Churchill's Glass Notes, no.11 p.37 which states that Mr Churchill purchased the two glasses from the Holt collection at the Sotheby's sale in 1925. See also the Delomosne 2006 catalogue of the Seton Veitch collection which illustrates the A P Milstead glass, page 16 b.

Grant Francis, Romance of the White Roses (1933), p.232 refers to a glass which once belonged to a John Shackerley of the 1723 period of the Cycle clubs which has crossed oak bows and the initials J S engraved on the bowl. Francis may have confused the name as earlier in his book, on p.31 he refers to the 1732 Cycle and notes that George not James Shackerley was a member.

The large number of lobes on the oak leaves is an unusual feature as oak leaves on Jacobite glasses generally have fewer lobes. The engraving of the leaves is similar in style to Seddon's Engraver A. Although oak trees and oak leaves are occasionally found on Jacobite glasses, it is very rare to find acorns. This could be an Oak Club glass. Arthur Churchill's History in Glass (1937) refers to an 'Oak Society Glass' and E Barrington Haynes mentioned a set of five glasses inscribed with the motto Redi and a pair of oak leaves that all came from one house and may have been used by a club or society. Geoffrey Seddon, The Jacobites and their Drinking Glasses (1995) mentions on p.61 that the Oak Society was one of the more secret Jacobite clubs that met in the Crown and Anchor in the Strand.

31

A RARE EMERALD GREEN BALUSTER MEAD OR CHAMPAGNE GLASS, CIRCA 1730-40

With a distinctive globular bowl moulded with vertical flutes or gadroons at the base, on a double collar above a triple annular knop, plain section and basal knop, on a domed and folded foot, *13.3cm high*

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

Glasses with this distinctive bowl are popularly known as mead glasses but as Dwight Lanmon discusses in his book, The Golden Age of English Glass (2011), p.93, mead was rarely drunk in Britain and it is more likely these were inspired by Continental *roemers* used for Rhenish wine. The London glass-seller Thomas Betts sold '12 Green 1/2 Mo Egg Champagne' glasses which could have referred to related forms.

Examples of so-called mead glasses in bright emerald green are occasionally found with incised-twist stems whereas a baluster stem is very rarely seen in this colour. An example with an inverted baluster stem and domed foot from the Berney Collection is illustrated by W.A.Thorpe, History of English and Irish Glass (1929), pl.C, fig 1.

32

33

34

32
THREE ENGRAVED GLASS RUMMERS, CIRCA 1800
Forming a family grouping, each engraved with a circular panel with the initial ciphers JB, SB and RB, the largest and middle-sized rummers both engraved with a portly Bacchus sitting naked on a barrel flanked by fruiting vines, the largest with the additional inscription 'Jove Decreed the Grape Should Bleed For Me', the small rummer with a simple floral border and a 'lemon squeezer foot', *19.3cm, 17cm and 13cm high* (3)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

33 *
A PAIR OF AIRTWIST WINE GLASSES, CIRCA 1750
With slightly flared round funnel bowls moulded with basal flutes, set on multiple spiral airtwist stems with shoulder knops over conical feet, *17.3cm and 17.4cm high* (2)

£400 - 600
€540 - 820
US$610 - 910

34
A DUTCH ENGRAVED LIGHT BALUSTER WINE GLASS, CIRCA 1750
With a round funnel bowl engraved with a border of lambrequin scrollwork and formal flower garlands, above an angular knop, a small inverted baluster knop and a larger beaded knop above a plain straight section and a basal knop, on a conical foot, *18cm high*

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
With Mallett, August 2000
British private collection

Literature
Illustrated on page 8 of 'Glass' published by Mallett in 1999.

35 (detail)

35

A RARE MIXED COLOUR-TWIST WINE GLASS ENGRAVED WITH A BOAR, CIRCA 1765

The bell bowl engraved with a leaping wild boar, the mixed twist stem including a multi-ply airtwist corkscrew within a single translucent blue spiral thread, on a conical foot, *17.5cm high*

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

This glass was one of three very similar glasses combining blue mixed-colour-twist stems with bell bowls engraved with large single animals. The companion glasses with a rhinoceros and a bull, were offered by Bonhams, 20 May 2015, lots 51-53. An example engraved with a prancing stag was sold by Sotheby's, 18 December 2002, lot 119. Another engraved with a jumping hare was offered for sale by Scottish Antiques Inc. These glasses with animals may all have come from a single set. Another set with the same shape of bowls and identical stems is recorded engraved with single botanical specimens. A glass with a spray of lilies was sold by Bonhams 19 May 2010, lot 79 and another from the Tatton Hewetson Collection engraved with a single tulip on 13 November 2013, lot 55. An unengraved example was also sold by Bonhams, 2 June 2004, lot 86.

36

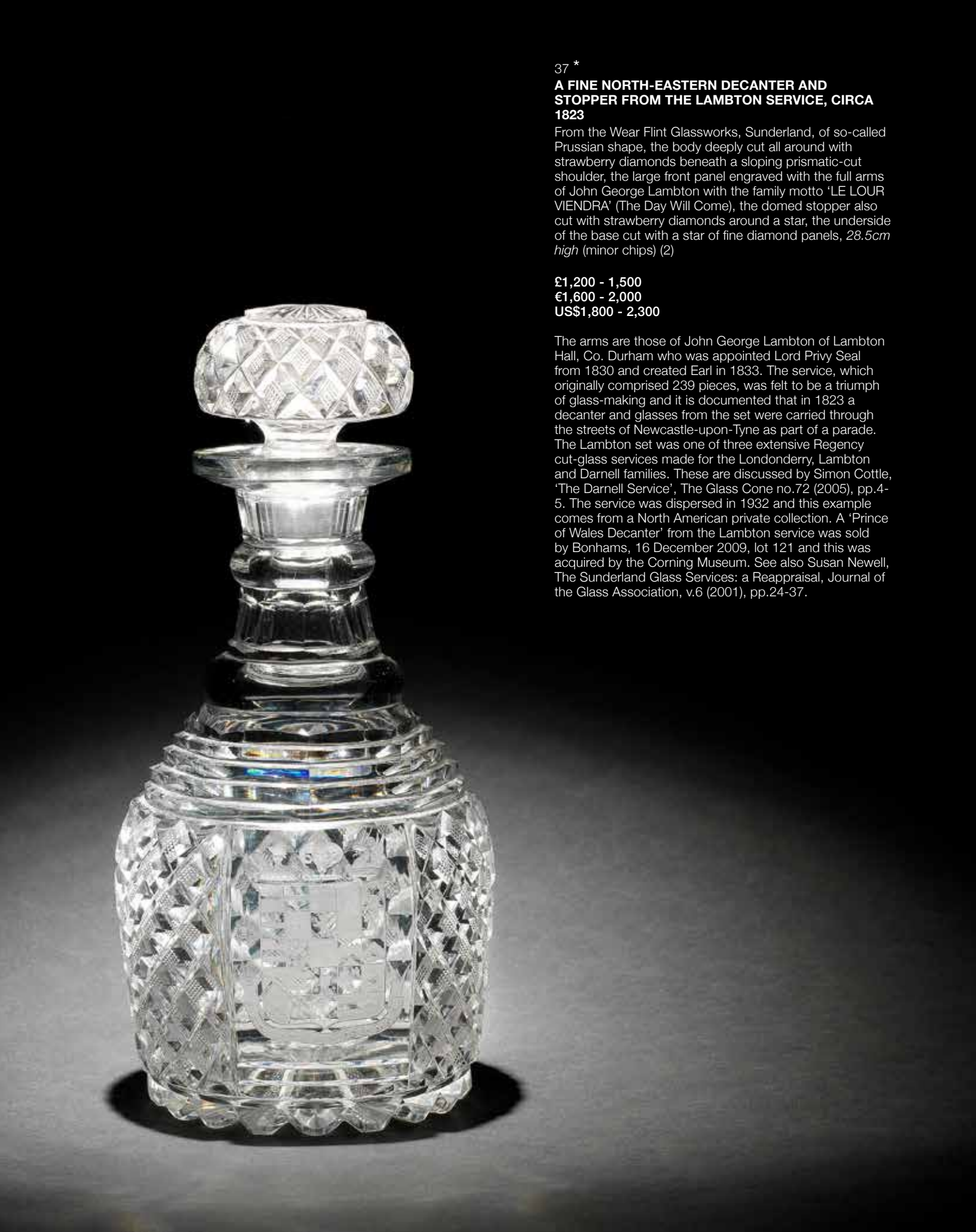
A RARE CANARY YELLOW COLOUR-TWIST WINE GLASS, CIRCA 1765

The bell bowl set on a stem incorporating a central deep yellow core encircled by a pair of opaque white spiral gauzes, over a conical foot, *15.2cm high* (chip to footrim)

£3,500 - 5,000
€4,800 - 6,800
US$5,300 - 7,600

35

36



37 *

A FINE NORTH-EASTERN DECANTER AND STOPPER FROM THE LAMBTON SERVICE, CIRCA 1823

From the Wear Flint Glassworks, Sunderland, of so-called Prussian shape, the body deeply cut all around with strawberry diamonds beneath a sloping prismatic-cut shoulder, the large front panel engraved with the full arms of John George Lambton with the family motto 'LE LOUR VIENDRA' (The Day Will Come), the domed stopper also cut with strawberry diamonds around a star, the underside of the base cut with a star of fine diamond panels, *28.5cm high* (minor chips) (2)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

The arms are those of John George Lambton of Lambton Hall, Co. Durham who was appointed Lord Privy Seal from 1830 and created Earl in 1833. The service, which originally comprised 239 pieces, was felt to be a triumph of glass-making and it is documented that in 1823 a decanter and glasses from the set were carried through the streets of Newcastle-upon-Tyne as part of a parade. The Lambton set was one of three extensive Regency cut-glass services made for the Londonderry, Lambton and Darnell families. These are discussed by Simon Cottle, 'The Darnell Service', The Glass Cone no.72 (2005), pp.4-5. The service was dispersed in 1932 and this example comes from a North American private collection. A 'Prince of Wales Decanter' from the Lambton service was sold by Bonhams, 16 December 2009, lot 121 and this was acquired by the Corning Museum. See also Susan Newell, The Sunderland Glass Services: a Reappraisal, Journal of the Glass Association, v.6 (2001), pp.24-37.

38

39

38
A GOOD GERMAN OR AUSTRIAN ENGRAVED GOBLET
In the manner of J & L Lobmeyr, engraved in rock crystal style, the tall bowl finely carved with two blank oval panels or windows framed with strapwork, flanked by scrollwork ornament including exotic birds and fruit baskets, the baluster stem and spreading foot engraved with gadroons, leaves and festoons, set on a separate gilt metal stand and with a cover surmounted by a figure of a man in Renaissance costume, *the goblet 32cm high, with the mounts 49.5cm overall* (3)

£3,000 - 5,000
€4,100 - 6,800
US$4,600 - 7,600

39
A BOHEMIAN ENGRAVED GLASS VASE, CIRCA 1870-80
Possibly by Johann F. Hoffmann, of eight-sided cylindrical form on a spreading octagonal foot, finely engraved all around with a jungle scene, two apes standing on a fallen tree, on the reverse a tapir standing in a tropical pool and an exotic bird in flight, *23.5cm high*

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

39 (detail)

40

A VIENNA TRANSPARENTMALEREI BEAKER SIGNED BY ANTON KOTHGASSER, CIRCA 1815-25

Of cylindrical shape, the square panel finely painted in colours by Anton Kothgasser with Cupid trapped in a cage, unable to reach his quiver and arrows that lie broken on the ground before him, the panel framed with repeated gilt thyrsus motifs on narrow amber stained bands, the gilt inscription beneath *'Pour avoir volé des coeurs'*, the reverse of the beaker plain except for a gilded border, signed on the base rim at the back with the initials A.K., *9.8cm high*

£3,000 - 5,000
€4,100 - 6,800
US$4,600 - 7,600

Paul von Lichtenberg, Mohn & Kothgasser (2009) illustrates three related ranftbechers by Anton Kothgasser painted with the same subject and identical inscriptions, see pp.384-385, figs.282-284. As von Lichtenberg explains, the inscription refers to Cupid being locked up and thus rendered harmless 'for having stolen the hearts' and making two people fall in love. The subject of cupid in a cage became a challenge for artists as it tested their ability to convey perspective on a small scale, for example, at the same date as this glass, the china painter Thomas Baxter placed Cupid in a cage on Swansea porcelain.

40 (Detail of signature)

41

42

41

A BOHEMIAN TRANSPARENTMALEREI BEAKER, PROBABLY EARLY 20TH CENTURY

Of flared octagonal shape on a petal-shaped base, cut with a shield shaped panel painted with The Last Supper after Da Vinci, signed with the spurious signature C.V.S. px.815, an amber stained viewing lens at the back and amber star cut base, *13.7cm high*

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
Tim Udall Collection

Carl von Scheidt was the stepson of Samuel Mohn and half-brother of Gottlob Mohn. While a limited number of authenticated glasses by von Scheidt are known, most examples bearing his 'signature' are now believed to be later reproductions.

42

A BOHEMIAN TRANSPARENTMALEREI RANFTBECHER, PROBABLY EARLY 20TH CENTURY

in manner of Carl von Scheidt, of gently flared shape on a milled and star-cut foot partly stained in amber, the rectangular panel painted with The Last Supper after Da Vinci, signed with the spurious signature A.V.S. px.823, the panel framed with gilded vines on amber stained bands, *11cm high*

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

43

43

A PAIR OF LOBMEYR SWEETMEAT GLASSES AND THREE BOHEMIAN BEAKERS, CIRCA 1830-70

The sweetmeat glasses of navette form on pedestal stems, enamelled with a lady and gentleman within scrollwork cartouches, *12cm high*, JLLW marks, one beaker painted with a panel of a huntsman hanging onto a low branch, his horse cantering forward, *14cm high*, another in *transparentmalerei* with flowers on a blue vermicelli ground, *13cm high*, the other painted with flowers in gothic panels, *13cm high* (5)

£500 - 700
€680 - 950
US$760 - 1,100

44

46

45

44

A BOHEMIAN LITHYALIN SCENT BOTTLE AND STOPPER, CIRCA 1830-40

Attributed to the workshop of Friedrich Egermann, of conical shape cut with ten broad flutes below the triple ring neck, the alternate panels decorated with a whorl pattern and leaf fronds in resist colours and gilding, the ground marbled in sealing-wax red, *15.3cm high* (minute chips) (2)

£500 - 700
€680 - 950
US$760 - 1,100

45

A PAIR OF BOHEMIAN LITHYALIN VASES, CIRCA 1830-40

Attributed to the workshop of Friedrich Egermann, the simple baluster forms cut with eight broad vertical flutes, marbled in tones of blue and olive-green to resemble polished hardstone, *12cm and 12.1cm high* (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

46

A PAIR OF BOHEMIAN GLASS VASES, CIRCA 1850-70

of chalice or goblet shape with crenelated rims and spreading stems, in clear glass cased or overlaid in deep blue and cut with panels richly decorated in raised-paste gilding with intricate scrollwork, *17.3cm high* (very minor gold loss) (2)

£500 - 700
€680 - 950
US$760 - 1,100

47

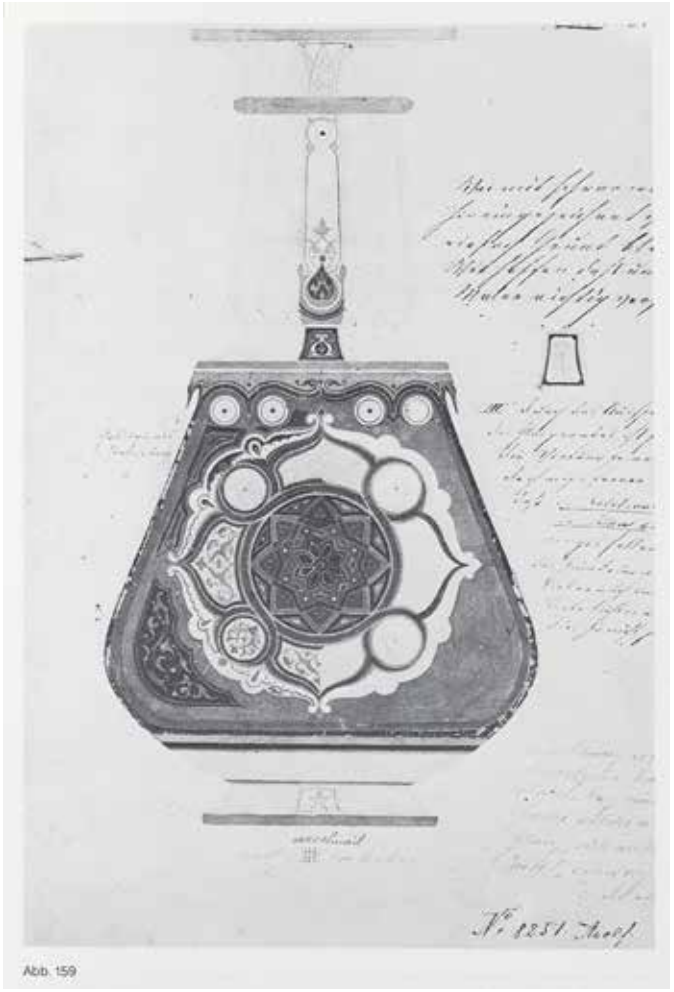
47
A PAIR OF BOHEMIAN OVERLAY VASES, MID 19TH CENTURY
Of baluster form with flaring necks and round feet, the rich green ground cased or overlaid in opaque white and cut with Arabesque borders picked out in gilding, the main bodies both set with four circular panels, three of which are painted with coloured flower sprays, the fourth panel on each vase painted with the portrait of a young lady, *33.8cm high* (some wear to gilding) (2)

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

48
A SET OF THREE OVERLAY OR CASED GLASS DECANTERS AND STOPPERS, CIRCA 1850
Bohemian or possibly English, in the Gothic taste, of slender shape with spire stoppers, cased in opaque white and carved back to the deep cobalt blue beneath with ecclesiastical ornament, serpents spiralling around the necks, the blue ground *semé* with gold stars, *42.5cm high* (6)

£600 - 800
€820 - 1,100
US$910 - 1,200

48



49 (Original design in the Lobmeyr archives)

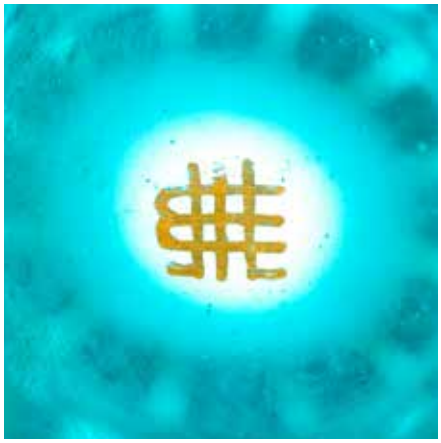
49

A VERY FINE LOBMEYR ENAMELLED AND GILDED FLASK, CIRCA 1876

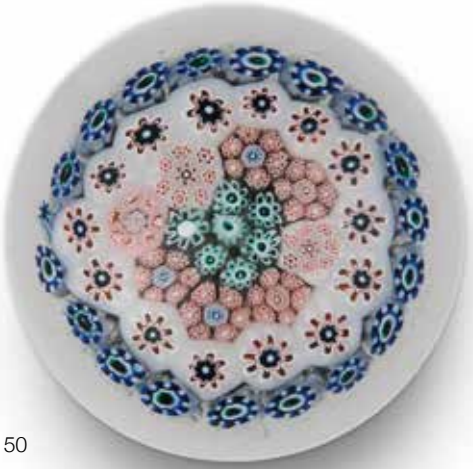
From the 'Series Aquamarin' designed by Girard and Rehländer, the flattened bottle-shaped vase applied with a single elongated loop handle, in pale aquamarine glass elaborately enamelled and gilded with Arabesque and geometric ornament all over, including a striking star-centred panel on both sides, *23.3cm high,* JLLW mark in gold

£10,000 - 14,000
€14,000 - 19,000
US$15,000 - 21,000

The design of this vase survives among a collection of drawings by Georg Rehländer in the archives of J & L Lobmeyr in Vienna and is reproduced by Walthraud Neuwirth, Orientalisierende Gläser J & L Lobmeyr (1981), p.199-206, figs.159, 162 and 164. Neuwirth also illustrates a matching jug with a lip, almost identical to the present lot, in the Osterreichisches Museum für Angewandte Kunst in Vienna, catalogue no. GI 2571, shown also as colour pl.4.



49 (Lobmeyr mark on the underside)



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51

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A BACCHUS CONCENTRIC MILLEFIORI PAPERWEIGHT, MID 19TH CENTURY

With a central cluster of pale green and pink composite canes within a row of unusual red and white pastry-mould canes on an opaque white or sodden-snow ground and an outer row or basket of elongated blue and green cogged canes, *7.8cm diam, 5.1cm high*

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

51

A CLICHY GREEN AND WHITE CHEQUER OR BARBER'S POLE PAPERWEIGHT, CIRCA 1850

The seventeen assorted canes evenly spaced and including a central pink and green 'Clichy Rose' cane, divided by short lengths of green and white twisted threads on a ground of white gauze cables laid side-by-side, 6.9cm diam, 4.9cm high

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

52

A CLICHY SPACED MILLEFIORI PAPERWEIGHT, CIRCA 1850

Set with twenty-one individual canes, including a white 'Clichy Rose', the canes evenly spaced amongst a chequer ground formed of lengths of white gauze cable, *8.1cm diam, 5.7cm high*

£600 - 800
€820 - 1,100
US$910 - 1,200

53
A ST. LOUIS CONCENTRIC MUSHROOM PAPERWEIGHT, CIRCA 1850
The well-constructed tuft formed from a concentric arrangement of tightly-packed canes in green, white, blue and pink around a central composite cane in the same colours, set within a blue and white spiral torsade, star-cut base, *7.4cm diam, 5.1cm high*

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

54

54
A PANTIN APPLE PAPERWEIGHT, 19TH CENTURY
Formed by lampwork with two naturalistic yellow apples on a twisted orange stem and a bed of five large textured leaves, *7.6cm diam, 5.8cm high*

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
Sotheby's sale 13 July 1987, lot 399 (catalogued as French 'Fourth Factory')

55

55
A CLICHY PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850
Set with five rings of individual brightly-coloured canes, each ring centred with a single larger cane, one of the rings formed of pink 'Clichy Roses', a smaller ring of green canes around the red and white centre, five other single canes scattered between the rings, *8cm diam, 5.3cm high* (tiny annealing crack at the base)

£700 - 1,000
€950 - 1,400
US$1,100 - 1,500

56
A BACCARAT GARLANDED BUTTERFLY PAPERWEIGHT, CIRCA 1850
The clear glass set with a large butterfly with brightly-coloured millefiori cane wings and a purple gauze cable body with black head and antennae, enclosed by a garland of green and pink pastry-mould canes alternating with white cogged composite canes, star-cut base, *6.4cm diam, 4.5cm high*

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

56

57

58

57 *

AN IMPORTANT SAINT-LOUIS ENCASED DOUBLE OVERLAY AND ENGRAVED UPRIGHT BOUQUET PAPERWEIGHT, CIRCA 1850

The clear glass core set with a bouquet of flowers including a red five-petalled flower with a blue and white cane centre, two smaller naturalistic flowers and two canes on a bed of pointed leaves, overlaid in pink and white and cut through to the clear underneath with fan-pattern spandrels, the three reserved oval panels intaglio-cut with animal subjects each against a white ground, depicting a resting stag, a running dog and a leaping hare, the whole encased within a further dome of clear glass, the underside of the base star-cut, *7.9cm diam, 5.9cm high* (minor abrasion)

£20,000 - 30,000
€27,000 - 41,000
US$30,000 - 46,000

Provenance
A Canadian private collection

In his catalogue of the Sinclair Collection in the New York Historical Society, Paul Hollister described their similar weight as a 'triumph of paperweight making'. The Sinclair Collection example was sold by Sotheby's New York, 18 January 1995, lot 115. Another somewhat similar example was in the Paul Jokelson Collection, sold by Sotheby's 2 December 1983, lot 61 and illustrated in 100 of the Most Important Paperweights (1955), pl.68. The process of making this weight is described by Paul Dunlop, The Dictionary of Glass Paperweights, p.133 where he mentions just eighteen St Louis encased overlay weights have at that time been recorded.

In his catalogue no. 40, L H Selman exhibited an encased overlay weight in green with two animal panels. He described the difficult manufacture of these weights... "The process for making this rare type of paperweight required particular care to avoid cracking. First, the colour-overlaid weight had to be annealed (heated and slowly cooled in an oven). After faceting was completed, the weight was reheated before being covered with a layer of molten, colourless glass."

58

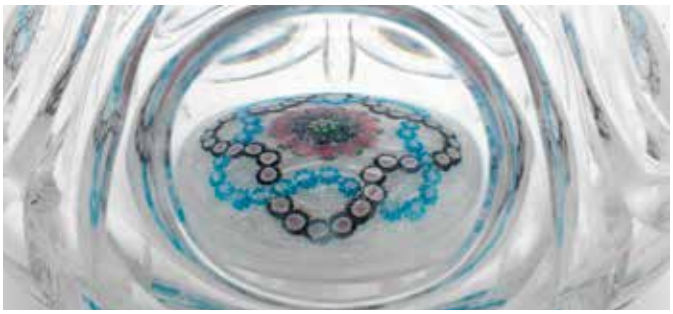
AN EXCEPTIONAL ST. LOUIS FACETED CARPET GROUND PAPERWEIGHT, CIRCA 1850

The unusual ground formed of cogged white tubes each containing a light blue floret set in pink glass, the central composite cane in white, blue and salmon-pink, the carpet including a full row of twenty-one silhouette canes also contained within white cogged tubes, the distinctive silhouettes including a duck, a jester or dancing man, a dancing lady, a dog, a devil, two dancing ladies together, and a rare double silhouette cane of a dog unusually paired with a devil, cut with a top window and three rows of eight printies, *8.3cm diam, 5.4cm high* (chipped)

£3,000 - 5,000
€4,100 - 6,800
US$4,600 - 7,600

Carpet ground weights from St Louis using single white filled tubes are well known and highly regarded. The combination of a rare carpet ground with so many silhouettes is possibly without precedent.

59



59 (detail)

60

60

61

61

59

A RARE CLICHY PAPERWEIGHT SCENT BOTTLE, CIRCA 1851

With a broad-fluted baluster neck and globular body in clear glass deeply cut with five raised oval printies between vertical flutes, the domed paperweight base set with two quatrefoil garlands of turquoise pastry-mould canes and black, white and pink cogged canes, the centre with a concentric arrangement of canes including a ring of pink 'Clichy Roses', all on ground of latticinio cables laid side-by-side, the stopper with four similar cut printies and a simple concentric arrangement of canes around a pink rose centre, on upset muslin, *18cm high,* both the stopper and the neck incised with numeral 18 (minor chips) (2)

£1,500 - 2,500
€2,000 - 3,400
US$2,300 - 3,800

In his catalogue of Paperweights in the New York Historical Society, p.33, Paul Hollister discusses a similar bottle and comments that a scent bottle of virtually identical shape appears in *The Illustrated Exhibitor* published in conjunction with the Great Exhibition of 1851. This example from the Jennie Sinclair Collection was also marked with corresponding numbers scratched into the neck and underneath the stopper.

60

A ST. LOUIS FRUIT PAPERWEIGHT AND A FRENCH WILD STRAWBERRY WEIGHT, 19TH CENTURY

The mixed fruit comprising a pear, an apple and an unripe pear on a bed of leaves with four small cherries, on a white latticinio ground, *8cm diam, 5.6cm high*, together with a clear glass weight, probably Baccarat, set with a lampwork stem hung with two wild strawberries speckled with 'dew', *6.5cm diam, 5.1cm high* (2)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
Sotheby's sale 13 July 1987, lot 326

61

A NEW ENGLAND LEAF SPRAY PAPERWEIGHT AND A SULPHIDE EXHIBITION WEIGHT, 19TH CENTURY

The American weight with three clusters of leaves and a central composite cane on a latticinio ground, *6.7cm diam, 4.3cm high*, together with a sulphide paperweight, probably French, with a translucent blue ground inset with a circular medallion showing the Crystal Palace building for the 1851 Great Exhibition, *6.9cm diam, 4.6cm high* (2)

£700 - 1,000
€950 - 1,400
US$1,100 - 1,500

For a related New England weight see the catalogue of Paperweights from the New York Historical Society, Sotheby's New York 18 January 1995, lot 70.

Part 2
BRITISH CERAMICS

Lots 62-275

62

62

AN UNUSUAL LONDON DELFTWARE WINE BOTTLE, CIRCA 1647

The globular body on a spreading foot, a looped strap handle at the back with a pointed lower terminal, inscribed in blue 'SACK 1467' above a flourish, *16.2cm high* (chips to rim, some restoration to the neck and to a few patches of glaze)

£5,000 - 7,000
€6,800 - 9,500
US$7,600 - 11,000

The date 1467 is implausibly early, suggesting that the potter has made an error with the inscription. It seems likely that the 4 and 6 appear in the wrong order and that the jug was made in 1647

62 and 63 (side views)

63

A LONDON DELFTWARE WINE BOTTLE, DATED 1655

The globular body on a spreading foot, a looped strap handle at the back with a pinched lower terminal, inscribed in blue 'WHIT 1655' above a simplified flourish, *16.9cm high* (rim restored)

£2,500 - 3,500
€3,400 - 4,800
US$3,800 - 5,300

64

A VERY RARE LONDON DELFTWARE FUDDLING CUP, CIRCA 1630-50

Probably Rotherhithe or Southwark, formed by four small conjoined vessels linked by simple twisted handles, the glaze in white, *8.1cm high* (some chips)

£3,500 - 4,500
€4,800 - 6,100
US$5,300 - 6,800

Examples of this basic form are recorded with dates between 1633 and 1649. Examples with four containers are extremely rare. See Michael Archer, Delftware in the Fitzwilliam Museum (2013), p.189 for another example which has an extra twist on the handles. For another, attributed to Southwark in the Museum of London see Frank Britton, London Delftware (1986), p.117 and the ECC Trans, Vol.19, pt.3, p.503, fig 4.

63

64

65

66

66

65
A GOOD ENGLISH DELFTWARE OAK LEAF CHARGER, LATE 17TH CENTURY

With a 'blue dash rim', boldly painted in yellow, blue, russet-brown and turquoise with a central leaf among pairs of berries or small fruit, the border with four further leaves with further paired fruit and half-flowerheads between, the underside lead glazed, *34cm diam* (minute glaze nicks to the rim only)

£4,000 - 6,000
€5,400 - 8,200
US$6,100 - 9,100

66
A SET OF SIX ENGLISH DELFTWARE PHARMACY JARS, CIRCA 1740

Comprising three ovoid jars and three spouted syrup jars, all painted in blue with an elaborate cartouche with winged putti, shells, angel heads and pendant rosettes and tassels, the labels inscribed in manganese with the drug names EI:E:SCAM:C., The'r.ANDROM., C:CARDIAC., S.CARYOPH., S:e:COR't:AUR. and S:PAPAV:ER., *18cm to 19cm high* (one ovoid jar restored, some chips and losses to syrup jars) (6)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

67

AN IMPORTANT ENGLISH DELFTWARE PLAQUE, CIRCA 1740-50

Attributed to Bristol and of large square form, painted in blue with a shepherd in animated discussion with another man, a fine 'sponged' tree towering above them and a ruinous building visible just behind it, three sailing ships on the water in the distance, *26.4cm x 26.5cm* (very minor rim chips only, glaze wear to a firing flaw at the top)

£3,500 - 5,000
€4,800 - 6,800
US$5,300 - 7,600

A slightly larger square plaque painted with two girls, attributed to London, is illustrated by Michael Archer, Delftware (1997), L.13, p 407. However, the painting style and subject matter on the present lot is more closely related to a rectangular plaque illustrated by Archer, op cit, L.14, p 408 and attributed to Bristol, possibly Redcliff Back, Richard Frank.

68

69

70

68
FIVE LIVERPOOL DELFTWARE FABLE TILES, CIRCA 1775-80
Printed in black by Sadler within '88' scroll borders, comprising the fables of 'The Hare and the Tortoise', 'The Old Hound', 'The Lamb Brought Up by a Goat', 'The Fox and the Boar' and 'The Hunted Beaver', in a wooden frame, *frame 67.2cm long* (one tile damaged, not examined out of frame)

£600 - 800
€820 - 1,100
US$910 - 1,200

These subjects are all illustrated by Anthony Ray, Liverpool Printed Tiles (1994), figs. D8-26, D8-35, D8-30, D8-19 and D8-4. Ray quotes the source as Samuel Croxall, Fables of Aesop and Others, the tiles in the present lot derived from Croxall's plates CLIX, XXVIII, XX, XCV and LXII.

69
A RARE STAFFORDSHIRE SALTGLAZE CAMEL TEAPOT AND COVER, CIRCA 1750
The animal crisply modelled with foliate scrolls and a drover holding the reins, the camel's neck replaced by the spout of the teapot, the howdah moulded with a panel of Bacchus on a barrel and a crowned head holding a globe, the cover of pagoda form with panels of Cupid and a seated man, *14.2cm high* (fine cracks and chips to base) (2)

£700 - 1,000
€950 - 1,400
US$1,100 - 1,500

This rare example differs from more conventional camel teapots which have a camel's head as the spout. The figure of a drover moulded alongside is another rare feature.

70
A RARE STAFFORDSHIRE SALTGLAZED 'SCRATCH-BLUE' PUZZLE JUG, CIRCA 1760
Of baluster shape, the tubular rim with three spouts, a broad band of pierced decoration at the neck including hearts and circles, incised below with an exuberant flowering stem picked out in blue, *19.7cm high* (fine cracks, loss to section of piercing)

£500 - 800
€680 - 1,100
US$760 - 1,200

Provenance
Leonard Whiter Collection

71

72

71
A SUSSEX POTTERY SMALL JUG, DATED 1812
With a globular body, everted neck and simple strap handle, inlaid in ochre slip 'ELIZABETH WEEKES 1812' within dotted borders, a rouletted band below the rim *8cm high* (handle damaged)

£500 - 600
€680 - 820
US$760 - 910

72
A RARE CREAMWARE TOBACCO BOX AND COVER OF JACOBITE INTEREST, CIRCA 1760
Of circular form with a screw top, painted in red with a portrait of Bonnie Prince Charlie, within a border of scroll and lattice panels, flowers on sides and underside, *7.4cm diam* (chipped, base broken and restuck) (2)

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

Provenance
The Rowland Williams Collection

73

73
A CREAMWARE BOWL, DATED 1776
The interior painted with a fox hunting scene, the huntsmen and dogs gathered amongst the trees as the fox makes its escape to the left, a lattice border below the rim, the exterior inscribed 'Saml Palin 1776' flanked by flowers. *21.2cm diam* (cracked, minor flaking to the enamels)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

73

74

74

AN EARLY STAFFORDSHIRE LEAD-GLAZED FIGURE OF A BAGPIPER, MID 18TH CENTURY

In cream-coloured earthenware, modelled as a standing piper, wearing breeches, buckled shoes and a jacket picked out with splashes of green, blue and brown, *15cm high* (some restoration)

£1,000
€1,400
US$1,500

Provenance
The Rowland Williams Collection

75

A RARE PAIR OF STAFFORDSHIRE LEAD-GLAZED CREAMWARE MODELS OF A COW AND A BULL, CIRCA 1765

Recumbent on shallow shaped bases applied with crisply-moulded florets and leaves picked out in green, their bodies and the edge of the bases speckled in brown, *19cm long* (restored) (2)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

Provenance
With Jonathan Horne, 2000

Another pair of cows of slightly different form and without bases is illustrated by Leslie Grigsby, The Henry H Weldon Collection (1990), p.355.

76

A STAFFORDSHIRE LEAD-GLAZED CREAMWARE MODEL OF A HORSE, CIRCA 1750-55

Shown reclining on an oval base textured and glazed to represent grass, the horse lying with legs extended and head raised, in cream with light splashes of brown and blue, its mane and tail glazed brown, *20.2cm long* (some restoration)

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

Closely related models of reclining horses on flat, flower-encrusted bases are found in Whieldon type glazes and in white saltglaze. A pair with a lead glaze was exhibited by Jonathan Horne, 2002 catalogue, p.23, fig.02/18. Another single model applied with an additional candlestick is in the Henry Weldon collection, illustrated by Leslie B Grigsby, English Pottery (1990), pp.358-59, fig.212. Its companion is in the Potteries Museum, see Pat Halfpenny, English Earthenware Figures (1991), p.50. A pair in white saltglaze is in the Colonial Williamsburg Collection, illustrated by Edwards and Hampson, White Saltglazed Stoneware (2005), p.112, col. pl. 83, shown alongside a related model in Longton Hall porcelain of 'Snowman-type'.

75

76

77

77

77

A CREAMWARE BOTANICAL SUPPER SET AND FIFTEEN MATCHING PLATES, CIRCA 1805-10

Painted with named botanical specimens within striking orange and black borders, comprising circular central dish and cover, four crescent-shaped dishes and covers and fifteen plates, *plates 20.7cm diam,* titles in red script (some damage) (25)

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

78

78

A WEDGWOOD & CO CREAMWARE PUNCH POT AND COVER, CIRCA 1796-1801

The spout and handle moulded in relief with acanthus, the low domed cover with a ball finial, printed in black with Masonic designs, one inscribed above 'A Heart that conceals and the tongue that never reveal', the reverse with a different design within a similar scrolled border, *23.7cm high* (a few chips)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

79

79
TWO WEDGWOOD JASPER RELIEF PANELS FRAMED AS A SINGLE FRIEZE, LATE 18TH CENTURY
In white relief on a blue jasper ground, crisply sprigged with a frieze of individual classical figures including some making offerings at burning altars, *each panel roughly 3.7cm x 20cm* (presumed to be unmarked but not examined out of the frame)

£600 - 800
€820 - 1,100
US$910 - 1,200

80

80
TWO PAIRS OF WEDGWOOD PORTRAIT MEDALLIONS, CIRCA 1820-30
Oval and in blue jasper, one pair titled on the backs in incised script 'Prince of Wales as Hussar' and 'Princess Royal Elizabeth', the pair both shown wearing flamboyant headgear, *14cm high*, the smaller pair depicting Louis-Philippe-Joseph, Duc d'Orléans and Marie Thérèse Louise, Princesse de Lamballe, *12.5cm high*, impressed upper case marks, all in carved Florentine style frames (4)

£600 - 800
€820 - 1,100
US$910 - 1,200

Princess Elizabeth was the third daughter of George III and did not acquire the title of Princess Royal until the death of her sister Charlotte in 1828. Wedgwood portraits of Elizabeth are rare. The Prince of Wales is also a rare version, shown in the uniform of Colonel of the 10th Light Dragoons (Prince of Wales Own Regiment).

81
A WEDGWOOD ANTI-SLAVERY MEDALLION, CIRCA 1790
Of upright oval form and in white jasper, ornamented in black with a figure kneeling in supplication, his ankles and wrists manacled, inscribed in upper case around the edge 'Am I not a man and a brother?', *3cm high,* unmarked

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

A similar example of one of Josiah Wedgwood's best-known productions was sold by Bonhams, 18 May 2011, lot 217.

81

82

83

84

82

A WEDGWOOD BLACK BASALT LIBRARY BUST, 19TH CENTURY

Of Mercury, modelled quarter-length gazing sinister, wearing a winged helmet and supported on a circular socle, *43.5cm high,* impressed MERCURY and WEDGWOOD

£600 - 800
€820 - 1,100
US$910 - 1,200

83

A FRAMED WEGWOOD BLACK BASALT 'TROPHY' PLATE, LATE 19TH CENTURY

The centre applied with Bellerophon watering Pegasus surrounded by a formal border, a band of swags applied around the cavetto enclosing a variety of smaller sprigs, a border of arched floral panels inside the rim, within giltwood slip and partly ebonised frame, *35cm wide including frame* (not examined out of frame)

£500 - 700
€680 - 950
US$760 - 1,100

84

A WEDGWOOD 'PORTLAND' VASE, MID 19TH CENTURY

With 'draped' figures moulded in relief against a black jasper dip ground and depicting the myth of Peleus and Thetis, the basal disc with a portrait of Paris, *24.1cm high,* impressed WEDGWOOD

£500 - 700
€680 - 950
US$760 - 1,100

85

86

85
A WORCESTER JUG AND A CHINESE TEAPOT, A JUG AND A COFFEE CUP, ALL WITH GILES BIRD DECORATION, CIRCA 1758-65

The Worcester jug of early sparrow beak form, the Chinese jug with a face at the bottom of the handle, the teapot with incised petals beneath the glaze, all pieces painted in bright colours with birds in the characteristic style of the Giles workshop, *the jugs 9cm and 10cm* (Worcester jug handle restored, teapot lacking cover, some chips, the cup cracked) (4)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
Geoffrey Godden Collection

Exhibited
The Chinese milk jug was on loan to the Potteries Museum and is illustrated by Godden, Eighteenth-Century English Porcelain (1985), p.106 and col. pl.11. It had been bought from Liane Richards (Mercury Antiques) in 1979 for £80. The teapot and the Worcester jug were both exhibited in The Early James Giles, Stockspring Antiques 2008, cat. nos.93 and 94. The cup, from the Stephen Hanscombe Collection was exhibited by Albert Amor, The Elegant Porcelain of James Giles (1983), fig.77.

86
A CHINESE BREAKFAST BOWL AND SAUCER, A SUGAR BOWL AND COVER AND A STAND, DECORATED IN LONDON, CIRCA 1755-65

The bowl and saucer pierced with panels of fretwork, the bowl double-walled, the sucrier and the stand with incised *anhua* petal decoration, all boldly painted with colourful 'Type B' flowers and butterflies, brown line rims, *the saucer 14cm, the stand 15.3cm* (some damages) (5)

£400 - 600
€540 - 820
US$610 - 910

Provenance
Geoffrey Godden Collection

Exhibited
The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. nos.54 and 55 where these pieces are described as Type B flowers and probably from the Giles workshop. The flowers on the sugar bowl and stand include 'divergent tulips', strongly suggesting Giles was responsible.

87

87
A PAIR OF CHINESE VASES AND ANOTHER SINGLE VASE WITH LONDON DECORATION, CIRCA 1755-65

The pair of shouldered bottle shape encrusted with white flowering branches, the lower bodies painted with colourful 'Type B' flowers and sprigs, *18.5cm high*, the other gourd shaped bottle also with applied flowers but picked out in enamels, the painted 'Type B' flowers and insects including tiny cherries, *17.3cm high* (minor chips) (3)

£750 - 1,000
€1,000 - 1,400
US$1,100 - 1,500

Provenance
The pair of vases from Lydney Park, the seat of Viscount Bledisloe
With Catherine Hunt Oriental Antiques
Geoffrey Godden Collection

Exhibited
The single bottle shown in The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.61. A pair of ovoid vases matching the pair of bottles was included in the exhibition as no.62.

88

89

88
A CHELSEA TEAPOT AND COVER, CIRCA 1759-68
Of barrel shape, the pierced rococo scrolled handle and spout picked out in gold, painted on both sides with 'fancy birds' perched on branches and in flight, gilt dentil rims, *14cm high,* gold anchor mark (crazed and stained, chip to finial) (2)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

Provenance
The Rowland Williams Collection

For the same shape of teapot, see Anne McNair, The Lady Ludlow Collection of English Porcelain (2007), No 115, p 139 where it is included as part of a claret ground service with oriental figure decoration.

89
A CHELSEA BEAKER VASE, CIRCA 1755
Of trumpet form with a globular base, fully painted with scattered sprays and sprigs of European flowers, within a gold line rim and borders, *19.8cm high,* red anchor mark (wear to gilded rim)

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

Provenance
The Rowland Williams Collection

Nicholas Sprimont, the proprietor at Chelsea is known to have purchased 'Six Jars and Beakers of Dresden China Ware' from the chinaman Thomas Morgan. A similar garniture appears in the Chelsea sale catalogue of 29 March 1756, 1st day's sale, lot 66 'One fine high jar, and 2 beakers enamel'd with flowers'. A matching set is at Stourhead, inventory STO/C/75&62, see Patricia Ferguson's paper, Porcelain Purchases of Henry Hoare II of London and Stourhead, ECC Trans, Vol.20, pt.1, pp.58-60.

90
A PAIR OF CHELSEA FIGURES, CIRCA 1762-65
Modelled as a girl carrying a basket of flowers on her head, smaller flowers held in the folds of her apron, and a boy with vegetables tied up in a sheet and carried in a similar manner, both wearing brightly coloured costume with gilded highlights, the mound bases applied with flowers, *15.5cm high,* gold anchor marks (girl with some restoration, otherwise a few losses) (2)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

91
A RARE CHELSEA 'CRIS DE PARIS' FIGURE OF A VEGETABLE SELLER, CIRCA 1762-65
After a Meissen original, the lady wearing a white apron over a floral skirt, holding a basket of mixed vegetables, a knife for trimming the leaves hung from her waist, the flower-encrusted base with gilt rococo scrollwork, *14.7cm high,* gold anchor mark at the back of the model (left hand restored, right hand lacking)

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

Provenance
With Newman & Newman Ltd

90

91

92

A CHELSEA TEACUP AND SAUCER FROM THE WENTWORTH WOODHOUSE SERVICE, CIRCA 1760-65

The teacup with a handle of double scroll pierced form, decorated with a deep claret ground border scattered with raised gold birds, butterflies and foliage, edged with moulded rococo scrollwork picked out in gold, the white panels painted with hanging garlands of flowers, the interior of the cup with a gold flower spray, *saucer 13.6cm diam,* both pieces with traces of a gold anchor mark (wear and crazing) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
Wentworth Woodhouse, Yorkshire

The service was sold by Christie's on 14 October 1948 from the contents of Wentworth Woodhouse in Yorkshire, the seat of the Earls Fitzwilliam. A similar teacup and saucer is illustrated by Elizabeth Adams, Chelsea Porcelain (2001), p.151, fig 11.14, while a coffee cup and saucer are in the Ashmolean Museum, illustrated in Adams' 1987 edition at page 155. The milk jug and cover, from the Godden Reference Collection, was sold by Bonhams, 18 May 2011, lot 234 and the teapot and cover is in the collection at Rode Hall, see Julie McKeown, English Ceramics, Two Hundred Years of Collecting at Rode (2006), pl 36, p 50

92

93

A CHELSEA LEAF-SHAPED DISH, CIRCA 1758

With a naturalistically modelled green stalk handle, painted in puce with veining and a central sprigs of roses, buds and green leaves, *19.5cm wide,* red anchor mark

£500 - 700
€680 - 950
US$760 - 1,100

93

94 (reverse)

94

A FINE LIMEHOUSE PICKLE DISH, CIRCA 1746-48

Of scallop shell form, the underside particularly finely moulded, painted in blue with a traveller in a European landscape, a cottage beside a picket fence and a tree to the left, a pear and a shell painted below the scene, *10.5cm wide*

£8,000 - 10,000
€11,000 - 14,000
US$12,000 - 15,000

Provenance
The Watney Collection Part I, sold by Phillips, 22 September 1999, lot 127

Literature
Illustrated by Bernard Watney, English Blue and White Porcelain (1973), pl 45A and in Limehouse Ware Revealed (1993), pl 104. The control of the blue and the quality of the decoration on this lot is exceptional.

95

95

A RARE PAIR OF SMALL BOW FLOWERPOTS, CIRCA 1765

Of bucket shape with finely turned borders, everted rims and applied ring handles, painted in blue with Chinese landscapes within fan-shaped panels, smaller circular panels of flowers between them, reserved on a powder blue ground, *6.1cm high* (2)

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

96

96

A BOW PICKLE DISH, CIRCA 1756-58

Of early vine leaf form with a serrated rim, the underside moulded with veins, painted in blue with bamboo and peony within a short fence, *9.1cm wide* (chips, stalk handle lacking)

£600 - 800
€820 - 1,100
US$910 - 1,200

97

97

A BOW BLUE AND WHITE EGG CUP, CIRCA 1765-70

Of plain shape on a spreading foot, painted in blue with formal floral sprays and scattered sprigs, two moths and a beetle, a cell border inside, *6.8cm high* (fine crack)

£500 - 700
€680 - 950
US$760 - 1,100

98

99

98
A BOW FIGURE OF A LADY COOK, CIRCA 1756
Standing on a low mound base applied with flowers, a joint of meat on a platter held before her, the folds of her apron used to protect her hands from the heat of the dish, her skirt beautifully painted with scattered floral sprigs, her dress in pale yellow and puce, *17.2cm high* (some restoration)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

A similar figure together with her companion is illustrated by Peter Bradshaw, Bow Porcelain Figures (1992), colour plate III

99
A BOW FIGURE OF NARCISSINO FROM THE ITALIAN COMEDY, CIRCA 1760
Standing and striking a pose, his left hand on his hip concealed by his pink and yellow cloak, his light blue waistcoat trimmed in yellow and his breeches painted with flowers in famille rose style, the scrolled base picked out in puce, *21.2cm high* (some restoration)

£500 - 700
€680 - 950
US$760 - 1,100

100
A RARE BOW WHITE GROUP OF CHARITY, CIRCA 1752
By the 'Muses Modeller', standing on a simple mound base and holding a baby in her left arm, and older child kneeling beside her to receive an apple which she holds in her right hand, *25.3cm high* (firing cracks, some minor losses and restorations)

£2,500 - 3,500
€3,400 - 4,800
US$3,800 - 5,300

Coloured versions of this group are illustrated by Frank Stoner, Chelsea, Bow and Derby Porcelain Figures (1955), pl 66 and Peter Bradshaw, Bow Porcelain Figures (1992), pl 15, p 66. White examples are particularly rare

100

101

103

101
A GOOD BOW GROUP, CIRCA 1765-70
Modelled as a boy and a girl dressed as Harlequin and Columbine, standing on a high scrolled base before elaborate bocage, the boy wearing a brightly patterned suit and holding a slapstick, the girl with one arm raised up to her plumed hat, *20cm high* (a few minor losses)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

102

102
A BOW DISH OF UNUSUAL FORM, CIRCA 1762-65
Modelled as a three-pointed leaf with a small indented stalk handle, painted with a spray of chrysanthemum, rose and morning glory, two smaller sprigs and a ladybird, the handle and points of the leaf shaded in puce, the rim brown, *18.5cm wide* (tiny rim nibbles)

£600 - 800
€820 - 1,100
US$910 - 1,200

For this rare shape see Rosalie Sharp, China to Light up a Home (2015), p.22

103
A BOW CANDLESTICK GROUP AND A BOW FIGURE OF WINTER, CIRCA 1765-70
The candlestick group modelled as Cupid reaching up towards a bird perched in the branches of a tree, a dog on the ground beside him, *23.2cm high* (some damage and restoration), Winter modelled warming his hands over a brazier, on a high scrolled base, *17.1cm high* (damage and restoration) (2)

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

104

104
A RARE PAIR OF BOW MODELS OF A COW AND BULL, CIRCA 1765
Modelled standing before low tree trunks, their markings carefully painted in black and red, the plain oval bases applied with flowers and leaves, *10.5cm and 10.8cm high* (some damage and restoration) (2)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

Similar pairs are recorded in the Geoffrey Freeman Collection and in the collection of the London Borough of Newham, see Anton Gabszewicz, Made at New Canton (2000), p.108 and Bow Porcelain (1982), p.153.

105

105
A VAUXHALL COFFEE CUP, CIRCA 1756-58
Of plain U shape, the handle with a flattened underside, polychrome printed and enamelled with sprays of European flowers and three moths in flight, *5.7cm high*

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

For a coffee cup with the same print, see Massey, Marno and Spero, Ceramics of Vauxhall (2007), No 42, p 50

106

106
A RARE LONGTON HALL MUG, CIRCA 1756-58
Of bellied form with a typical scrolled handle, painted in underglaze blue and iron red with a flowering plant, moths in flight to the left, a border of formal flowerheads and leaves below the rim, *8.9cm high* (cracked)

£600 - 800
€820 - 1,100
US$910 - 1,200

Imari decoration is very rarely found on Longton Hall.

107

108

107

AN INTERESTING SMALL BOWL, PROBABLY EARLY WORCESTER, CIRCA 1752

Of plain shape, painted in blue with the so-called 'Promontory Pavilion' pattern, a hut standing on a jetty adjacent to rockwork and trees, the reverse with two simple boats, a floating rock and small birds in fight, *11cm diam,* a single tiny nick cut inside footrim

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

Two similar 'Promontory Pavilion' pattern bowls, attributed to early Worcester were sold by Phillips in The Watney Collection, part 3, 1 November 2000, lots 924-925. The catalogue of the Watney sale illustrated on p.54 a biscuit waster of the pattern found on the Worcester factory site. The design probably originated at the Lund's Bristol factory.

108

A SMALL WORCESTER CIDER JUG, CIRCA 1758

Of unusual size, with a pear shaped body with a scrolled handle, painted in blue with the 'Walk in the Garden' pattern (I.A.17), a Long Eliza figure and a boy with a speared bird, *14.7cm high,* workman's mark (handle cracked, restored rim chip)

£400 - 600
€540 - 820
US$610 - 910

109

109
A WORCESTER PICKLE DISH AND A CREAMBOAT, CIRCA 1753-55
The small scallop shell dish painted in colours with a central leaf spray and a floral and scroll border, *8.5cm high*, (fine crack), the hexagonal creamboat with crisply moulded panels and a geranium leaf below the tip, painted in blue with the 'Sinking Boat Fisherman' pattern, *11.1cm long,* workman's mark painted inside the interior (tiny chips)

£700 - 1,000
€950 - 1,400
US$1,100 - 1,500

110

110
A WORCESTER PENCILLED TEABOWL AND SAUCER, CIRCA 1754-55
Of scratch cross type and eggshell thinness, delicately delineated in black with a pair of Chinese figures facing one another in a curious landscape with a pine tree growing from fancy rockwork and two-storey pavilions in the distance, *the saucer 12.5cm diam,* workmen's marks in black (fine cracks) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
Arthur Hare Collection

111

111
A GOOD WORCESTER TEAPOT AND COVER, CIRCA 1760
Of globular form with a low-domed cover and a pointed finial picked out in puce, painted on both sides with full sprays of flowers, including chrysanthemum, lily, rose and morning glory, the handle and spout with scrollwork in orange-red, *13.8cm high* (chip to inner flange of cover) (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

112
TWO WORCESTER TRANSFER-PRINTED MUGS, CIRCA 1765
Both printed in black, one of cylindrical shape printed with the 'Whitton Anglers' and the 'Gardener Grafting a Tree', *9.1cm high* (crack in the base), the other of bell shape, printed with 'Milkmaids' and 'Mayday', *9cm high* (tiny rim chip) (2)

£500 - 700
€680 - 950
US$760 - 1,100

112

113

113
A WORCESTER TEABOWL AND SAUCER, CIRCA 1768-72
Of 'Warmstry fluted' shape, fully decorated with the 'Chequered Tent' pattern comprising an exotic garden scene with a fence in the centre, exuberant flowering plants, a bird and insects, the rims and details picked out in gold, *saucer 11.8cm diam,* square marks (2)

£500 - 800
€680 - 1,100
US$760 - 1,200

This attractive and colourful pattern probably derives from an earlier Meissen design rather than directly from an oriental prototype.

114

114
A RARE WORCESTER TEACUP AND A SAUCER, CIRCA 1765-70
Decorated in the Giles workshop, with a plain loop handle, painted in two tones of green, black, puce and gold with groups of pointed leaves growing from meandering tendrils, some bearing groups of puce berries, *saucer 12.2cm diam,* cup with crossed swords and numeral 9. mark (slight wear to gilding on saucer, probably married) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

A related design occurs on Bow and on Chinese wares painted in London during the 1740s and early 1750s, a time when James Giles was working at Kentish Town. See also the similarly decorated Worcester coffee pot from the Zorensky Collection, sold by Bonhams 23 February 2005, lot 20. A teacup of the same pattern, attributed to Giles, is illustrated by Gerald Coke, In Search of James Giles (1983), pl.9a.

115

115
A FINE WORCESTER PLATE, CIRCA 1765
Of deep form with a silver-shaped rim, painted after Meissen in Kakiemon colours with two songbirds perched on a flowering chrysanthemum branch, the design carefully outlined in black, smaller scattered sprigs and blossom to the rim, *22.5cm diam* (small restored area to the rim)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

This plate is a faithful copy of a Meissen original, see Rainer Rückert, Meissener Porzellan (1966), p.85, fig 332. Similar Worcester plates are illustrated by Henry Sandon, Worcester Porcelain (1969), pl.58 and H Rissik Marshall, Coloured Worcester Porcelain (1954), pl.22, fig.449. Another is in Rode Hall, see Julie McKeown (2006), p.59, pl 51. Another example was sold by Bonhams 8 April 2009, lot 101.

116
A WORCESTER CHESTNUT BASKET, COVER AND STAND, CIRCA 1770
Of quatrelobed oval form, printed in blue with the 'Pinecone' pattern, the twig handles applied with flowers and leaves at the terminals, the stand and cover moulded with arched panels and florets, the cover delicately pierced, the basket with florets within a honeycomb design, the details picked out in blue within cell borders, *stand 27.8cm diam,* crescent marks (3)

£600 - 800
€820 - 1,100
US$910 - 1,200

116

117

117
A VERY RARE WORCESTER BOWL, CIRCA 1757-58
Of plain thrown form with a gently everted rim, painted in blue, possibly by I Rogers, with the 'Listening Birds' pattern (I.C.24), three birds perched in the branches of a tree, more birds in flight above, the reverse with a single bird similarly employed, *15.8cm diam* (rim chip, fine crack)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

The 'Listening Birds' pattern is one of a group of related designs found on Worcester porcelain and discussed by Branyan, French and Sandon, Worcester Blue and White Porcelain (1990), pp.171-178. Although this design led to the production of a popular printed pattern, hand-painted examples are exceptionally rare.

118

118
A VERY RARE WORCESTER SAUCER, CIRCA 1770
Painted in blue with the 'Arabesque Reserve' pattern (I.A.16), a Chinese figure seated on rockwork to the left, another standing and pointing to a triangular fence, within a scrolled border, a band of half flowerhead panels and cross-hatching inside the rim, *11.9cm diam,* crescent mark

£600 - 800
€820 - 1,100
US$910 - 1,200

119

119
A RARE WORCESTER BASKET, CIRCA 1762
Of deep circular form, the sides pierced with interlocking circles and applied with florets at the intersections, painted in blue with 'The Anemone and Bellflower Spray' pattern, *16.5cm diam,* crescent mark (fine crack in piercing only)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

See Branyan, French and Sandon (1989), I.E.24A. A similar example from the Barbara Leake Collection was sold by Bonhams 12 March 2008, lot 110. Slightly larger baskets are found with the related 'Honeysuckle, Narcissus and Anemone Spray' design.

120

AN IMPORTANT WORCESTER BOUGH POT, CIRCA 1757-58

Of exuberant rococo form with a high scrolled back and a pierced fixed cover, the lobed sides moulded with three panels painted in blue with birds, possibly by I Rogers, the central panel with two birds perched on a rustic fence, the side panels with birds in flight, *21.6cm wide*

£5,000 - 7,000
€6,800 - 9,500
US$7,600 - 11,000

Blue and white bird painting in this style is often attributed to Rogers on the basis of the famous mug in the British Museum, signed on the base 'I Rogers Pinxit 1757' and painted in colours with birds. See John Sandon, The Dictionary of Worcester Porcelain (1993), colour plate 70, p 292. However, it is likely that more than one hand was involved. The relevant blue and white patterns are discussed by Branyan, French and Sandon, Worcester Blue and White Porcelain (1990), patterns I.C.25-I.C.28. The pattern on the present lot is not listed in this definitive classification of Worcester patterns and no similar bough pot has been recorded; indeed, no other blue and white painted bough pot is known.

121

121
A PAIR OF VERY RARE WORCESTER LEAF DISHES, CIRCA 1755-6
With serrated rims, stalk handles and press-moulded with crisply moulded veins, painted in blue with the 'Leaf Dish Fence' pattern, *18.6cm and 19.5cm wide,* TF workmen's marks (minute rim nibbles) (2)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

See Branyan, French and Sandon, Worcester Blue and White Porcelain (1990), I.D.14, p 204

122

122
A VERY RARE WORCESTER LEAF PICKLE DISH, CIRCA 1756
Modelled in the form of a single vine leaf with a serrated rim and pointed stalk handle, the underside crisply moulded with veins, painted in blue with a central Chinese riverscape featuring an angler by a hut and willow tree on a rock, two figures in a sampan in the foreground, the border with daisy sprays, *15.5cm long,* workman's mark of three tiny dashes (small chip to under-rim, a short firing crack slightly extended)

£600 - 800
€820 - 1,100
US$910 - 1,200

This is an unusual size of pickle leaf and the pattern appears to be hitherto unrecorded. It does not appear in the revised edition of Branyan, French and Sandon, Worcester Blue and White Porcelain (1989).

123

123

124

123
A VERY RARE SAMUEL GILBODY, LIVERPOOL BELL-SHAPED MUG, CIRCA 1758
With a delicately potted scrolled handle, painted in blue with a tree growing from a V-shaped rock formation, bamboo growing within a fenced enclosure to the left, *8.5cm high* (handle restored)

£2,500 - 3,000
€3,400 - 4,100
US$3,800 - 4,600

A very similar mug is illustrated by Maurice Hillis, Liverpool Porcelain 1756-1804 (2011), p 298

124
A GOOD WILLIAM REID, LIVERPOOL COFFEE CAN, CIRCA 1756-58
Moulded with fine vertical fluting and applied with a fret-like handle, painted in iron red with the 'Two Swans' pattern, the reverse with flowers issuing from hollow rockwork, feather-like scrolling below the rim, *6cm high* (extended firing crack to base)

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

A can of similar form is illustrated by Maurice Hillis, Liverpool Porcelain (2011), fig 3.6, p 25

125

125

125

A CHAFFERS, LIVERPOOL MILK JUG, CIRCA 1758-60

Of pear shape with a moulded scrolled handle, shaped and everted rim and a broad foot, painted in blue with the 'Jumping Boy' pattern, *9.5cm high* (restoration to rim)

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

Exhibited

NCS Exhibition Liverpool 1993, illustrated in the catalogue No 96, p 85

126

A RARE CHAFFERS, LIVERPOOL LARGE JUG, CIRCA 1756-58

Of ovoid shape with a spreading foot with turned footrim and a broad strap handle, the cornucopia spout finely moulded with fruiting vines, painted in blue with two groups of buildings in a European landscape including broad-leaved trees, with a delft-like European landscape, *21.8cm high* (tiny chip, fine crazing cracks in lip)

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

Provenance

The Godden Reference Collection

Literature

Illustrated by Maurice Hillis, Liverpool Porcelain 1756-1804 (2011), pl 5.56, p 169. The cornucopia spout and footrim are an early feature on Chaffers jugs of this form.

126

127

128

127
A VERY RARE WILLIAM REID, LIVERPOOL LEAF DISH, CIRCA 1756-61
Thinly potted and left in the white, moulded with overlapping flowers, leaves and berries, the stalk handle naturalistically modelled, *20cm wide*

£1,500 - 2,500
€2,000 - 3,400
US$2,300 - 3,800

A coloured version, lacking its handle, is illustrated by Maurice Hillis, Liverpool Porcelain (2011), fig 3.160, p 78

128
A CHAFFERS, LIVERPOOL TEABOWL AND SAUCER, CIRCA 1760
Typically thinly potted and painted in blue with a Chinese riverscape, two bowing figures looking across the water to another island with a pagoda, cross-hatched border, *saucer 12.7cm diam,* (2)

£450 - 600
€610 - 820
US$680 - 910

129

A FINE EARLY LOWESTOFT BASKET, CIRCA 1758-61

Thinly potted and of circular form, the everted sides pierced with interlocking circles, the interior painted in blue with a fisherman standing on a promontory, a willow tree and a small hut behind him, a larger hut visible on a distant island and a man in a boat out on the water, a simple border below the interior rim, *13.9cm diam,* indistinct painter's number inside footrim (tiny cracks in two loops)

£6,000 - 8,000
€8,200 - 11,000
US$9,100 - 12,000

A very similar basket from the Geoffrey Godden Collection, with a small section missing from the rim, is illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), pl 43, p 59 and was sold by Bonhams, 18 May 2011, lot 370. This is the earliest type of Lowestoft basket, thrown and pierced by hand as opposed to the later moulded examples. Such baskets are recorded in three sizes although fragments found on the factory site suggest that a fourth and larger size was also made. It would appear that no further baskets were made at Lowestoft until the oval examples, made in Worcester style and first appearing in the 1770s.

130

133

131

132

130
A GOOD LONGTON HALL TEABOWL AND SAUCER, CIRCA 1755
Painted in blue with the 'Folly' pattern of an obelisk on a island amongst 'sponged trees' and bulrushes, a traveller with a stick walking to one side,
saucer 10.8cm diam (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance
The Watney Collection Part I, 22 September 1999, lot 71

131
A LOWESTOFT TEABOWL AND SAUCER AND A MILK JUG, CIRCA 1770-80
The teabowl and saucer painted in blue with a Chinese hut beside a fence and a willow tree, within 'berry' borders, *saucer 12cm diam,* painter's number 5 (cracked and chipped), the sparrowbeak jug painted with flowers in Curtis style, *8.8cm high* (cracked) (3)

£300 - 450
€410 - 610
US$460 - 680

132 *
A RARE PAIR OF LOWESTOFT SALAD BOWLS OR JUNKET DISHES, CIRCA 1775-80
The generous shallow bowls moulded with three scallop shell panels printed in blue with fruit sprigs, the centre with the 'Pinecone' print, surrounded by flower sprigs and a painted border, the underside printed with salad vegetables including a cos lettuce, radishes and spring onions, together with a snail and butterflies, *26.4cm diam* (2)

£2,500 - 3,000
€3,400 - 4,100
US$3,800 - 4,600

Copied from the well-known Worcester prototype, Lowestoft examples are surprisingly rare. A very similar bowl is illustrated by Geoffrey Godden, Lowestoft Porcelain (1969), pl. 100

133
A LOWESTOFT BUTTERBOAT OF RARE FORM, CIRCA 1770
Of oval form with a shaped rim and stalk handle, the exterior moulded in relief with overlapping leaves, the interior painted in blue with a central sprig, trailing flowers issiung from the formal design below the handle, another formal pattern inside the spout, *9.8cm wide* indistinct painter's number inside footrim (tiny nick to rim)

£600 - 800
€820 - 1,100
US$910 - 1,200

A similar imperfect example is illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), pl 116, p 100 and was sold by Bonhams from the Susi and Ian Sutherland Collection, 3 October 2007, lot 358.

134

134
A RARE LOWESTOFT FEEDING CUP, CIRCA 1770
Of bucket shape with a straight spout, loop handle and integral cover partially covering the top, painted in blue on each side with a floral spray and a butterfly, sprigs on the cover and spout, *8.4cm high* (short firing cracks discoloured, minute chip)

£600 - 800
€820 - 1,100
US$910 - 1,200

Lowestoft feeding cups occur in two forms, one with a curved spout and spreading foot and the other as found on the present lot. A miniature version with black pencilled decoration is also recorded. See Geoffrey Godden, Lowestoft Porcelains (1985), pls.113 and 122.

135

135
A RARE LOWESTOFT SPOON TRAY, CIRCA 1764-65
Of lobed shuttle shape, painted in dark blue with a pagoda on an island shaded by a willow tree and flanked by flowering plants and a fence, within a lattice border, *16.9cm wide,* inscribed number 8 on footrim (section of rim restuck)

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

Provenance
Billie Pain Collection

Only a very few examples of this early shape of spoon tray are recorded. See Christopher Spencer, Early Lowestoft (1981), pp 113-114

136
A LOWESTOFT RELIEF-MOULDED JUG, CIRCA 1765
With a cylindrical neck and scrolled handle, the globular body moulded in relief with panels edged with scrolls and flowers, painted in blue with Chinese river scenes, a man crossing a bridge on one side, a fisherman, pagodas and bridges on the other, a 'scroll and flower' border below the rim, *21cm high,* indistinct painter's number inside footrim

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

136

137

137 (reverse)

138

137

AN ISLEWORTH SAUCER, DATED 1782

Of plain form, printed in blue with the 'Fisherman' pattern, including a seated figure on the left of the image who holds a fish and a fishing rod, inscribed in blue to the reverse 'Mary Frances 1782', *12cm*

£2,000 - 2,500
€2,700 - 3,400
US$3,000 - 3,800

Provenance
The Rowland Williams Collection

Curiously, Isleworth made at least three different versions of the Fisherman pattern. The Fisherman, or 'Pleasure Boat' pattern was in common use at Worcester and Caughley with some minor differences between the two. The Isleworth versions, however, show some more significant differences, most notable in the replacement of the cormorant to the left of the print with another fisherman figure. See Geoffrey Godden, English Blue and White Porcelain (2004), pls. 290-292 and p 235 for a discussion of this.

138

AN ISLEWORTH TEABOWL AND SAUCER, CIRCA 1780

Of plain form, printed in blue with the 'Fisherman' pattern, including a seated figure on the left of the image who holds a fish and a fishing rod, *saucer 12cm diam* (tiny chip and hairline crack)

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

139 (reverse)

139

139
A VERY RARE ISLEWORTH TEABOWL AND SAUCER, CIRCA 1765
Of plain shape, painted in blue with a distinctive version of the 'Prunus Root' pattern with the addition of two comical birds perched in the branches, the branches extending over the rims into the interior of the bowl and underneath the rim of the saucer,
saucer 12.4cm diam (a few chips) (2)

£3,000 - 4,000
€4,100 - 5,400
US$4,600 - 6,100

Isleworth is the only English factory to include birds in their rare and distinctive version of the 'Prunus Root' pattern. A similar teabowl and saucer from the Geoffrey Godden Collection was sold by Bonhams, 30 June 2010, lot 96

140

140
A LOWESTOFT TEABOWL, CIRCA 1761
Of IH type, moulded in relief with circular panels, tapering trelliswork and full flowerheads below the rim, the mould including the initials 'I H 1 7 6 1', the panels painted in blue with Chinese landscapes below a scrolled border, *7.4cm diam* (fine crack)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
The Watney Collection, sold by Bonhams, 10 May 2000, lot 611

141

141
A LOWESTOFT TEAPOT AND COVER, CIRCA 1775
In the Curtis style, of globular shape with a ball finial, painted with Arabesque-shaped panels in iron-red enclosing formal famille rose flower sprigs, green dentil bands at the rim, *14cm high* (very short crack in the neck) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

142

143

142 *

A RARE PAIR OF CAUGHLEY ICE PAILS, COVERS AND LINERS, CIRCA 1785-90

Of U shape with angular handles, the domed covers with heart-shaped finials, printed in blue with the 'Full Nankin' pattern, an elaborate Chinese river scene with pagodas and two figures crossing a bridge, gilded borders, *26cm and 27.3cm high,* Sx mark in blue (slight wear to gilding) (6)

£2,500 - 3,000
€3,400 - 4,100
US$3,800 - 4,600

Ice pails were only supplied with the most costly services and Caughley examples are very rare

143

A LOWESTOFT COFFEE POT AND COVER, CIRCA 1768

Of pear shape with a scrolled handle and low-domed cover with acorn finial, painted in dark blue with a Chinese lady holding a parasol, two vases of flowers to her right, within an elaborate 'scroll and arrow' border, *21.8cm high,* indistinct painter's number inside footrim (restored crack, cover chipped) (2)

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

A similar coffee pot from the Susi and Ian Sutherland Collection was sold by Bonhams, 3 October 2007, lot 341

144

144
A CAUGHLEY TOY TEA AND COFFEE SERVICE, CIRCA 1785-90
Painted in blue with the 'Island' pattern, comprising coffee pot and cover, teapot and cover, sucrier and cover, milk jug, six teabowls, six saucers and six coffee cups, *coffee pot and cover 8.7cm high* (one teabowl with chip to foot) (25)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

145
THREE CAUGHLEY MINIATURE PLATES AND A DISH, CIRCA 1785-90
Painted in blue with the 'Island' pattern, *plates 4.2cm to 4.6cm diam, platter 7.8cm wide* (platter and one plate chipped) (4)

£300 - 400
€410 - 540
US$460 - 610

A similar plate from the Godden Reference Collection was sold by Bonhams, 18 May 2011, lot 458, alongside a matching waster from the factory site

145

146

147

146
A GOOD DERBY TEAPOT AND COVER, CIRCA 1756-57
Of quatrelobed globular form with a scrolled handle and a fluted spout, painted with two brightly coloured birds on a woody stump, the reverse with another perched on a thin branch, a brightly coloured moth on the spout and three more on the cover, brown line rims, *14.7cm high* (chips to spout, cover restuck, slight wear) (2)

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

Most Derby teapots from this period cracked when first used, the Derby body unable to cope with the sudden change in temperature. Although the cover has broken, this teapot is a rare survivor, therefore.

147
A DERBY FIGURE OF DIANA THE HUNTRESS, CIRCA 1765
Standing on a rocky base applied with flowers, her right arm raised to draw an arrow from the quiver slung over her shoulder, a hunting dog at her feet, her flowing robes painted with sprigs in red and gold, *27.5cm high,* patch marks (some damage and repair)

£250 - 300
€340 - 410
US$380 - 460

148

148

A FINE DERBY BOTANICAL PLATE, CIRCA 1813-15

Painted by William 'Quaker' Pegg in his distinctive style with a titled specimen of 'Indian Chrysanthemum and Peacock Iris', a wide gilt line around the rim, *22.3cm diam,* crown, crossed batons and D mark in red, title in red script, numbered 17 inside the footrim

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

Provenance

Albert Amor, William 'Quaker' Pegg Exhibition, 1977, No 17. This plate forms part of a remarkable service painted with different botanical specimens and attributed to Pegg's second period at the Derby factory. Each plate in the service is individually numbered, hence the large number 17 inside the footrim on the present lot

149

A GOOD EARLY DERBY SWEETMEAT FIGURE, CIRCA 1755-56

Modelled as a young man seated and holding an upturned shell, his pale yellow-lined jacket and the interior of the shell delicately painted with flower sprays, his breeches painted in pink and his waistcoat spotted in the same colour, the mound base applied with flowers and with a distinctive 'dry edge', *17.2cm high,* (minor damage to shell and one hand)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

149

150

A PAIR OF CHELSEA-DERBY VASES, CIRCA 1770-75

With twin handles, gilded satyr mask terminals and domed covers with acorn finials, painted in colours with classical figural scenes representing the myth of Juno, Jupiter and Io, the reverse with flower sprays, reserved on a green ground, the border picked out in gold and puce, *32.2cm high* (some damage and repair) (4)

£1,500 - 4,000
€2,000 - 5,400
US$2,300 - 6,100

The style of painting on the figural panels, especially the face of Juno, suggest that the artist was Fidelle Duvivier. Duvivier is recorded as contracting with William Duesbury I at Derby in 1769, remaining in Derby until 1773.

151

A FINE PINXTON TEACUP, COFFEE CAN AND SAUCER, CIRCA 1800

Painted with pattern 300 of titled square landscape panels within gilded foliate borders, the teacup with 'Caerphilly Castle, Glamorgansire', the coffee can with 'Powis Castle', the saucer with a cottage in a rural landscape, *saucer 13.5cm diam,* titles in red script, saucer inscribed 'T Hearne' (3)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

This trio and the following lot formed part of an important service illustrated by C Barry Sheppard, Pinxton Porcelain (1996), p 113 which included a number of pieces marked with a reference to the source print used for its decoration. One teacup was marked 'Fancy Print by W Parsons (commission)', and another saucer 'From a drawing by T Hearne', in addition to the saucer included in the present lot. Thomas Hearne FSA (1744-1817) was a watercolour painter and associate of William Byrne, the engraver with whom he worked on 'The Antiquities of Britain', published in 1781.

151

152

A FINE PINXTON TEACUP, COFFEE CAN AND SAUCER, CIRCA 1800

Painted with pattern 300 of titled square landscape panels within gilded foliate borders, the teacup with 'Geddingham Bridge, Yorkshire', the coffee can with 'Queen Elizabeths Lodge at Loughton, Essex', the saucer with a cottage in a rural landscape, *saucer 13.5cm diam,* titles in red script, saucer inscribed 'from a drawing by T Hearne' (3)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

Please see the footnote to the previous lot which formed part of the same important service.

152

153

AN INTERESTING ENGLISH PORCELAIN COFFEE CUP, PROBABLY NEALE & CO., CIRCA 1785

Decorated in the manner of the Giles workshop with distinctive fruit and flowers, the pink scale border edged with gold scrollwork, the grooved loop handle gilded with chevrons, *6cm high*

£500 - 700
€680 - 950
US$760 - 1,100

A very similar cup is in the Coke Collection in the Museum of Royal Worcester along with an identical Worcester cup and saucer for which this was probably made as a matching. These are illustrated by Gerald Coke, In Search of James Giles (1983), p.231, fig 59b. A similar pink scale border occurs with Teniers figure decoration on mixed services of Worcester, Caughley and Neale-type porcelain. These are probably the work of another London decorator following the closure of the Giles workshop.

153

154

154
A FLIGHT, BARR AND BARR VASE AND COVER, CIRCA 1815
With entwined and gilded snake handles and a domed cover surmounted by a flamiform knop, finely painted with a continuous band of garden flowers including poppy, iris and rose, reserved on a light green ground, the gilded borders applied with bands of white 'jewels', the square plinth picked out in bronze and gold, *24.5cm high,* impressed crown and FBB, script mark referring to Coventry Street address (cover and handle restored) (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

155

155
A PAIR OF MINTON 'NODDING' FIGURES OF EASY JOHNNY AND THE COACHEE, CIRCA 1840
After Meissen prototypes, the standing figures with separate heads secured by metal pins, the court jester holding his braces, his companion coach driver holding out his hand to receive a tip, the figures fully coloured on rococo shaped bases edged with gold scrollwork, *18cm high* (some restoration) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

The original Meissen figure depicted Froelich, the jester of the Saxon court. The Minton archives show the present pair as model numbers 184 and 188, where they are given the titles of Easy Johnny and Coachee.

156

156
A RARE PAIR OF SPODE PEARLWARE PLAQUES, CIRCA 1825
Of upright rectangular form with moulded stiff leaf borders picked out in black, charmingly painted in colours with hunting scenes within a gilded border, *14.0 x 11.7cm,* impressed Spode A (minor flaking) (2)

£500 - 600
€680 - 820
US$760 - 910

Provenance
Leonard Whiter Collection

Leonard Whiter was Sales and Marketing Director of Spode from the early 1960s until 1974 and author of the standard work on Spode, published in 1970. A Spode plaque with a similar border, painted with a portrait of 'Marquis Wellington' is illustrated at pl 173

THE ROWLAND WILLIAMS COLLECTION

Welsh Ceramics and Billingsley-related Porcelain

Following the death of Jill Lewis (née Williams), the only daughter of Beulah and Rowland Williams, a major portion of the Rowland Williams Collection of Ceramics is being offered for sale.

Rowland was a gifted scholar, being accepted by St John's College Cambridge at sixteen to study law. Before taking up his place at University, however, he had a change of heart regarding his future, deciding that medicine was a calling to which he was better suited. As a result he returned to school, taking additional academic subjects and went up to Cambridge two years later. He completed his medical studies and qualified at University College Hospital London. During his successful career in medicine he returned to South Wales, becoming a senior consultant surgeon at East Glamorgan Hospital. On his retirement he was appointed Medical Ombudsman for Wales and in recognition of his services to medicine he was awarded an OBE in 1985.

Rowland was involved in a near fatal road accident which necessitated a long period of hospitalisation and recuperation. Never one to allow his brain to stultify, he used this time to research and enhance his knowledge of British Ceramics.

The reputation of Rowland as a leading authority on Welsh ceramics was well earned. Anyone fortunate enough to be invited to see the collection was soon aware of the depth of his knowledge and the generous way in which it was shared. His infectious enthusiasm and intellectual rigour were appreciated by all who sought his opinions; indeed, his book on Nantgarw has become an important part of any library on the subject. Sadly, much of his research remains unpublished.

Throughout his adult life Rowland was actively supported and encouraged in all he did by his wife, Beulah, who he had known since childhood. She too became enthused and developed her own interests in various types of ceramics. It therefore comes as no surprise that the desire to research and collect proved to be genetic and was an attribute passed on to their daughter Jill. The photograph used on this page showing the three collectors together was taken on the occasion when Rowland received his OBE.

A large part of the Rowland Williams Collection is included in this sale. A few further Derby pieces will be offered in our sale Britain – Defining the Interior at Bonhams New Bond Street rooms on 4 November. Other British ceramics from the collection including an interesting selection of blue and white printed pottery will be sold by Bonhams in Edinburgh on 28 October 2015.

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TWO DERBY SMALL FIGURES OF THE SEASONS, CIRCA 1758

Spring as a lady with flowers in the folds of her apron, more in her raised left hand, a beehive on the ground beside her, Winter warmly dressed, warming her hands over a brazier, *12cm high,* patch marks under the base (minor losses and restoration) (2)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
The Rowland Williams Collection

Both models are illustrated by Peter Bradshaw, Derby Porcelain Figures, pls 64 and 66, p.74. For another similar figure of Winter, see Rosalie Wise Sharp, China to Light Up a House, Vol I (2015), p 52

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A DERBY CHESTNUT BASKET AND COVER AND A 'SPECTACLE' PLATE, CIRCA 1765-70

The circular basket moulded with basketwork and spiralling flowering stems picked out in bright colours, the basketwork pierced on the domed cover, *15.3cm high* (wear to enamel on rims), the plate painted in colours with flower sprays and sprigs, the applied florets on the pierced border picked out in yellow and red, *19.6cm diam* (minute chips, wear to brown line rim) (3)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Rowland Williams Collection

The plate is illustrated by John Twitchett, Derby Porcelain (2002), colour plate 210, p 221

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A RARE DERBY CANDLESTICK AND A DERBY CHAMBERSTICK, CIRCA 1758-60

The candlestick modelled as a treetrunk supported by a spreading base edged with scrollwork picked out in puce, a flowering stem coiled around the trunk picked out in colours, *22cm high,* patch marks (nozzle restored) the chamberstick with shell and scroll moulding picked out in blue enamel and gold, finely painted with four panels of flowers in 'cotton stem' style, *15.5cm wide* (flaking to blue enamel) (2)

£650 - 800
€880 - 1,100
US$990 - 1,200

Provenance
The Rowland Williams Collection

The candlestick is illustrated by John Twitchett, Derby Porcelain, An Illustrated Guide (2002), colour plate 157, p 181

160 (front)

160
A GOOD DERBY MASK JUG, CIRCA 1770-75
Of ovoid shape with a scrolled handle, the spout moulded and delicately coloured with a portrait of a rosy-cheeked man wearing a tricorn hat and a ruff, painted on both sides in bright colours with groups of 'fancy' birds, brown line rim, *24cm high* (minute chip, very slight wear)

£600 - 700
€820 - 950
US$910 - 1,100

Provenance
The Rowland Williams Collection

Illustrated by John Twitchett, Derby Porcelain (2002), colour plate 196, p 214 where it is described as a Rodney jug. The portrait on the spout is, however, different from the example illustrated by Stephen Mitchell, The Marks on Chelsea-Derby and the Early Crossed-Batons Useful Wares (2007), pl 87 and inscribed in gold 'April the 12th 1782'. It is more likely that the mask represents King George III

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161
A PAIR OF CHELSEA-DERBY EWERS, CIRCA 1782
Of 'Kedleston' shape with shell-moulded spouts and gilded satyr masks applied to the lower handle terminals, painted with oval panels of classical figures, the reverse with landscape panels, reserved on gold-striped grounds, *29cm high,* gold anchor marks, patch marks, one incised N92 (one handle broken and restored) (2)

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

Provenance
The Rowland Williams Collection

A complete five piece garniture incorporating two similarly-shaped ewers is illustrated by Gilbert Bradley (ed), Ceramics of Derbyshire, p 32 and was included in a sale of Derby and Chelsea porcelain offered by Christie and Ansell in May 1782. Figure painting in this style has traditionally been ascribed to Richard Askew, and the landscapes to Zachariah Boreman.

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162

AN IMPORTANT DERBY PLAQUE PAINTED BY 'JOCKEY' HILL, CIRCA 1795

Of circular form, painted with a rural scene, a sportsman and his dog walking a path, another figure and a church tower in the distance, in giltwood frame, *14.4cm diam,* original exhibition and collector's labels to the reverse

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Provenance
J Woolley Collection
The Newnam Collection
The Pendred Collection
The Rowland Williams Collection

Exhibited
Midland Counties Works of Art Exhibition, Derby, 1870, no 2210

Literature
This important plaque is discussed by John Haslem, The Old Derby China Factory (1870), p 70 where he states that it was painted by Hill and was in the possession of Mr Woolley. It is illustrated by John Twitchett, Derby Porcelain, An Illustrated Guide (2002), colour plate 208, p 220 and by John Twitchett and Henry Sandon, Landscapes on Derby and Worcester Porcelain (1984), p 22

A closely related plaque painted by 'Jockey' Hill with a view of 'Darley Grove, Derby' from the John Haslem Bequest at the City Museum and Art Gallery, Derby, is illustrated by John Twitchett, Derby Porcelain (1980), p 151. It was given by Hill to his friend, Erasmus Horsley. The present lot clearly started life as a larger piece which was cut down subsequent to manufacture, as evidenced by the footrim to the reverse and the rough nibbled edge. However, it must have been in this form when painted by Hill as there is enamel on parts of the unglazed edge and some signs of refiring. The Haslem plaque also has a similar nibbled edge.

163

AN IMPORTANT PAINTING BY GEORGE COMPLIN, DATED 1797

Of circular form, painted in oil on metal with a still life of fruit, including grapes, apples, pears, strawberries, gooseberries and hazelnuts, a bullfinch perched on a branch above, black and gold circular frame, *14cm diam visible area* (not examined out of frame)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

Provenance
The Rowland Williams Collection

Literature
Illustrated by John Twitchett, Derby Porcelain, An Illustrated Guide (2002), colour plate 28, p 65 where it is stated to be inscribed on the frame 'Painted by Geo Complin 1797 in the 58th year of his Age'.

The subject is closely related to Complin's work on Derby porcelain and the inscription has enabled his date of birth to be established for the first time. Complin's engagement at the Derby factory is discussed in Joseph Lygo's letters of February 1798, reproduced by Twitchett, op cit, at p 67. It is likely that this lot was painted shortly after his departure from the factory

164

A RARE DERBY COFFEE JUG, COVER AND STAND, CIRCA 1800

Of slender classical form, painted with pattern 654 of views of 'Near Albano, Italy' and 'Near the Cascade of Terni, Italy' alternating with floral panels, reserved on a richly gilded deep blue ground, *34cm high,* crown, crossed batons and D marks in blue and puce, pattern 654 in puce (cover restored, short crack, some wear, stand possibly married) (3)

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

Provenance
With Derek Hutchings
The Rowland Williams Collection

Literature
The jug and cover is illustrated by W D John, William Billingsley (1968), coloured illustration 15, where the painting is attributed to William Billingsley and Zachariah Boreman. Two cups and saucers of the pattern are illustrated by Anthony Hoyte, The Charles Norman Collection (1996), p.48 where the painting is attributed to William 'Quaker' Pegg.

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165

A DERBY TEACUP AND SAUCER AND A MILK JUG, CIRCA 1790

The cup and saucer of pattern 137, painted with rural views reserved on a white ground, gilded foliate borders below the rims, *saucer 13.5cm diam,* crown, crossed batons, D marks and pattern number in puce, saucer with gilder's number 12 for Jno Duesbury, the jug of bucket shape, painted in sepia monochrome with pattern 172 of a titled view of 'Near Anchorchurch Derbyshire;, reserved on a white ground, *7cm high,* crown, crossed batons, D mark and pattern number in blue (slight wear) (3)

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

165

166

A GROUP OF DERBY PORCELAINS, CIRCA 1785

Comprising a teabowl, coffee cup and saucer of pattern 85, *saucer 12.7cm diam,* crown, crossed batons and D marks and pattern 85 in puce, a plate of pattern 35, painted with a landscape by Zachariah Boreman, the border with pink roses by William Billingsley, *22.7cm diam,* crown, crossed baton, D mark and gilder's number 1 for Thomas Soar, long-tailed 7 in red for William Billingsley, a dish of pattern 26, probably painted by William Billingsley, *25cm wide,* crown, crossed batons and D mark in puce, long-tailed 7 in red (cracked), and a plate of pattern 140, a panel of fruit in the centre, *23cm diam,* crown, crossed batons, D mark and pattern 140 in puce (slight wear) (6)

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

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167
A DERBY DESSERT TUREEN, COVER AND STAND, CIRCA 1795
Of boat shape with angular handles, painted with flower sprays and smaller sprigs, probably by William Billingsley, the rims gilt, *stand 23.5cm wide,* crown, crossed batons, D marks and pattern number 80 in red (some wear to gilded rims) (3)

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

168

168
A DERBY TEACUP AND SAUCER AND A BOWL, CIRCA 1800
The cup and saucer painted with still lives of fruit, perhaps by John Brewer, a vase of fruit on the saucer and an upturned basket of fruit on the cup, the white ground richly gilded, *saucer 13.5cm diam,* crown, crossed batons and D marks in red, gilder's number 1 for Thomas Soar, the bowl painted with 'Ponte Lucana in Italy' in sepia and yellow, within a formal gilded border, *24.8cm diam,* crown, crossed batons, D mark and title in blue (very slight wear) (3)

£500 - 600
€680 - 820
US$760 - 910

169

169
A DERBY DISH AND A TEACUP, COFFEE CUP AND SAUCER, CIRCA 1787-90
The lobed circular dish of pattern 129, painted with pink roses reserved on a salmon-coloured border gilt with stars and applied with white enamel dots, the centre with three large pink roses, probably by William Billingsley, *22.9cm diam,* crown, crossed batons, D mark and pattern 129 in puce, gilder's number 5 for J Yates, the trio similarly painted with pattern 269, *saucer 13.7cm diam,* crown, crossed batons and D mark in puce (some regilding) (4)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Rowland Williams Collection

170

A RARE PINXTON SAUCE TUREEN, COVER AND STAND, CIRCA 1800

Of boat shape with angular handles, painted by William Billingsley with titled views in Derbyshire and Nottinghamshire, including 'in Pinxton Derbyshire' on the tureen, reserved on a yellow ground within formal borders in blue, red, yellow and gold, *12.8cm high,* titles in red script (one handle with crack above lower terminal) (3)

£2,200 - 2,500
€3,000 - 3,400
US$3,300 - 3,800

Provenance
The Rowland Williams Collection

Literature
Illustrated by N D Gent, The Shapes and Patterns of the Pinxton China Factory 1796-1813 (1996), figs 46, p 43 and fig 211, p 143. A square dish of the same pattern is shown at p 150.

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171

A PINXTON TEAPOT AND COVER AND A SAUCER DISH, CIRCA 1800

The teapot and cover of oval section with a shaped rim picked out in gold, painted in puce monochrome with landscapes, possibly by John Cutts, *16.2cm high* (cover restored), the saucer dish painted in sepia monochrome in similar style, *19.8cm high* (slight wear) (3)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Rowland Williams Collection

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A PINXTON TEACUP, COFFEE CAN AND SAUCER AND A RARE PINXTON JUG, CIRCA 1800

The trio painted with landscapes titled 'Bonsall Dales', 'Hartington Bridge' and 'In Staffordshire' within gilded Brookhill type borders, surrounded by scattered gilt sprigs, *saucer 14.5cm diam* (some wear to gilding), the jug with a distinctive angular handle and leaf-moulded thumbpiece, painted in red with scattered sprigs, red line borders, *15.2cm high* (4)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Rowland Williams Collection

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174

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173
A GROUP OF PINXTON PORCELAINS, CIRCA 1800
Comprising a teabowl and saucer of pattern 2, painted with scattered cornflowers in red and blue, *saucer 14.1cm diam,* a teacup, coffee can and saucer painted with pattern 218 of rural landscapes within gilt line borders, *saucer 14.5cm diam,* can with pattern number in gold (some wear to gilding), and a boat-shaped sucrier of the same pattern, *18.8cm wide,* pattern number in gold (slight wear) (6)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
The Rowland Williams Collection

174
A PARIS (LA COURTILLE) SLOP BOWL PAINTED BY WILLIAM BILLINGSLEY, CIRCA 1808
From the Wheeldon Service, painted in sepia monochrome by William Billingsley at Torksey with 'A view near Breadsall, Derbyshire' and 'At Duffield, Derbyshire', the circular panels with gilded foliate borders suspended on the white ground with gilded ribbons, *17cm diam,* titles in Billingsley's hand (some wear to gilding)

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

Provenance
The Rowland Williams Collection

Literature
Illustrated by Ian Deverill and C Barry Sheppard, Billingsley Mansfield (1999), p 60. The pattern is similar to that on the Dr Boot service, reputedly left by Billingsley with a relative when passing through Derby in 1808. See C L Exley, A History of the Torksey and Mansfield China Factories (1970), p.24 for further discussion. The circular panels on the present lot are flanked by foliate garlands, however, in a similar manner to the teacup and saucer illustrated on p.32 and there appear to be a number of related services similarly painted by Billingsley on La Courtille porcelain. Some pieces of the same pattern were sold by Bonhams, 3 October 2012, lot 210 and a related coffee can, painted with a view of the Hafod estate in Cardiganshire, was also sold by Bonhams, 18 April 2012, lot 273.

175
A BARR, FLIGHT AND BARR PLATE, CIRCA 1808-10
Painted by William Billingsley with scattered floral sprays and sprigs, including pink roses and buds on thorny stems, morning glory and bluebell, within a narrow gilded border, *24.2cm diam,* impressed crown and BFB mark, printed mark referring to Coventry Street address

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

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THE CHEDWORTH JUG: AN IMPORTANT DERBY JUG, CIRCA 1790

Finely painted below the spout with a black and sepia oval panel depicting a battle scene, numerous highly detailed figures both on foot and on horseback, within simple gilded foliate borders, *20cm high,* crown, crossed batons and D mark in puce, gilder's number 8 for William Longdon

£750 - 1,000
€1,000 - 1,400
US$1,100 - 1,500

Provenance
The Mary Field Collection
The Rowland Williams Collection

Literature
Illustrated by John Twitchett, Derby Porcelain (1980), colour plate 23 and Derby Porcelain, An Illustrated Guide (2002), colour plate 20 where the painting is attributed to Zachariah Boreman.

Twitchett refers to Joseph Lygo's letters of 1790 in which he refers to 'a battle print with figures on horseback', possibly the source print for this jug. The jug was purchased at a house sale in Chedworth, Gloucestershire and the decoration appears to be without parallel.

177

AN ENGLISH PORCELAIN JUG PAINTED BY WILLIAM BILLINGSLEY, CIRCA 1806

With a '7' shaped handle and a turned band around the shoulder, painted in sepia monochrome, probably at Brampton in Torksey, with a view of Berry Hill Hall within a parkland setting, the neck with a fruiting vine border with gilded foliage, *16cm high* (minute chip, slight wear)

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

Literature
Illustrated by Ian Deverill and C Barry Sheppard, Billingsley Mansfield (1999), p 57.

Berry Hill Hall was the seat of Thomas Walker, a regular patron of Billingsley at Mansfield. The jug is of the same shape as the W Sharpe jug, illustrated by C L Exley, A History of the Torksey and Mansfield China Factories (1970), p 52 and painted with a view of the Brampton in Torksey Porcelain factory. William Sharpe was one of the partners in the company formed to take over the factory in 1806 and jug was inscribed with the initials of all of the five partners. Brown monochrome paintings of country houses are a feature of Mansfield and Torksey decoration. The style is distinctive with the buildings somewhat lacking in detail but accurately representing their classical proportion. A jug of similar form to the 'Durham Ox' jug was sold by Bonhams, 2 November 2011, lot 202.

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178
AN EARLY SWANSEA CREAMWARE TEA CANISTER, DATED 1778
Of plain cylindrical form with rouletted borders around the shoulder and foot, a finely turned and indented band around the neck, incised in 'scratch blue' to the side 'Elizabeth Bowen 1778', *12.2cm high* (cover lacking, some chipping, fine cracks and staining)

£3,000 - 4,000
€4,100 - 5,400
US$4,600 - 6,100

Provenance
S H Williams Collection
The Rowland Williams Collection

Only a small number of pieces of Swansea pottery dating from the 1770s are recorded. This lot is discussed by W J Grant-Davidson, The Early Pottery of Swansea, ECC Trans, Vol 7 Pt 1, p 61 and illustrated at pl 72(c). Also illustrated by Robert Pugh, Welsh Pottery, p 10. See also the three Swansea creamware canisters, all of the same basic form, illustrated by Jonathan Gray, The Cambrian Pottery Before 1802, Welsh Ceramics in Context, Part I, p 21 and bearing 'scratch blue' inscriptions and dates between 1771 and 1777. See also the canister illustrated by Helen Hallesy, Swansea Pottery Collectors Exhibition 2006, fig 7.3, p 71, inscribed 'Jane Jones 1776' in the same hand as the present lot.

179
A SWANSEA PEARLWARE JUG BY THOMAS PARDOE, CIRCA 1802-07
Painted in underglaze blue, red and gold with the 'House by a Lake' pattern, a naive Chinese landscape within a rectangular panel to one side, a crescent-shaped panel gilt with caillouté to the reverse, inscribed in gold below the spout 'TN to WP', within gilded rims, the base marked Swansea in Pardoe's distinctive hand, 20cm high *19.9cm high,* rare Swansea script mark gilded in Pardoe's hand (crazed)

£2,400 - 2,800
€3,300 - 3,800
US$3,600 - 4,300

Provenance
Sir Leslie Joseph Collection
The Rowland Williams Collection

Literature
Illustrated by Robert Pugh, Welsh Pottery, p 11.

Several entries in the Christie's 1808 sale catalogues of the stock of the Cambrian Company, the Swansea Pottery's London warehouse, refer to jugs of 'China' pattern. See Jonathan Gray, The Cambrian Company (2012), p 173 where the author suggests that this was the factory name for the pattern we now call 'House by a Lake'. A similar jug is illustrated on the same page and another on p 239.

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180
A SWANSEA PEARLWARE JUG BY THOMAS PARDOE, DATED 1803
Inscribed under the spout in black 'JOHN SANDOW, TRENBETHOW, 1803' surrounded by scrollwork, coloured flower sprays to either side, the cylindrical neck in powder pink, *15.7cm high* (short cracks, chips to foot)

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

Provenance
The Rowland Williams Collection

Literature
Illustrated by Robert Pugh, Welsh Pottery, p 11.

This jug belongs to a group of similarly shaped and decorated jugs by Thomas Pardoe, all dated 1803. Two others from the group have been sold by Bonhams, 9 March 2002, lot 138 and 21 May 2014, lot 98. All have powdered ground necks, similarly composed floral sprays and distinctive scrollwork around the inscription

181
A VERY RARE SWANSEA POTTERY TEAPOT AND COVER BY THOMAS PARDOE, CIRCA 1806-07
Of globular form with a shaped and everted rim and broad strap handle, the cover with a globular knop, painted in brown monochrome by Thomas Pardoe with roses and buds, part of the foliage in gold and a puce, a moth settled on one flower, the handle and spout gilded with a Garter Star, the spout with a band of caillouté around the base, *16cm high,* inscribed in gold CAMBRIAN inside footrim in Pardoe's distinctive hand (cracked and chipped, crazed) (2)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
The Rowland Williams Collection

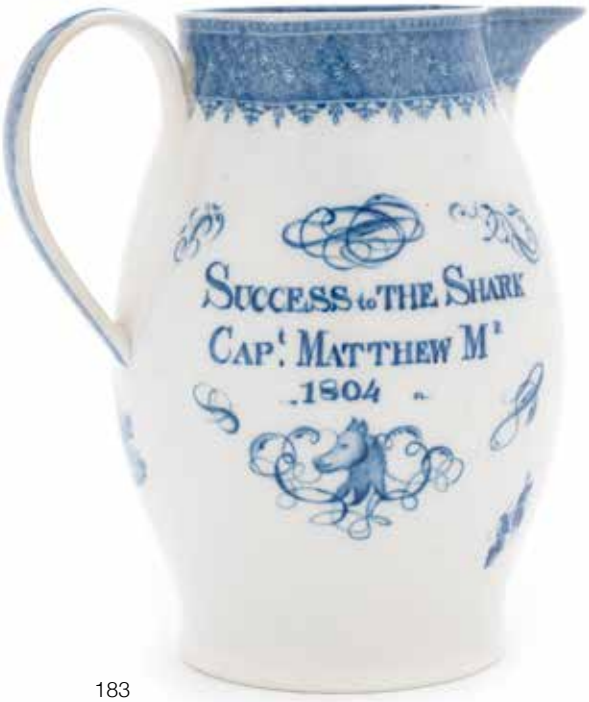
No similar example appears to be recorded in the literature although a related globular shape occurs in a smaller size as part of cabaret services, the upper handle terminal mounted on the rim rather than just below it, as seen here. See E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw (1942), pl XXVE. Also Jonathan Gray, The Cambrian Company (2012), pl 6.71, p 200 where a smaller sized teapot and cover is marked in exactly the same way as the present lot, suggesting that it was intended for sale in the London Warehouse.

182
AN IMPORTANT SWANSEA POTTERY JUG, DATED 1788
Of lobed pear shape, painted in blue with sprays and sprigs of flowers and two moths in flight, inscribed below the spout 'Thos;Furness, Wooden, 1788', formal loop borders below the rim and around the body, *20.5cm high,* inscribed under base 'Made in Swansea 1788', a flower-like motif below the date (crazed)

£5,000 - 6,000
€6,800 - 8,200
US$7,600 - 9,100

Provenance
The Rowland Williams Collection

This jug is the most important piece within the '1788 Group', a group of Swansea pottery with inscriptions by the same hand and bearing dates between 1787 and 1789. The jug is illustrated and the '1788 Group' discussed by Jonathan Gray, The Cambrian Pottery Before 1802, Welsh Ceramics in Context, Part I, p 25. The inscription on the base confirms the attribution of the group to Swansea, the author having identified some 28 examples. The shape is inspired by a Neale pottery example of the early 1780s. Also illustrated by Robert Pugh, Welsh Pottery, p 10.



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183
A LARGE SWANSEA POTTERY SHIP JUG, DATED 1804
Printed in blue with two similar single masted ships sailing to the right, another taller ship to their left with two more ships in the distance, the reverse inscribed 'SUCCESS TO THE SHARK, CAPT MATTHEW MR, 1804', below a crest-like motif and surrounded by scrollwork, the initials 'CH' below the spout, a 'corn and husk' border below the rim, *27.3cm high,* (cracked)

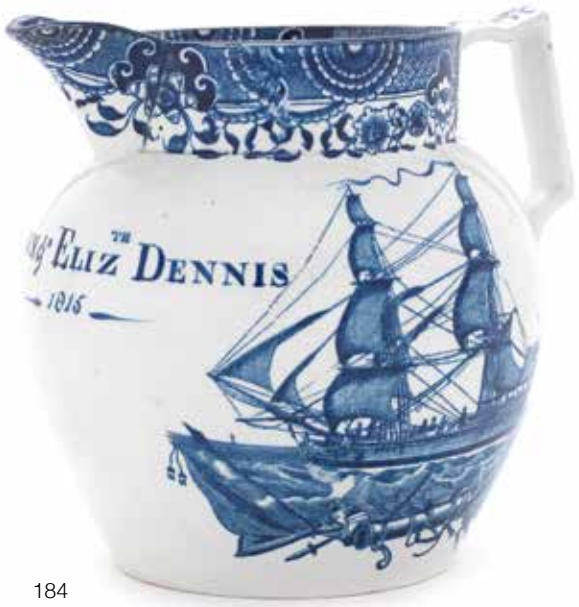
£2,000 - 2,500
€2,700 - 3,400
US$3,000 - 3,800

Provenance
Rowland Williams Collection

The inscription appears to be by the same hand as that on the Saunders ship jug in the National Museum of Wales, also dated 1804 and illustrated by Dr Minnie Holdaway, Early Swansea Printed Earthenwares: Part I, Welsh Ceramics in Context, Part I, p 55 and Jonathan Gray, The Cambrian Company (2012), p 81. The same ship prints are to be seen on two plates shown by E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw (1942), plate XC and D

184
A SWANSEA POTTERY SHIP JUG, DATED 1815
Printed in blue with a two masted ship sailing to the left, the reverse with 'Chrysanthemum' pattern, a trailing honeysuckle on the handle, inscribed below the spout 'JOHN & ELIZTH DENNIS 1815' below a 'fans and beads' border, *19.5cm high* (restored chip to spout)

£1,400 - 1,800
€1,900 - 2,400
US$2,100 - 2,700



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Provenance
The Rowland Williams Collection

Literature
Discussed and illustrated by Dr Minnie Holdaway, Early Swansea Printed Earthenwares: Part I, Welsh Ceramics in Context, Part I, p 56. Also illustrated by Robert Pugh, Welsh Pottery, p 15.

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185
A SWANSEA PEARLWARE SUCRIER AND COVER AND A SIMILAR SAUCER, CIRCA 1806-07

The sucrier of cylindrical form with a turned foot and moulded ring handles picked out in gold, the ring knop secured with an applied strap, painted in underglaze blue, red and gold with an imari design of peony flowers within a formal border, *sucrier 13.5cm high, saucer 15cm diam* (crazed) (3)

£500 - 600
€680 - 820
US$760 - 910

Provenance
Sir Leslie Joseph Collection
The Rowland Williams Collection

A ewer and basin of the same pattern is illustrated by Jonathan Gray, The Cambrian Company (2012), pl 4.37. The Cambrian Company's 1808 disposal sale included 'A chamber set, ewer, basin and two vases, blue and gold, in imitation of the Japan' as lot 90, sold on 23 February 1808. Another sucrier of the same shape, painted with butterflies by William Weston Young, is illustrated at pl.6.107.

186

186
TWO SWANSEA POTTERY PUZZLE JUGS, CIRCA 1800-1810

With ovoid bodies and cylindrical necks pierced with a diamond deign and applied with three globular nozzles, printed in blue with the 'Chrysanthemum' pattern, one in pale blue, *17.3cm high* (crazed, minute chip), the other in darker blue, *19.6cm high* (foot chip, crazed) (2)

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

Provenance
The Rowland Williams Collection

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187
A SWANSEA PUZZLE JUG AND A LARGER SWANSEA JUG, CIRCA 1810-20

Printed in blue with Pulteney Bridge at Bath, the puzzle jug with a slightly spreading foot and three nozzles applied to the pierced rim, *19.5cm high* (starcrack, section lacking from rim), the jug printed in a lighter blue with the same scene, *21cm high* (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Rowland Williams Collection

The puzzle jug is illustrated by Robert Pugh, Welsh Pottery, p 22 and the larger jug at p 31

188

A RARE SWANSEA PEARLWARE SUPPER DISH AND COVER BY THOMAS PARDOE, CIRCA 1806

Of crescent shape, painted by Thomas Pardoe with figural panels, a lady and gentlemen fishing on the dish and a young lady listening to an older man reading on the cover, reserved on a powder blue ground within gilded classical borders highlighted in green and red, *34.1cm wide,* impressed SWANSEA and incised 16 (cracked, small section missing from one corner)

£1,000 - 1,400
€1,400 - 1,900
US$1,500 - 2,100

Provenance
The Rowland Williams Collection

Another dish from the same service is illustrated by E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw (1942), pl XXVIIA. See also the Swansea supper service sold by Bonhams, 3 June 2015, lots 10-13 which shares the same powder blue ground, the quality of the painted animal panels being comparable to the present lot.

188

189

A PAIR OF SWANSEA POTTERY BOTANICAL PLATES, CIRCA 1805

Of plain circular form with brown line rims, one painted with 'Nettle Leav'd Celsia', probably by William Weston Young, the other with 'Mountain Primula' by Thomas Pardoe, *20.5cm diam,* impressed SWANSEA, titles in script ('Mountain Primula' with some flaking to rim) (2)

£550 - 700
€750 - 950
US$840 - 1,100

Provenance
The Rowland Williams Collection

189

190

A SWANSEA POTTERY BOTANICAL SAUCE TUREEN, COVER AND STAND AND A SMALL BOWL, CIRCA 1805

Painted by Thomas Pardoe within gilded rims, the sauce tureen, cover and stand of boat shape, painted with specimens of 'Great Qauking Grass', 'Rose Coloured Oenothera', 'Slender Narcissus', 'Mediteranean Stock' and 'Alpine Toad Flax', *19cm high,* impressed SWANSEA, titles in Pardoe's script (knop restored, stand cracked), the bowl with 'Large Flowered Flat Pea', *18.7cm diam,* impressed SWANSEA, titles in Pardoe's script (crazed, slight flaking) (4)

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

190

191

191
A GROUP OF SWANSEA POTTERY, CIRCA 1795-1805
Comprising a pearlware diamond-shaped dish form the so-called 'Nelson Service', the centre with a Garter Star in red and gold, within a blue and gold formal border, *25.5cm wide,* impressed SWANSEA (crazed, cracked), a pearlware cylindrical mug with an angular handle and moulded flutes to the base, painted by Thomas Pardoe with flower sprays and a PW monogram in brown, *19.3cm high* (cracked), and a cylindrical creamware tea canister painted with floral swags, with silver cover, *9.2cm high,* CAMBRIAN POTTERY in red, probably added at a later date, cover hallmarked for 1795 (worn, cover replaced) (4)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Rowland Williams Collection

Literature
The Nelson service dish is illustrated by Robert Pugh, Welsh Pottery, p 19 and the tea canister at p 10.

Nelson visited Swansea in 1802, and was awarded the freedom of the town as recorded in the Borough Records of Saturday, August 14th. During his stay he visited the Cambrian Pottery. A letter formerly in the possession of the late Miss Dillwyn, dated 7th December, 1802, was written by Nelson to Haynes, Dillwyn and Co. and begins 'Gentlemen, I should be very happy to receive your pottery...'. See Morton Nance (1942), pp. 81-82. This dish is from the service traditionally referred to as 'The Nelson Service'. It bears the Garter Star, which is confusing because Nelson was not a Knight of the Garter. However, the Garter Star is traditionally associated with the work of Thomas Pardoe and its use here may not have been intended as a reference to Nelson himself but simply as a decorative motif.

192

192
AN IMPORTANT SWANSEA POTTERY SMALL PLATE, DATED 1794
Printed in blue with the 'Elephant and Howdah' pattern, the central panel within a garland of amatory and musical motifs, surrounded by the painted inscription 'Mifs Isabella Rowland 1794', a formal border below the eight-lobed rim , *25cm diam*

£500 - 800
€680 - 1,100
US$760 - 1,200

Provenance
The Rowland Williams Collection

This plate is the earliest recorded piece of dated Swansea printed pottery. It is illustrated and discussed by Jonathan Gray, The Cambrian Pottery Under Coles and Haynes 1789-1802, Welsh Ceramics in Context, part II, p 53 where the author states that he knows of only four pieces of dated printed wares between 1790 and 1800, all with the name and date being added separately by hand. The second earliest piece is a small platter of 'Long Bridge' pattern inscribed 'Mifs Isabella, Rowland, Lantrissent 1795' and illustrated by Dr Minnie Holdaway, Early Swansea Printed Earthenwares: Part I, Welsh Ceramics in Context, Part I, p 70. Both pieces are illustrated by Robert Pugh, Welsh Pottery, p 15

193

A RARE SWANSEA BOTANICAL DISH, CIRCA 1816

Of cruciform shape, painted by William Weston Young with a botanical specimen and titled in neat black lettering to the reverse 'Anemone pulsatilla' and 'Primula elatior', a wide gilded border inside the rim, *23.5cm diam*

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
The Rowland Williams Collection

This lot forms part of a botanical dessert service painted by William Weston Young after James Sowerby or Sir J E Smith. The service was fired by Weston Young in the muffle kiln at his cottage in Newton Nottage, installed on 23 October 1809. His diaries reveal that he did most of the painting between 21 September and 1 November 1816, assisted by his handyman, William Bedford. It may have been Bedford's poor control of the kiln temperature that resulted in many of the enamels on the service being rather overfired. This example is in unusually fine condition as the enamels have remained stable and have not flaked away as is so often the case. Another dish is illustrated by Andrew Renton, Thomas Pardoe and William Weston Young, Welsh Ceramics in Context, Part I, p 136.

193

194

A SWANSEA INKWELL AND LINER , CIRCA 1815-17

Modelled in the form of a shell, locally painted around the outside with pink rose sprigs resting on beds of gilded foliage, the sunken upper surface with similar flowers surrounding the central opening, a small gilded shell applied to one side as a quill holder, the rim also picked out in gold, *10cm long* (cover lacking, liner married)

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

Provenance
The Harry Sherman Collection
The Rowland Williams Collection

Examples of this form are also recorded with two and three shell-shaped quill holders

194

195

TWO SWANSEA TAPERSTICKS, CIRCA 1815-17

One in glassy paste with a turned cylindrical foot and gilded ring handle, locally painted with pink rose sprigs, a gilt dentil border around the base, *3.7cm high* (some wear to gilding), the other in duck egg paste with a cylindrical nozzle centrally mounted on broad circular drip pan, a gilded ring handle to one side, locally painted with pink rose sprays divided by gilt star motifs, *3.3cm high* (bruise to footrim, some wear to gilding) (2)

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

Provenance
The Rowland Williams Collection
The last mentioned from the Sidney Heath Collection

The glassy paste example is also found applied with bands of beads, as in the similarly decorated example illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p 153, fig 4.

195

196

196
A SWANSEA CABARET CUP BY THOMAS BAXTER, CIRCA 1816
Of cylindrical form supported by three gilded claw feet and potted in the finest duck egg porcelain, painted in sepia monochrome with Cupid testing the point of his arrow with the forefinger of his right hand, gilded scrollwork flanking the mask lower terminal of the Empire handle, a simple scrolled border below the interior rim, *8.3cm high,* Swansea mark in Baxter's script (fine crack beside handle)

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

Provenance
The Rowland Williams Collection

A Swansea cabaret service painted by Baxter with cupids in sepia monochrome is illustrated by Wilstead and Morris, Thomas Baxter The Swansea Years (1997), p 18, and was exhibited at the Festival of Britain Exhibition of Swansea Pottery and Porcelain in 1951. In the exhibition catalogue, it was described by Kildare Meager as being 'formerly in the possession of the Cadogan family'. Wilstead and Morris repeat an announcement from 'The Courier' of July 19th 1816 which relates '...the Princess Mary has recently obtained from the latter place a superb dejeune set, and one is in preparation for the Princess Charlotte, part of which is now exhibited at 250, Oxford Street'. The present lot is likely to have been part of one of these services. A matching milk jug was sold by Bonhams, 5 December 2007, lot 502.

197
A COALPORT TEACUP AND SAUCER AND A MILK JUG PAINTED BY THOMAS PARDOE, CIRCA 1812
Of faceted form, painted with a band of pink roses in Pardoe's characteristic style, a gilded Garter Star within the cup and on the saucer, the blue borders gilt with a foliate meander, *saucer 14cm diam, jug 11.2cm high* (minute chip to saucer, some wear)

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

Thomas Pardoe had established his own decorating business in Bristol by 1809 and painted on Coalport and other blanks. Relatively little can be attributed to his work there, the majority being tea and coffee wares. These include services for the Honourable Mrs King, Lord Milford and William Lewes, together with a set painted with shells for an unknown patron. The present lot forms part of a fifth service. Like the other sets, this lot bears his 'trade-mark' of the gilded Garter Star, as seen on his earlier work on Cambrian Pottery and later at Nantgarw.

198
A SWANSEA JUG AND A NANTGARW JUG, CIRCA 1815-20
Of oblong form with broad spouts and strap handles with similarly moulded upper terminals, the Swansea jug in 'glassy' paste, locally decorated with a border of tiny urns and flowerheads in green enamel and gold, *10.8cm high,* Swansea script mark in red (handle with small flake restuck), the Nantgarw jug with a formal border of leaves in red and gold, *10.9cm high* (2)

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

Provenance
The Rowland Williams Collection

199
A NANTGARW PLATE OF DUKE OF NEWCASTLE TYPE, CIRCA 1818-20
The border moulded with c-scrolls, painted in London, probably by Moses Webster, with a flower spray and scattered sprigs, including tulip, poppy, rose and bluebells, within a gilt line border, *25.1cm wide,* impressed NANT-GARW CW

£1,000 - 1,400
€1,400 - 1,900
US$1,500 - 2,100

Moses Webster is recorded by Alfred Wallis and William Bemrose, Pottery and Porcelain of Derbyshire, as stating that 'about the year 1819 he painted quantities of Nantgarw china for Mortlock of Oxford Street who purchased all that Billingsley made at this time in the glazed white state'. The pieces were fired by Robins and Randall. A closely related plate was sold by Bonhams, 8 April 2009, lot 254 and is illustrated by W D John, Nantgarw Porcelain (1948), Illustration 26A. The provenance is given as 'From the Duke of Newcastle Collection'.

200
A NANTGARW SLOP BOWL PAINTED BY THOMAS PARDOE, CIRCA 1818-20
Of deep form with a heavily turned foot, locally decorated by Thomas Pardoe with a vibrant band of flowers below the interior rim, including speedwell, ranunculus violet and mallow, a tulip in the base, the exterior with three larger sprays, *17cm diam*

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

Provenance
The Rowland Williams Collection

197

198

199

200

201

202

201
A FINE NANTGARW VASE AND COVER, CIRCA 1818-20
With twin dolphin handles and borders of leaves applied around the rim, base and the heavy turned foot, the high-domed cover with a dolphin finial, painted in London, around the shoulder with an all over design of garden flowers, the remainder highlighted in gold, *19.1cm high* (cover restored, chip to shoulder) (2)

£4,000 - 5,000
€5,400 - 6,800
US$6,100 - 7,600

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig.108 and on the front cover and discussed at p 46.

This shape of vase occurs with or without handles, the handle forms being either dolphin or Empire. Two shapes of cover are also recorded. See W D John, The Nantgarw Porcelain Album (1975), illustrations 29, 49 and frontispiece for the different versions. Another similar vase locally painted by Thomas Pardoe was sold by Bonhams, 10 December 2008, lot 285

202
A RARE NANTGARW INKWELL, CIRCA 1818-20
With a turned foot and a drum-shaped body widening towards the top, the upper surface with a central recessed hole, painted in London, possibly by Moses Webster at Robbins and Randall, with a garland of brightly coloured flowers, larger scale floral sprigs on the exterior, wide gilded borders, *5.6cm high* (slight wear to gilding around opening)

£3,000 - 4,000
€4,100 - 5,400
US$4,600 - 6,100

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 83 and discussed at p 44.

An example of the same shape with applied beaded decoration sold by Bonhams, 12 November 2014, lot 127. Nantgarw inkwells are found in two forms and examples are very rare. The first has a convex upper surface and is applied to the side with two female masks. The second form is that found on the present lot. A marked example from the B A Williams Collection is illustrated by W D John, Nantgarw Porcelain (1948), Illustration 19C.

203

203
A VERY RARE PAIR OF NANTGARW SMALL VASES, CIRCA 1818-20
Standing on characteristically heavily turned feet and with broad everted rims, painted in London with bands of roses and other flowers, the feet picked out in green and gold, the rims with a broad gilded band and a formal foliate border, *6.5cm high* (some wear and regilding) (2)

£1,800 - 2,200
€2,400 - 3,000
US$2,700 - 3,300

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 101 and discussed at p 45, and by W D John, The Nantgarw Porcelain Album (1975), illustration 12.

204

204
A RARE NANTGARW SMALL VASE PAINTED BY THOMAS PARDOE, CIRCA 1818-20
The tall spreading foot and broadly cylindrical body with finely turned details, locally painted by Thomas Pardoe just inside the everted rim with a band of delicate garden flowers, the exterior gilded with flower sprays and a moth in flight, *8.9cm high* (short haircrack)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 98 and discussed at p 45.

The depiction of flowers on such a small scale is most unusual for Pardoe, often at his best on larger pieces. Despite the limited space, however, there is no loss to the vibrancy and fluidity of his painting. Small vessels such as this lot were a particular speciality of the factory and are characterised by finely turned details, particularly evident on the feet. A London decorated vase of similar shape was sold by Bonhams, 13 December 2006, lot 395.

205

205
A NANTGARW PLATE OF DUKE OF CAMBRIDGE TYPE, CIRCA 1818-20
Painted in London with a central floral spray, the border with oval panels of colourful birds, fruits and landscapes, reserved on a ground of rich red drapery, a delicate gilt scrollwork border inside the rim, *23.5cm diam,* impressed NANT-GARW CW (slight wear)

£2,500 - 3,000
€3,400 - 4,100
US$3,800 - 4,600

Provenance
The Rowland Williams Collection

In 1818, a service of this pattern was given as a wedding gift by the Prince Regent to his brother, Adolphus, Duke of Cambridge. The decoration is attributed to Thomas Martin Randall. See W D John, Nantgarw Porcelain Album, illustration 58. Extant examples reveal some significant variations in the tone of the red ground and the gilded detail, making it likely that a number of services of this pattern were produced. An oval dish was sold by Bonhams, 5 December 2007, lot 446.

206

206
A FINE NANTGARW PLATE, CIRCA 1818-20
With a c-scroll border picked out in gold, decorated in London, probably at the Sims workshop, with a central still life of stipple-painted fruit, two hazelnuts in the foreground and moths in flight above, a band of flowers around the cavetto, the border with pink roses on a gilt dotted ground, *25cm diam,* impressed NANT-GARW CW

£2,500 - 3,500
€3,400 - 4,800
US$3,800 - 5,300

Provenance
Stoner and Evans, Earl's Court Exhibition 1911
The Harry Sherman Collection
The Rowland Williams Collection

Illustrated by W D John, The Nantgarw Porcelain Album (1975), illustration 98 (top row, 2nd from left). This plate was part of a set of 28 exhibited by Stoner and Evans in 1911, all with similar borders but harlequin centres and accompaned by 12 matching Coalport stands. The set included a plate impressed NANT-GARW but lacking the C W below which was replaced by the words 'China Works' incised in cursive script into the porcelain.

207

A RARE NANTGARW PLATE, CIRCA 1818-20

With a crisp c-scroll border, painted in London, probably in the Sims workshop, with a colourful bird on a branch within a garland of fruit and flowers, more birds and flowers in the border, the cavetto and rim picked out with a blue enamel line, *24.7cm diam,* impressed NANT-GARW CW

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

Provenance
The Harry Sherman Collection
The Rowland Williams Collection

A very similarly decorated plate was sold by Bonhams, 10 December 2008, lot 342, marked with the 'ghost' of a gilded Mortlocks mark. Mortlocks were a firm of London china dealers and patrons of the Sims decorating workshop

207

208

A RARE NANTGARW PLATE BY THOMAS PARDOE, CIRCA 1818-20

From the Wyndham Lewis service, painted with specimens of 'Polyanthus and Jonquille' and 'Mediteranean Stock', the pink c-scrolled border with smaller sprigs, the moulded wreaths left in the white and picked out in gold, *22.1cm diam,* impressed NANT-GARW CW, titles inscribed in Pardoe's distinctive hand (some wear)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

Provenance
The Rowland Williams Collection

A sauce tureen from this service is inscribed in Pardoe's hand 'W Lewis, Esq M.P., Green Meadow 1822' and is illustrated by E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw, pl CLXXVB and C. The service is discussed at p 403 where it is stated that most of the service is now the property of the Marquess of Bute. Wyndham Lewis of Green Meadow, Whitchurch, near Cardiff was a partner in the Dowlais Iron Works and MP for Cardiff. In 1815, he married Mary Anne Evans, whose second husband was Disraeli.

208

209

AN IMPORTANT NANTGARW TEAPOT, COVER AND STAND, CIRCA 1818-20

From the Duncombe Service, of compressed circular form with a short spout and low domed cover with a pineapple finial picked out in gold, locally painted by William Billingsley with flower sprays each dominated by a central pink rose, alternating with gilded anthemions, *14.3cm high* (3)

£3,000 - 4,000
€4,100 - 5,400
US$4,600 - 6,100

Provenance
Edward Edmunds
Eirene Duncombe
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 47 and discussed at p 8, also by W D John, Nantgarw Porcelain (1948), illustration 42B with other pieces from the service being shown at illustration 41.

The Duncombe Service is one of three Nantgarw tea and coffee services discussed by WD John, op cit, pp 133-134, the others being the Edwards and Twyning sets. All have the same gilded designs on the cup handles. The Edwards service was sold by Bonhams, 2 November 2011, lot 242. All three formerly belonged to Edward Edmonds, the landlord of the Nantgarw factory, and are believed to have been painted and supplied by Billingsley, presumably in settlement of rent. The Duncombe Service was acquired from Miss Eirene Duncombe of Redcliffe, Bristol, a daughter of Edward Edwards.

210

A RARE NANTGARW BUTTER TUB, COVER AND STAND, CIRCA 1818-20

Of Duke of Gloucester service type, the circular tub with a low domed cover surmounted by a pineapple finial picked out in gold, painted in London, probably by Robbins and Randall, with oval floral panels edged with gilt ovals and dots, reserved on a sea green ground with an oeil de perdrix design in blue and gold, *stand 18.9cm diam,* stand impressed NANT-GARW CW (some slight wear to gilding) (3)

£4,200 - 5,000
€5,700 - 6,800
US$6,400 - 7,600

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 57 and discussed at p 41.

A service of this pattern is illustrated by E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw (1942), plate CLXI and discussed on p.370 where it is stated that the set was reputed to have been ordered by George III for the Duke of Gloucester in celebration of his marriage. Further pieces of the pattern are illustrated by WD John, Nantgarw Porcelain Album (1975), illustration 69, described as being from the well known Duke of Cambridge service, ordered by the Prince Regent as a wedding gift for his younger brother. The confusion is perhaps explained as on his death in 1805, the effects of Prince William, Duke of Gloucester, who married his cousin, Princess Mary, were passed to his brother-in-law and cousin, Adolphus Duke of Cambridge.

These effects included the famous Worcester and Chelsea services which now bear the Gloucester and Cambridge names respectively. In view of the date of manufacture, a connection with the Duke of Cambridge seems most likely although there does not appear to be any hard evidence to support this. Buttertubs are a rare form in Nantgarw porcelain. Another was sold by Bonhams, 13 December 2006, lot 406

211

AN IMPORTANT NANTGARW ICE PAIL, COVER AND LINER BY THOMAS PARDOE, CIRCA 1818-20

The twin angular handles and three bun feet picked out in gold, painted by Thomas Pardoe with sprays and smaller scattered sprigs of garden flowers, the cover with a turned rim and heart-shaped finial, similarly painted within the interior and on the sides, within brown line borders and gilded rims, *21.2cm high* (firing crack extended, one foot restuck) (3)

£10,000 - 15,000
€14,000 - 20,000
US$15,000 - 23,000

Provenance
Sotheby's sale, 19 March 1963, Lot 42
With Major Guy Dawnay
Gordon S Clarke Settlement
Ann and June Kieft Collection
Sotheby's Margam Park sale, October 1999, Lot 569
The Rowland Williams Collection

Only a very small number of Nantgarw ice pails are recorded retaining their original covers and liners, this lot being particularly important in view of the high quality local decoration by Thomas Pardoe. The small number of extant examples reveal two different shapes of pail. One is slightly rounded towards the base, as seen in the present lot. The other is straight sided, as seen in the Pardoe-decorated example by Bonhams, 8 April 2009, lot 249 and the two London decorated examples illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, figs 73 and 74, p 30.

212

A NANTGARW CENTREPIECE BY THOMAS PARDOE, CIRCA 1818-20

Of circular form with twin angular handles, the interior painted by Thomas Pardoe with a dramatic spray of garden flowers, including rose, morning glory, ranunculus, auricula, honeysuckle and parrot tulip, surrounded by insects in flight, gold line rims and borders, *bowl 29cm wide* (stress cracks to foot)

£2,000 - 2,500
€2,700 - 3,400
US$3,000 - 3,800

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, figs 61 and 62 and discussed at p 41.

212

213

A RARE NANTGARW PLATE BY THOMAS PARDOE, CIRCA 1818-20

With a c-scroll moulded border, locally painted by Thomas Pardoe with a basket of flowers resting on a stone slab, containing honeysuckle, iris, auricula, narcissus, passion flower, speedwell, ranunculus and peony, a tiny orange moth settled on one bud, the border gilt with formal designs and sprigs, *24.8cm diam,* impressed NANT-GARW CW (patch of wear to gilding only)

£3,000 - 4,000
€4,100 - 5,400
US$4,600 - 6,100

Provenance
The Rowland Williams Collection

Nantgarw plates with related decoration are illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, figs 26 and 27 and another with a very similar composition by W D John, The Nantgarw Porcelain Album (1975), illustration 87.

213

214

214

A RARE NANTGARW TAPERSTICK, CIRCA 1818-20

London decorated, the thickly potted and finely turned foot gilded with scrollwork on a light green ground, the tapering nozzle applied around the base with a band of tiny white beads and painted with flower sprigs, a notched handle applied to one side picked out in gold, *4cm high*

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

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 9 and discussed at p 44.

The unusually formed handle is taken from the top section of the Empire-style handle found on small Nantgarw cabinet cups. A range of these is illustrated at figs 79-81

215

215

A NANTGARW MINIATURE CABINET CUP AND STAND, CIRCA 1818-20

With double eagle's head handles picked out in gold, painted in London with titled views of 'Blenheim House, Oxfordshire' and 'Richmond Park, Surrey', the stand with 'Bridge near Capel Curig, N Wales' and 'The Island of Fawley Court, Henley, Oxon', reserved on a ground of gilded weed, a scrolled border inside the cup, *stand 10.7cm diam,* retailer's marks for Evans and Son (slight wear to gilding) (2)

£2,000 - 2,500
€2,700 - 3,400
US$3,000 - 3,800

Provenance
The Rowland Williams Collection

216

216

TWO NANTGARW CABINET CUPS AND STANDS, CIRCA 1818-20

With gilded griffon handles and heavily turned feet, similarly London decorated with scattered floral sprays, the cups with elaborately gilded borders below the interior rims, *stands 10.2 and 10.7cm* (one cup with handle restored, the other with fine crack, some wear) (4)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
The Rowland Williams Collection

217

A NANTGARW TAZZA, CIRCA 1818-20

Of shallow circular form and applied inside the rim with a band of white beads, the heavy turned foot picked out in gold, the interior decorated in London, probably in the workshops of Robbins and Randall, with floral sprays and elaborate neoclassical gilding, *6.7cm high* (some wear and retouching to gilding, some beads stained)

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

Provenance
Dr Sylvia John Collection
The Rowland Williams Collection

Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, figs 95 and 96 (right) and discussed at p.45, also by W D John, Nantgarw Porcelain Album (1975), illustration 59 (right). The decoration is closely related to that on the Mackintosh and related services, the central bird replaced by flowers and is likely to be by the same decorator.

217

218

A NANTGARW TAZZA, CIRCA 1818-20

The shallow circular bowl applied underneath the rim with a border of pointed leaves and dots and supported by a heavy turned foot, the interior painted in London, probably by Thomas Martin Randall, with two colourful birds and a wispy tree, surrounded by a gilded floral garland and dentil rim, the underside with three colourful flower sprays, *5.7cm high* (slight wear to gilding and oxidisation to the enamels)

£2,000 - 2,500
€2,700 - 3,400
US$3,000 - 3,800

Provenance
The Rowland Williams Collection

Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, figs 95 and 96 (left) and discussed at p.45. A number of the pointed leaves and dots applied to the underside of the bowl were missing and glazed over during manufacture. Tazze of this form are strongly associated with Nantgarw, none being recorded at Swansea and only a very small number from other British makers. They were mostly London decorated although a few locally painted examples are recorded. Another example was sold by Bonhams 1 May 2013, lot 137.

218

219

A RARE NANTGARW MILK JUG, CIRCA 1818-20

Of distinctive flattened globular form with an upwardly pointing spout and a broad handle, painted in London, probably in the Sims workshop, with panels of flowers edged with tooled gold, reserved on a blue enamel ground gilt with oeil de perdrix, delicate scrollwork gilded inside the spout, *8.2cm high*

£1,400 - 1,600
€1,900 - 2,200
US$2,100 - 2,400

Provenance
The Rowland Williams Collection

A plate of the same pattern is illustrated by W D John, The Nantgarw Porcelain Album (1975), illustration 9.

219

220

A FINE NANTGARW CABINET PLATE, CIRCA 1818-20

With a c-scroll moulded border picked out in gold, painted in London, probably by Moses Webster, with a stone urn filled with a profusion of colourful flowers, a delicate gilded band around the cavetto, the border with smaller sprays, *24.7cm diam,* impressed NANT-GARW CW

£4,000 - 5,000
€5,400 - 6,800
US$6,100 - 7,600

Provenance
Mrs B M L Llewellyn Collection
Sotheby's sale, 8 May 1963, lot 211
With Derek Hutchings
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 29 and discussed at p 6 and also by W D John, The Nantgarw Porcelain Album (1975), Illustration 3. Both authors attribute the painting to Moses Webster at Robins and Randall. See also E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw (1942) for another Nantgarw plate with related decoration, also attributed to Webster.

211

221
A FINE NANTGARW MUFFIN DISH AND COVER PAINTED BY THOMAS PARDOE, CIRCA 1818-20

From the 'Spence-Thomas' service, the domed cover surmounted by a fluted conical knop, locally painted by Thomas Pardoe with bands of garden flowers, including stock, auricula, mallow and rose, the gilded knop enclosed by a gilt foliate band, *stand 21.1cm diam* (2)

£4,500 - 5,500
€6,100 - 7,500
US$6,800 - 8,400

Provenance
The Spence-Thomas family
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 58 and discussed on p 41 and by W D John, Nantgarw Porcelain Album (1975), illustration 21.

The form of the fluted knop is only recorded on muffin dishes, a rare form which must have only been supplied with the most extensive and expensive breakfast tea and breakfast services. The glaze and the quality of decoration on this piece is exceptional.

222

222
A NANTGRAW TEACUP AND SAUCER OF DARTMOUTH SERVICE TYPE, CIRCA 1818-20

Of bute shape, painted in London, probably by Thomas Martin Randall, the interior of the cup with a multi-coloured finch-like bird, the saucer with a bird with orange wings, within elaborate neoclassical borders reserving shell-shaped panels of flowers, *saucer 13.8cm diam* (some minor wear and regilding, small flake on saucer rim retouched) (2)

£1,200 - 1,500
€1,600 - 2,000
US$1,800 - 2,300

Provenance
The Rowland Williams Collection

The Dartmouth Service is the third of the three services bearing 'Mackintosh' type decoration, as discussed by WD John, Nantgarw Porcelain, Supplement Number Two. The majority of the service was sold in a London saleroom in 1964 as 'The Property of the late William, 7th Earl of Dartmouth'. Close examination of extant examples reveal subtle variations in the decorative details, suggesting that more than one tea and coffee service of this pattern was produced.

223

223
A RARE NANTGARW SMALL PLATE, CIRCA 1818-20
Of small size and eight-lobed form, the border and centre crisply moulded in relief with formal flower sprigs, painted in London, probably by Moses Webster at Robins and Randall, with two full sprays of garden flowers and scattered sprigs, within a brown line rim, *20.5cm diam,* impressed NANT-GARW CW

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

Provenance
The Rowland Williams Collection

A similar London decorated plate from the Howells Collection was sold by Bonhams, 9 March 2005, lot 199. A locally painted example by Thomas Pardoe is also recorded and was also sold by Bonhams, 13 December 2006, lot 353. Interestingly, both the local and London decorated plates share a brown line rim.

224

224
A NANTGARW PLATE, CIRCA 1818-20
The painting attributed to James Turner at the London workshop of John Sims, a spray of three boldly painted pink roses in the centre flanked by a moth, the border with panels of pink roses and leaves set against a ground of tightly packed gilt dots, *23.6cm diam,* impressed NANT-GARW CW (gilding in cavetto retouched)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

For a very similar plate, see W D John, Nantgarw Album, Illustration 40. The Derby flower painter James Turner is recorded as working at the Sims workshop, alongside James Plant. A plate now in the Victoria and Albert Museum, illustrated by Oliver Fairclough, The London China Trade 1800-1830, ECC Trans, Vol 16, Part 2 1997, fig 25, p 212, was attributed to him by 1876. The painting bears strong similarities to that found on the Burdett-Coutts service and to the painting on the present lot, in particular the painted insect close to the central flower spray.

225

A VERY RARE LOCALLY DECORATED NANTGARW ARMORIAL PLATE, CIRCA 1818-20

With a shaped rim, locally painted by Thomas Pardoe with two bullfinches perched in the branches of a bush, a yellow moth in flight above them and mountains in the distance, the border with pink rose sprigs and a gilded armorial shield, *23.7cm diam,* impressed NANT-GARW CW (slight wear to gilding)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

Provenance
The Rowland Williams Collection

A plate from the same service is illustrated by W D John, Nantgarw Porcelain (1948), illustration 54B. John describes the armorial shield as '...somewhat of an innovation for Pardoe..'. At least two services exist with Pardoe painting in this style, more usually seen on a range of charming coffee cans one of which is illustrated by W D John, The Nantgarw Porcelain Album (1975), illustration 67. This can is inscribed in gold 'Pardoe Cardiff 1823'.

225

226

A NANTGARW PLATE, CIRCA 1818-20

Painted in London with a central spray of flowers with their stalks loosely tied at the base, the green border reserving three floral panels edged with raised gilding, *23.5cm diam,* impressed NANT-GARW CW (slight wear)

£500 - 800
€680 - 1,100
US$760 - 1,200

Provenance
The Rowland Williams Collection

A Nantgarw plate of the same pattern is illustrated by W D John, The Nantgarw Porcelain Album (1975), illustration 45 where it is described as being from a service of 33 pieces sold by Mortlocks of Oxford Street in 1933, the last Nantgarw service sold by the firm before it ceased trading.

226

227

227
A GOOD NANTGARW PLATE OF MACKINTOSH TYPE, CIRCA 1818-20
The border with twelve equal lobes and shell moulding picked out in gold, painted in London, probably by Thomas Martin Randall, with a magnificent cockerel, the border with rich neoclassical gilding and panels of flowers, *23.2cm diam,* impressed NANT-GARW CW

£4,000 - 5,000
€5,400 - 6,800
US$6,100 - 7,600

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 33 and discussed at p 6.

The Mackintosh Service was originally in the possession of the Priest Richards family of 'Plâs Newydd', near Cowbridge. In 1880, it was given to Ella Priest Richards on the occasion of her marriage to the Mackintosh of Mackintosh. By the turn of the century, it had been dispersed. A number of pieces were bought back by the Mackintosh of Mackintosh from Frederick Litchfield of the Sinclair Galleries in Shaftsbury Avenue in 1901. It appears that a number of services were decorated in similar style and three are discussed by W D John, Nantgarw Porcelain (1948), Supplement Number Two. Further variants of the pattern have been subsequently recorded. The establishment of Robbins and Randall of Barnsbury Street, Islington is thought to be responsible for the decoration.

228

228
A NANTGARW DESSERT DISH, CIRCA 1818-20
Of lobed circular form with a shell-moulded handle picked out in gold, painted in London with five full sprays of flowers in blue enamel, *20cm diam,* impressed NANT-GARW CW

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822,fig 37 and discussed at p 6

229

A RARE NANTGARW CABINET PLATE, CIRCA 1818-20

With a c-scroll border picked out in gold, painted by James Plant at the Sims workshop in London with a harbour scene in Meissen style, figures gathered around a grand statue with shipping in the distance, the border with pink roses on a ground of fine gold dots, *24.9cm diam,* impressed NANT-GARW CW (slight wear)

£2,500 - 3,500
€3,400 - 4,800
US$3,800 - 5,300

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 32 and discussed at p 6 and by W D John, The Nantgarw Porcelain Album (1975), illustration 23.

This plate represents the very best of London decoration on Welsh porcelain. The distinctive border treatment is peculiar to the Sims workshop and is often seen in combination with decoration in continental style. See the related plate in the Victoria and Albert Museum illustrated by Oliver Fairclough, The London China Trade, ECC Trans Vol 16, Pt 2, p 210 and another sold by Bonhams, 3 October 2012, lot 225. Such plates were sold alongside genuine Meissen pieces by London retailers selling to the top end of the market. They were intended as decorative cabinet wares. Alongside James Turner, James Plant is recorded as working at the Sims workshop and the fine figural and landscape painting produced there is likely to have been his work.

229

230

A NANTGARW DISH, CIRCA 1818-20

Of oval form with c-scroll moulding picked out in gold, London-decorated with the cavetto fully painted with a spray of flowers including tulip, chrysanthemum and sweet pea, the border panel with delicate smaller sprigs, *30cm wide,* impressed NANT-GARW CW

£650 - 750
€880 - 1,000
US$990 - 1,100

Provenance
The Rowland Williams Collection

230

231

231

A GOOD NANTGARW TEACUP AND SAUCER, CIRCA 1818-20

The bell-shaped cup with a kidney handle, painted in London, probably in the Sims workshop, with colourful birds surrounded by oval floral panels, reserved on a bright blue and gold oeil de perdrix ground within gilt-tooled borders, a distinctive gilt scrollwork band below the interior rim of the cup, *saucer 13.5cm diam* (2)

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

Provenance
The Rowland Williams Collection

The gilt scrollwork border on the cup is a feature of the Sims workshop. A coffee cup and saucer of the same pattern sold by Bonhams, 13 November 2013, lot 256.

232

232

A NANTGARW TEACUP AND SAUCER, CIRCA 1818-20

Of Marquis of Anglesey type, painted in London with garlands of brightly coloured garden flowers reserved on a wide solid band, a gilded chain design around the well and below the interior rim of the cup, *saucer 14cm diam* (some wear to gilding) (2)

£700 - 800
€950 - 1,100
US$1,100 - 1,200

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 54 and discussed at p 8

233

233

A NANTGARW CABINET CUP AND STAND, CIRCA 1818-20,

The cup of bell shape with a turned foot and a 'biting snake' handle, painted in London with an allover design of pink rose sprigs inserted within a diaper design in turquoise and gold, a gilded border of scrolls and dots below the interior rim, *stand 14.6cm diam* (glaze crack to underside of saucer) (2)

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

Provenance
The Rowland Williams Collection

234

A RARE NANTGARW MILK JUG, CIRCA 1818-20

Of oblong form with a broad spout and high scrolled handle picked out in gold, painted in London with pink rose sprigs flanked by green and gold leaves, gilded anthemions in between and on the shoulder, another neoclassical design gilded inside the spout, *9.8cm high* (slight wear to gilding)

£500 - 600
€680 - 820
US$760 - 910

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 46. This shape of jug is particularly rare

234

235

A RARE NANTGARW SUCRIER AND COVER, CIRCA 1818-20

Of London shape, painted in London with pink roses flanked by green and gold leaves, anthemions in between and around the rim, the handles and knop picked out in gold, *12.2cm high* (slight wear to gilding) (2)

£600 - 700
€820 - 950
US$910 - 1,100

Provenance
The Rowland Williams Collection

Literature
Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 44. The teapot, cover and stand from the same service is illustrated by W D John, The Nantgarw Porcelain Album (1975), illustration 22.

235

236

A NANTGARW SAUCE TUREEN, COVER AND STAND, CIRCA 1818-20

Of circular form with c-scroll moulding, the scrolled handles and pineapple finial picked out in gold, painted in London with scattered floral sprigs including nasturtium, lilac, chrysanthemum and rose, within gilded borders, *14.1cm high,* stand impressed NANT-GARW CW (slight wear to gilding) (3)

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

Provenance
The Rowland Williams Collection

236

237

237
A RARE NANTGARW TEAPOT, COVER AND STAND, CIRCA 1818-20
Of London shape, painted with the 'Prince Regent' pattern of a central green and gold classical vase supporting a pink rose sprig, gilded lines around the rims and foot and gilded anthemions on the spout and handle, *15.8cm high* (slight wear to gilding) (3)

£1,500 - 1,800
€2,000 - 2,400
US$2,300 - 2,700

Provenance
The Rowland Williams Collection

238

238
A NANTGARW CENTREPIECE AND MILK JUG, CIRCA 1818-20
The centrepiece painted in London, probably in the Sims workshop, with scattered sprays of pink roses, gilt dentil rim, *35.5cm wide,* impressed NANT-GARW CW, (crazed), the jug of compressed circular form with a strap handle, also painted at Sims with pink roses and colourful insects, *7.6cm high* (regilded) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Rowland Williams Collection

Illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, figs 63, 64 and 50. The style is closely related to a plate in the V and A attributed in the 19th century to James Turner at the Sims workshop

239

239
TWO NANTGARW DISHES, CIRCA 1818-20
With c-scroll moulding picked out in gold, painted in London with scattered floral sprays and a brightly coloured insect in flight, the borders with panels of evenly spaced green dots, one dish of oval form, *29.8cm wide,* impressed NANT-GARW CW, (very slight wear to gilding), the other of square form, *24.1cm wide,* impressed NANT-GARW cw (2)

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

Provenance
The Rowland Williams Collection

240

240
A NANTGARW SUCRIER AND COVER AND TWO PIECES OF HENSOL CASTLE SERVICE, CIRCA 1818-20
The sucrier of squat circular form with a pineapple finial, painted in London, probably at the Sims workshop, with scattered flowers, *10.5cm high* (one handle cracked, slight staining), the Hensol Castle pieces comprising a slop bowl and a cup, locally painted with blue and gold sprigs, *bowl 17cm diam* (3)

£550 - 700
€750 - 950
US$840 - 1,100

Provenance
The Rowland Williams Collection

241

A NANTGARW CABINET CUP AND STAND, CIRCA 1818-20

With gilded double griffon handles, London decorated with full sprays of garden flowers within a gilt dentil border, a gilded border of ovals below the interior rim, *stand 10.8cm diam* (slight wear) (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Provenance
The Rowland Williams Collection

241

242

A NANTGARW PLATE AND A RARE BREAKFAST CUP AND SAUCER, CIRCA 1818-20

The c-scroll plate painted in London with scattered floral sprays and sprigs, *25cm diam,* impressed NANT-GARW CW (rim regilded), the breakfast cup and saucer of porringer shape, painted with evenly spaced floral sprigs, gilt line rims, *saucer 16.1cm diam* (slight wear) (3)

£650 - 800
€880 - 1,100
US$990 - 1,200

Provenance
The Rowland Williams Collection

242

243

A NANTGARW COFFEE CUP AND SAUCER AND A NANTGARW TEACUP, COFFEE CAN AND SAUCER, CIRCA 1818-20

The coffee cup and saucer from the Twyning service, painted by William Billingsley with scattered sprigs of pink roses within gilt line borders, *saucer 13.8cm diam,* the trio London decorated with pink rose sprigs within borders of green dots hightened in red and gold, *saucer 13.9cm diam* (teacup with small chip, saucer with some regilding) (5)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Rowland Williams Collection

The Twyning service is one of three with provenance from Edward Edmunds, landlord of the factory. Other pieces form the service are illustrated by W D John, Nantgarw Porcelain (1948), illustration 40 and a teacup and saucer from the set was sold by Bonhams, 8 April 2009, lot 264.

243

244

A NANTGARW TEACUP, COFFEE CAN AND SAUCER, CIRCA 1818-20

Painted in London with pink roses flanked by green and gold leaves, anthemions in between, a simple formal border below the interior rims, *saucer 13.7cm diam* (slight wear to gilding) (3)

£600 - 700
€820 - 950
US$910 - 1,100

Provenance
The Rowland Williams Collection

244

245

246

OTHER PROPERTIES

245

AN IMPORTANT COALPORT SAUCER DISH FROM THE LEWES SERVICE, CIRCA 1812

Painted by Thomas Pardoe in Bristol in 1812 in his distinctive style with six lobed panels of shells, flowers, landscapes and a brightly coloured bird perched on a branch, reserved on a deep blue ground gilded with neoclassical decoration, a Garter Star in the centre, *21.5cm diam,* inscribed inside the footrim in gold 'Pardoe 28 Bath St Bristol' in Pardoe's distinctive hand

£1,000 - 1,400
€1,400 - 1,900
US$1,500 - 2,100

Thomas Pardoe had established his own decorating business in Bristol by 1809 decorating Wedgwood and Coalport blanks. His work on Coalport includes services for the Hon. Mrs King and Lord Milford, together with a set with shell panels on a peach ground. Many pieces bear his 'trade-mark' gilded Garter Star, as seen on his earlier work on Cambrian Pottery and later at Nantgarw. The Lewes service was decorated to the order of William Lewes of Duffryn House, near Ammanford, Carmarthenshire in 1812. In addition to the mark found on this lot, some pieces from the service are inscribed in gold script 'W Lewes Esq 1812' or 'Captn Lewes, Duffryn-House'. The marked interior of the cover of the teapot from the Lewes service is illustrated by Rowland Williams, Nantgarw Porcelain 1813-1822, fig 14, a teacup and saucer by W D John, Nantgarw Porcelain, Illustration 9A, and the sucrier and cover by Andrew Renton, Thomas Pardoe and William Weston Young, Welsh Ceramics In Context, Part I, p 132. See also p.123 where a close-up of the shell painting on the sucrier is illustrated alongside Pardoe's earlier work on a Cambrian shell-painted cabaret tray of circa 1800.

246

A SWANSEA PLATE, CIRCA 1815-17

Loosely painted by Henry Morris with a garland of flowers inside the rim, including floral sprays tied together with a blue ribbon, *21.4cm diam,* impressed mark (slight wear)

£600 - 800
€820 - 1,100
US$910 - 1,200

247

A GOOD SWANSEA PLATE FROM THE DYNEVOR SERVICE, CIRCA 1816

Of cruciform shape, painted by David Evans with a central spray of pink and white roses, the border with strawberries and other wild flowers, the delicately moulded rim left ungilded, *21.6cm diam,* SWANSEA mark impressed off-centre (very slight wear)

£1,800 - 2,200
€2,400 - 3,000
US$2,700 - 3,300

Provenance
Sir Leslie Joseph Collection

The Dynevor service was invoiced for 84 guineas to George Talbot Rice, 3rd Lord Dynevor, in June 1816. The records are extant in the Dynevor archive at the Public Records Office in Carmarthen where it is described as '...Dessert Service China Wild Flowers'. The naturalistic painted style was entirely new and was set to have a great influence on British ceramic decoration. The artist responsible must have been David Evans, the only painter in this style capable of such work at the time. A dish from the service was sold by Bonhams on 8 April 2009, lot 22.

247

248

A GOOD NANTGARW PLATE, CIRCA 1818-20

Of plain form, painted in London, probably in the Sims workshop, with a central floral spray surrounded by a delicate gilded band, within a border of scrolling flowers, gilt dentil rim, *21.2cm diam,* impressed NANT-GARW CW,

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

248

249

251

250

249
A NANTGARW DISH, CIRCA 1818-20
Of cruciform shape, painted in London with a central flower spray, the border with smaller sprigs and sprays, a broad gilt line inside the rim, *23cm diam,* impressed NANT-GARW CW (very slight wear)

£600 - 800
€820 - 1,100
US$910 - 1,200

250
A SWANSEA CABINET CUP AND STAND, CIRCA 1815-17
Of tapering form with a gilded eagle's head handle mounted on the rim, locally painted with broad bands of morning glory, the borders applied with bands of white beads and gilded with a foliate meander, a more elaborate gold and green border below the interior rim, *stand 14cm diam,* upper case marks in red (stand damaged) (2)

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

Provenance
Harry Sherman Collection
Sir Leslie Joseph Collection

Exhibited
Croeso '69, Glynn Vivian Art Gallery, Swansea

Literature
The cup is illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p 139, fig 3

251
A SWANSEA PLATE, CIRCA 1815-17
The border crisply moulded with c-scrolls, locally painted with an elaborate spray of flowers including poppy and chrysanthemum, probably by William Pollard, a delicate gilded band around the cavetto, the border unusually gilded with formal designs, *21cm diam,* upper case mark in red above pattern number 'No 700'

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

Provenance
Sir Leslie Joseph Collection

Illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p 191

252

A RARE SWANSEA POTTERY MUG OR SMALL CAN, CIRCA 1805

Of cylindrical form with an 'ear' handle, painted in blue and sepia washes with two landscapes, a figure standing in the foreground on each, a gilded monogram in Pardoe's distinctive style just below the gilded rim, *5.6cm high* (some wear to gilding)

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

The same rare handle shape occurs on a mug painted with a view of Mumbles Head, illustrated by W J Grant-Davidson, The Pottery of South Wales (2010), p 237. Another mug in the Swansea Museum Collection bears the same handle and is inscribed 'A Present for a good girl'

252

253

A PAIR OF NANTGARW PLATES, CIRCA 1818-20

The borders moulded with c-scrolls, painted with the 'Prince Regent' pattern of a central green and gold classical vase, supporting a pink rose sprig, *22cm diam,* impressed NANT-GARW CW, (2)

£700 - 1,000
€950 - 1,400
US$1,100 - 1,500

This pattern is traditionally described as the 'Prince Regent' service. However, there appears to be little evidence to support an association with the Prince. See E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw, p 361. The painting is sometimes attributed to William Billingsley. See also Isaac J Williams, A Guide to the Collection of Welsh Porcelain, National Museum of Wales, pl VII

253

254

A RARE NANTGARW SAUCER, CIRCA 1818-20

London-decorated in puce monochrome with two men in conversation, one bearded and simply dressed, the other in more elaborate eighteenth century attire, a staff held in his right hand, the scene enclosed within a narrow black line and a wide gilded formal border, *13.6cm diam* (slight wear)

£500 - 700
€680 - 950
US$760 - 1,100

This lot belongs to a small group of London-decorated Nantgarw porcelains with related gilded border designs and fine black lines painted around the central panels. All are richly decorated, apparently aimed at the top end of the London market. See W.D.John, Nantgarw Porcelain Album (1975), pls.32 and 60 for two plates with floral still lives.

254

255

A RARE SWANSEA DISH FROM THE MARQUIS OF EXETER SERVICE, CIRCA 1815-17

Potted in the best 'Duck-Egg' porcelain, finely painted in London with convolvulus and forget-me-nots, within a gilded border of classical urns and scrollwork, *23.5cm diam,* impressed SWANSEA (a few tiny patches of wear)

£3,500 - 4,000
€4,800 - 5,400
US$5,300 - 6,100

Two Swansea services of this pattern are recorded, the Marquis of Exeter and Gosford Castle sets. Apart from subtle differences in the design of the gilded border, the distinguishing feature is that the Gosford Castle service is unmarked whereas the Marquis of Exeter service bears an impressed Swansea mark, as seen here. Unfortunately, the workshop responsible for the fine quality botanical painting found on both sets is not recorded. A plate from the Gosford Castle service was sold by Bonhams, 20 May 2015, lot 118

256

256
A RARE NANTGARW DISH OR TRAY BY THOMAS PARDOE, CIRCA 1818-20
Of rectangular form with shell-moulded handles picked out in gold, painted in the centre by Thomas Parode with garden flowers and a fruiting strawberry stem arranged in a basket standing on a stone ledge, a bullfinch perched on a twig to one side, *27.4cm wide* (some wear to gilding)

£1,800 - 2,200
€2,400 - 3,000
US$2,700 - 3,300

A small number of these trays are recorded with similar painting by Pardoe, a bird or moth often included as part of the composition. An example was sold by Bonhams on 8 September, 2004, lot, lot 239 and others are illustrated by W Turner, The Ceramics of Swansea and Nantgarw (1897), pl XX, by W D John, Nantgarw Porcelain (1948), coloured illustrations 48A and 48B and by E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw (1942), pl CLXXXA. Perhaps the large flat cavetto was the preferred surface for such fine and elaborate work. More simply decorated examples are found as stands for matching eggcups and the shape also occurs in a smaller size.

257
A PAIR OF FRENCH PORCELAIN VASES DECORATED IN ENGLAND, CIRCA 1830
With twin eagle handles picked out in matt gold, painted in England with views of 'the Beach at Hastings looking East' and 'Folkestone', reserved on a mustard-coloured ground gilt with caillouté, the feet and necks with solid gilding, *36cm high,* titles in black script to undersides (one with chip to foot, other with some restoration) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

257

The scenes are from Picturesque Views on the Southern Coast of England, engraved by W B Cooke and published in 1826

258

259

260

258
A LARGE MINTON PARIAN GROUP OF LADY GODIVA, DATED 1866

After the model by John Thomas, the naked beauty sits coyly on a fine horse, only her cascading hair protecting her modesty, the base representing the cobbled streets of Coventry, *42cm high*, impressed Minton and date cipher for 1866, moulded artist signature I Thomas (restoration to ears of the horse)

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

The model by John Thomas was shown at the Royal Academy in 1861. Minton purchased the rights and exhibited their version at the International Exhibition in London the following year. See Paul Atterbury (Ed), The Parian Phenomenon (1989), p.81, fig.124.

259
A MINTON BISCUIT FIGURE OF CHARLES JAMES FOX, CIRCA 1835

Probably modelled by George Cocker of Derby, seated in a handsome armchair, a scroll in his left hand, a stack of books under the chair, on a pierced and scrolled irregular base, *20cm high* (loss to end of scroll, some discolouration)

£300 - 400
€410 - 540
US$460 - 610

A similar figure from the Tony Banks Collection, together with the companion figure of William Pitt, was sold by Bonhams, 3 May 2007, lot 24. George Cocker was an independent modeller working at Derby who supplied models to Minton during the 1830s and 40s. The model appears drawn in the Minton Design Book as number 72, illustrated by Maureen Batkin and Paul Atterbury, The Parian Phenomenon, p 95

260
A RARE PAIR OF STAFFORDSHIRE PORCELAIN MODELS OF HEDGEHOGS, CIRCA 1830

On rocky bases applied with sieved clay and picked out in gold, their spines also represented by sieved clay, their eyes picked out in black and their long snouts in a peach-coloured enamel, *7.1cm wide* (minor restoration) (2)

£400 - 600
€540 - 820
US$610 - 910

See D G Rice, English Porcelain Animals (1989), fig 143, p 173 for a similar pair. Hedgehogs in porcelain are particularly rare.

261

A COPELAND EARTHENWARE PLAQUE BY CHARLES FERDINAND HÜRTEN, CIRCA 1880

Of circular form, painted in impasto with a dogrose rambling over a rustic fence, a line of trees and a cloudy sky in the distance, signed C F H, *35.8cm diam,* impressed COPELAND

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance
Leonard Whiter Collection

Leonard Whiter was Sales and Marketing Director of Spode from the early 1960s until 1974 and author of the standard work on Spode, published in 1970. C.F.Hürten studied at the Municipal School of Art in Cologne but moved to Paris in his late teens. An exceptional ceramic painter, Hürten joined Copeland in 1858, lured by a salary of £320 per year and his own studio. Copeland first exhibited his work at the International Exhibition in London in 1862. On this occasion a large vase was purchased by the South Kensington Museum, now the Victoria and Albert Museum, and this established Hürten's reputation as one of the greatest ceramic artists in Britain. He remained at Copeland until the late 1890s.

261

262

A MINTON MAJOLICA OYSTER STAND, CIRCA 1860

Modelled as four graduated tiers of oyster shells with white interiors and brown undersides, green seaweed between each shell, on a separate foot moulded with seaweed picked out in green against a brown ground, with metal fitting enabling the stand to rotate, all surmounted by a handle formed from three fish and an eel, *27cm high* (some chips)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

A similar example was sold by Bonhams, 10 December 2003, lot 87. Another example is illustrated by Marilyn G. Karmason, Majolica (1989), p.45.

262

263

A MINTON MAJOLICA CENTREPIECE WITH FANTAIL PIGEONS, CIRCA 1860

The large punchbowl moulded on the exterior with a border of linked daisies above trellis and supported on leafy oak branches and on the tails of three fantail pigeons, naturalistically coloured, the interior glazed in bright green, *32.5cm diam,* unmarked (short fine cracks and minor loss to applied oak leaves)

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

263

264

264

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265

264
ANTONIN BOULLEMIER: A CERAMIC AND PAPER ARCHIVE OF WORK BY THE MINTON ARTIST
Comprising two plates, a plaque and six watercolours, the Minton plates painted with Flower Fairies, *22.7cm diam*, globe marks and year codes for 1896, the rectangular Minton porcelain plaque painted with two Children in Louis XV costume, *18.4cm x 13cm*, the watercolours each painted with an individual figure study in the French taste, roughly 29cm and 31cm, all signed A Boullemier, the paintings and plaque unframed (9)

£1,300 - 1,700
€1,800 - 2,300
US$2,000 - 2,600

Antonin Hilaire Boullemier (1839-1900) was the son of a Sevres artist who studied painting and music in Paris. Following the Siege of Paris in which he was involved, Antonin fled to England, joining Minton in 1872. He became one of Minton's highest-paid artists, earning £400 a year. During the 1890s following a disagreement with Leon Arnoux, Boullemier chose a freelance path, working for Minton and other Staffordshire makers while also producing his distinctive watercolours and figure-paintings on tiles. For more details see David Manchip, Encyclopaedia of British Ceramic Painters (2008), pp.66-67.

265
A GOOD ROYAL CROWN DERBY CABINET PLATE BY DÉSIRÉ LEROY, DATED 1901
Of 'Argyll' shape, the cavetto painted in Limoges enamel style with two butterflies in flight about a branch of leaves and blossom, signed Leroy, reserved on a pink ground, the pierced border richly decorated in raised and tooled gold with scrollwork and floral sprays on a claret ground, *22.6cm diam,* printed puce mark

£1,000 - 1,400
€1,400 - 1,900
US$1,500 - 2,100

Provenance
The Rowland Williams Collection

266

266
A DERBY CROWN PORCELAIN PLATE AND A ROYAL CROWN DERBY PLATE, CIRCA 1885 AND DATED 1900,
The first of lobed form with pierced anthemion panels to the border, painted by James Rouse Senior with a full floral spray surrounded by still lives of fruit, *24.1cm diam.* printed mark, impressed DERBY, signed J Rouse Sen inside footrim, the second by Désiré Leroy, painted in Limoges enamel style with butterflies in flight about flowers and wispy grasses, signed Leroy, reserved on a turquoise ground, a raised gold scrolled border inside the rim, *23.4cm diam,* Royal warrant mark , retailer's mark for Davis Collamore, New York (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Provenance
The Rowland Williams Collection

267

267
A GOOD COALPORT VASE AND COVER BY ARTHUR PERRY, CIRCA 1900
Of footed oval form with a broad, flat shoulder, unusually painted with three brightly coloured humming birds in flight, signed A Perry, the reverse with two more within a smaller panel, reserved on a green ground within raised gold rococo borders, *19.5cm high,* mark in green, V6796/198 and MS in gold (2)

£500 - 700
€680 - 950
US$760 - 1,100

A vase of the same form is illustrated by Michael Messenger, Coalport (1995), plate 315, p 358

268

268
A PAIR OF DOULTON BURSLEM PÂTE-SUR-PÂTE VASES, CIRCA 1895
Of slender classical form with twin handles, decorated with oval pâte-sur-pâte panels on a brown ground, one with Cupid riding a wave, the other with Cupid holding a pocket watch, small floral panels to the reverse, probably by Arthur Morgan, reserved on an ivory ground within jewelled, scrolled and gilded borders, *24cm high,* marks in brown (2)

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

The use of the pâte-sur-pâte technique at Doulton Burslem is discussed by Bernard Bumpus, Pâte-sur-Pâte (1992), p 172. Arthur Morgan was a pupil of Louis Solon at Minton and the influence of Solon can be seen in these rare Doulton vases.

269

270

271

269

THE MOB CAP: A ROYAL WORCESTER CANDLE SNUFFER, DATED 1881

Attributed to James Hadley, the prim-and-proper young lady wearing a pale yellow cap tied with a pink ribbon, a gold band around the ruffed neck of her pale turquoise dress, *9cm high,* factory mark and design registration mark in blue (small base chip restored)

£500 - 700
€680 - 950
US$760 - 1,100

270

TWO PAIRS OF RARE ROYAL WORCESTER VASES, DATED 1900 AND 1901

Of slender twin-handled form, the smaller pair unusually decorated in tones of green and white with sprays of thistles and flowers from etchings by Edward Raby, within pale green panels, *27cm high,* marks in green, shape number 1839, the larger pair with sprays of honeysuckle in tooled gilding on a pale ivory ground, the handles and moulded borders picked out in the same palette, *30cm high,* marks in green, shape number 2129 (4)

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

271

A REMARKABLE ROYAL WORCESTER EWER BY JAMES CALLOWHILL, DATED 1875

In the Renaissance style with a winged caryatid handle and Neptune mask lip modelled in different coloured clays, the ovoid body decorated in a most unusual inlaid clay technique in blue and white with figures and grotesques reserving panels of gilded musical trophies, the borders with dolphins and stiff leaves in ivory and straw coloured clay heightened in gilding, signed beneath the handle JC, *31.5cm high,* puce factory mark (some restoration)

£500 - 700
€680 - 950
US$760 - 1,100

This shape was used for a small number of very special productions including Thomas Bott's celebrated Norman Conquest Ewer, now in the Museum of Royal Worcester. No similar piece by James Callowhill is recorded.

272

272 *

FOUR ROYAL WORCESTER VASES BY HARRY STINTON, DATED 1916, 1937 AND 1935

Each vase painted with two highland cattle grazing on a misty mountainside, comprising a pair of trumpet shape, signed H Stinton, *19.2cm high,* mark in green, shape number G923, one single vase of cylindrical shape, signed Stinton, *14.2cm high,* mark in puce, shape number 2510, and another single vase of squat quatrelobed form, signed Stinton, *7.6cm high,* mark in puce, shape number H158 (4)

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

273

A GOOD ROYAL WORCESTER EWER BY ERNEST BARKER, DATED 1912

Of ovoid form with a slender neck and high scrolled handle picked out in gold, painted with two sheep on a misty hillside, standing amongst rocks and heather, signed E Barker, the reverse with a smaller vignette, *21.2cm high,* mark in puce, shape number 2441

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

273

274

274
A FINE ROYAL WORCESTER VASE BY JOHN STINTON, DATED 1909
With twin handles and crisply moulded borders around the neck and foot picked out in gold and metallic enamels, painted with two highland cattle grazing on a misty mountainside, surrounded by rocks and bracken, signed John Stinton, *31.8cm high,* mark in green, shape number H100

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

275 *
TWO ROYAL WORCESTER VASES BY HARRY STINTON, DATED 1909 AND 1918
With four scrolled feet picked out in gold and pierced necks picked out in green, painted with two highland cattle on a misty mountainside, signed H Stinton, smaller vignettes to the reverse, *22cm and 22.2cm high,* marks in green and puce, shape number G 42 (2)

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

275

Part 3
EUROPEAN CERAMICS

Lots 276-404

276

277

278

276
A MAIOLICA 'BELLA DONNA' TAZZA, CIRCA 1530-40
Probably Urbino, painted with a portrait bust of a woman against a shaded blue background, a scrolling ribbon behind her inscribed 'LEONIDA', with a yellow rim, *21.3 diam.* (restuck, with losses)

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

277
A DERUTA LUSTRE-DECORATED MAIOLICA PLATE, CIRCA 1530-40
Painted in shades of blue and gold lustre with a porcupine in the centre, enclosed by a foliate band, the border divided into alternating panels of scrolling stylised acanthus and overlapping scales flanked by panels with linear foliate bands, *23.8cm diam* (restuck)

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

A Deruta lustrered stand of the same design, also featuring a porcupine, is in the Victoria and Albert Museum, ref. 694-1893, illustrated by Bernard Rackham, Catalogue of Italian Maiolica (1940/1977), pl.72, no.464.

278
AN URBINO MAIOLICA HEXAGONAL TABLE CENTREPIECE, PATANAZZI WORKSHOP, CIRCA 1580
Each panel painted with a classical medallion flanked by grotesques, the corners modelled with female caryatids, formal borders to the rims, the interior divided in quarters, *32cm across; 8.5cm high* (one panel repainted, some scattered flaking)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

279

280

279

TWO NAPLES FIGURAL SALTS, ONE PERHAPS ARIANO IRPINO, SECOND HALF 18TH CENTURY

One modelled as a seated lady holding a large salt in front of her with the initial 'S' for *sale* or salt, the other with a paler decoration, possibly Ariano Irpino, standing behind her salt, *18 and 17cm high* (the first one broken through the middle and restuck, typical chips and wear) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

280

A PAIR OF GERMAN FAIENCE MODELS OF LIONS SUPPORTING SHIELDS, DATED 1764

The shields painted in blue with a mirror cypher EFvW and the date 'Anno/ 1764', with a flower at the top and a scroll at the base, the lions on shaped flat bases, heightened in blue, and manganese around the mouth, *18cm high* (minor restoration) (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Provenance
Anon. sale. Sotheby's London, 14 June 1971, lot 140

281

281

A RARE SPANISH LUSTRE-DECORATED FAIENCE HOLY-WATER STOUP, 17TH CENTURY

Probably Valencian, of architectural form decorated in copper lustre, depicting St. John the Baptist in an arched niche surmounted by an eagle and flanked by columns, above a cauldron forming the font, *30cm high* (restored and damaged)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

282

282

A LARGE CASTELLI PLAQUE DEPICTING THE HOLY FAMILY, FIRST HALF 18TH CENTURY

Christ seated on the lap of his mother, seated behind drapery and a cornice window, his right foot being kissed by John the Baptist holding a staff with banner reading *Ecce Agnus*, Joseph observing the scene holding a wooden staff, the window behind him opening up to trees against a cloudy sky, within a gilt wood frame, *28x21cm outside of its frame*

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

283

A NEVERS FAIENCE BLUE-GROUND PLATE, SECOND HALF 17TH CENTURY

Painted in ochre, white and yellow with birds among flowers and foliage within concentric circles on the dark-blue ground, the reverse with three stylised flowers in white, *21cm diam.* (minor glaze losses to edge of rim)

£600 - 800
€820 - 1,100
US$910 - 1,200

Similar dishes are illustrated in Faiences Françaises, exhibition catalogue (1980), Grand Palais, figs. 199 and 200.

283

284

A STRASBOURG FAIENCE CRUET STAND, CIRCA 1765, TOGETHER WITH A ROUEN FAIENCE CRUET STAND, CIRCA 1740

The first in the form of a wooden ship moulded with puce-edged shells with scroll terminals at either end and apertures around the side, the top pierced with two large and two small apertures; the second of lobed, oval shape after a metal prototype with a female mask moulded at both ends, painted in bright Grand Feu colours with Chinoiserie figures, flowering plants and birds, *26cm and 24.5cm wide,* the first with iH/471 in blue (minor damage) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

A similarly-shaped Rouen stand is illustrated in Faiences Francaises, exhibition catalogue (1980), Grand Palais, fig. 291.

284

285

A SOUTHERN FRENCH SILVER-SHAPED DISH, CIRCA 1775

Painted with a landscape scene depicting two ladies by a waterfall, the rim with four scrollwork flourishes in ochre and green, *35.5cm across* (minor glaze losses)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

A similar view was painted by Charles-François Grenier de la Croix, called Lacroix de Marseille, *Nature Morte aux Cascades*, signed and dated 1778. See J. Mompeut, Les Faiences de Moustiers (1980), p. 163, for a similar border.

285

286

A SILVER-SHAPED FAIENCE DISH, POSSIBLY MOUSTIERS, CIRCA 1770

The centre painted in ochre with a landscape scene depicting an elegant couple, within a polychrome cartouche of foliage and scrollwork, the rim with a similar border, *38.8cm across*

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Provenance
Anon. sale, Christie's London, 21 September 1992, lot 204

286

287

A PAIR OF ITALIAN NEO-CLASSICAL FAIENCE VASES, LATE 18TH CENTURY AND AN ITALIAN FAIENCE EWER, CIRCA 1770

The globular vases with fruit handles and fluted bodies, decorated with sprays of flowers and insects, a central band with swagged decoration, the helmet-shaped ewer decorated with a landscape scene, *the vases: 21cm; the ewer: 19.5cm high* (some restoration) (3)

£500 - 700
€680 - 950
US$760 - 1,100

287

288

289

290

288

TWO FAIENCE ZOOMORPHIC TUREENS AND COVERS, 19TH CENTURY

Modelled as a turkey and a duck nesting on an oval basketwork base, each naturalistically coloured, *36cm and 38cm long* (covers restored) (4)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

289

AN ANNABERG STONEWARE PEWTER-MOUNTED JUG, SECOND HALF 17TH CENTURY

The pear-shaped body moulded with panels of a diamond-pattern ground alternating with diagonal lines divided by raised borders, the front with a female bust, foliate borders, embellished in enamels and gilding, the rims with striped borders, the pewter cover with ball thumbpiece, *23.5cm high*

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

290

A LE NOVE MAIOLICA FIGURAL GROUP REPRESENTING THE VIRTUES, LATE 18TH-EARLY 19TH CENTURY

In *terraglia* glazed white earthenware, modelled with three female figures in classical dress grouped around a square pedestal, two tall columns behind supporting a section of ruined masonry, raised on a circular rocky base, *42cm high* (some losses and restoration)

£400 - 600
€540 - 820
US$610 - 910

This pottery group, after a model by Bosello, is similar to a Le Nove porcelain model sold by Bonhams, 9 December 2009, lot 37.

291 (part lot)

291

A GROUP OF COZZI PORCELAIN, CIRCA 1770

Decorated in underglaze-blue, iron-red and gilding with various Oriental patterns, comprising: five teabowls and saucers (in sizes); a milk jug; another saucer; two plates with Oriental flowers; and two plates with a pagoda on stylised rockwork by a bridge over a river, also yellow and green, *the plates: 23.5cm and 21.2cm diam, the milk jug 10.5cm high,* red anchor and star marks (one saucer restuck, one saucer with star crack, some chips and wear) (16)

£600 - 800
€820 - 1,100
US$910 - 1,200

292

292

A NEAPOLITAN PRESEPE CREAMWARE GROUP, LATE 18TH/ EARLY 19TH CENTURY

Depicting the Adoration of the Shepherds, on an elaborate rockwork base applied with numerous figures and foliage, *17.5cm high* (small losses and repairs)

£600 - 800
€820 - 1,100
US$910 - 1,200

293

A NAPLES, REAL FABBRICA FERDINANDEA, CIRCULAR SUGAR BOX AND COVER, CIRCA 1790-95

Raised on three gilt-edged paw feet and painted with three black and gilt-edged panels depicting '*Danzatrici ercolanesi*' between yellow-ground panels with gilt scrolling foliage, the cover with a similar band enclosing a gilt foliate border around the eagle finial, *13.5cm high,* crowned N mark in underglaze-blue (finial re-stuck) (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

The decoration is based on the celebrated figures in the Villa di Cicerone in Pompeii. A similarly-shaped sugar box and cover is illustrated by A. Caròla-Perrotti, Le Porcellane dei Borbone di Napoli (1986), no. 386.

293

294

294 *

A PAIR OF MEISSEN HAUSMALER TWO-HANDLED BEAKERS AND SAUCERS, CIRCA 1725-35

Painted in underglaze-blue with the *Fels- und Vogel* pattern on the saucers and flowers and rockwork on the beakers, over-decorated in gilding in Augsburg, finely tooled with foliage and insects, crossed swords and painters' marks in underglaze-blue, incised x inside footrims (some typical flaking to gilding) (4)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance
Pauls-Eisenbeiss Collection, Basel
Private Collection, Switzerland

Literature
Freunde der Schweizer Keramik Mitteilungsblatt 30/31 (1955), pl.1, ill.2
E.Pauls-Eisenbeiss, German Porcelain of the 18th Century (1972), vol.I, p.388ff

Exhibited
Geneva, Musée Ariana, 1. Vereinsaustellung Freunde der Schweizer Keramik, Sept-Oct 1946

A coffee pot and a beaker and saucer, probably from the same service, are in the Hermitage Museum, St. Petersburg, see Lydia Liackhova, The Myth of the Orient: exhibition catalogue (2007), nos.67-68.

295

295 *

A MEISSEN TEAPOT POT AND A MATCHED COVER, CIRCA 1730

Decorated in the manner of the Seuter workshop with two European landscape scenes in gilding, the cover similarly decorated but a 19th century addition, *9cm high,* old paper dealer's label to the base (some losses to the gilding) (2)

£500 - 700
€680 - 950
US$760 - 1,100

296

296

A MEISSEN SUGAR BOWL AND COVER, MID 18TH CENTURY

Painted in underglaze-blue with alternating panels depicting an Oriental fisherman and a bird on rockwork flanked by trees, against a scale ground and moulded gadroons radiating from the footrim and finial painted with flowers and scrollwork and insects, *11cm high* (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

297

297 *

A MEISSEN HAUSMALER OCTAGONAL SUGAR BOX AND COVER, CIRCA 1725-35

Painted in underglaze-blue with birds and flowers issuing from stylised rockwork, the cover with an overlapping scale-border to the rim, overdecorated in Augsburg in gilding reserved against the underglaze-blue, *11cm across,* crossed swords mark in underglaze-blue (some minor wear to gilding on cover, restored chip to inside rim of box) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance
Anon. sale, Sotheby's London, 5 July 1966, lot 177 (part);
Pauls-Eisenbeiss Collection, Basel;
Private Collection, Switzerland

Literature
E. Pauls-Eisenbeiss, German Porcelain of the Eighteenth Century (1972), vol. I, p. 382

By family repute, this sugar box was part of a service given by the Holy Roman Emperor, Charles VI, to Countess Ingelheim am Rhein in 1730.

298

298

A MEISSEN CUP AND SAUCER, CIRCA 1735

The cup painted with a continuous chinoiserie scene depicting figures engaged in various pursuits and flying insects, the saucer with a similar scene within iron-red concentric circles surrounded by scattered sprays of flowers, the rims gilt, *the cup: 6.4cm high,* crossed swords marks in underglaze-blue and gilt numeral 62. to both, Dreher's mark for Christian Meynert to the saucer and for Johann Gottlieb Geithner to the cup (rims regilt) (2)

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

299

299

A MEISSEN CHINOISERIE TEABOWL AND SAUCER, CIRCA 1735-40

The teabowl painted with a continuous chinoiserie scene depicting figures engaged in various pursuits, a flower sprig to the inside, the saucer with a similar scene within iron-red circles surrounded by three flowers sprays, the rims gilt, crossed swords marks in underglaze-blue, gilt numeral 56. (faint traces to teabowl), impressed Dreher's marks for Gottfried Seydel (teabowl) and * (saucer) (tiny chip to saucer) (2)

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

300

303

301

302

300

A MEISSEN PURPLE-GROUND TEABOWL AND SAUCER, CIRCA 1739-40

The teabowl reserved with two gilt-edged quatrelobe cartouches with scenes of figures in landscapes, a circular landscape scene to the inside, the saucer with a similar scene within a gilt scrollwork cartouche, gilt scrollwork borders to the rims, crossed swords mark in underglaze-blue, gilt numeral 35. and incised numeral 2 to both, Dreher's mark for Johann Christoph Schumann (minor rubbing to gilt rims) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

301

A MEISSEN TEABOWL AND SAUCER, CIRCA 1740

The cup painted with a continuous European landscape scene, the saucer and the inside of the cup with similar scenes within concentric iron-red circles, gilt scrollwork borders to the rims, crossed swords marks in underglaze-blue, gilt 52.L. to both and impressed numerals (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance
A.W. Foster, Apley Park, Shropshire;
Thence by descent to Major General E. H. Goulburn;
Sold Christie's London, 1 December 1980, lot 291

302

A MEISSEN TURQUOISE-GROUND CUP AND SAUCER, CIRCA 1740

The saucer painted with a river landscape within a gilt quatrefoil scrollwork cartouche filled with Böttger lustre and edged with purple foliate scrollwork and trellis panels, the cup reserved with a gilt-edged figural scene on either side, gilt scrollwork borders to the rims, crossed swords mark in underglaze-blue, gilt mark S to both, impressed numeral and Dreher's mark " for Johann Gottlieb Geithner to cup (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

304

305

303
A MEISSEN BUTTER TUB AND COVER, CIRCA 1765
Painted in underglaze-blue with a continuous chinoiserie landscape between line borders, the cover with two chinoiserie figures in a landscape, *11.4cm diam.,* crossed swords and dot mark and MÖ in underglaze-blue to interior, impressed numeral to underside (2)

£500 - 700
€680 - 950
US$760 - 1,100

304
TWO MEISSEN FIGURES OF BEGGAR MUSICIANS, CIRCA 1740
Modelled by J.J. Kaendler, both wearing colourful ragged clothes, seated on rockwork and playing a hurdy-gurdy, she wearing a straw hat, *13cm high,* traces of crossed swords mark in blue and incised 10. to him (minor restoration and chips) (2)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

For similar examples, see Erika Pauls-Eisenbeiss, German Porcelain of the 18th Century, vol. I (1972), pp. 84-85.

305
A MEISSEN FIGURE OF A DUTCHMAN SMOKING A PIPE, CIRCA 1745
Modelled seated holding a pipe in one hand, wearing a brown suit with an ashtray at his feet, the base applied with leaves and flowers, *13cm high,* faint traces of crossed swords mark in blue (right hand and left shoe cleanly restuck, mouthpiece restored)

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

Provenance
With Heinz Reichert, Munich;
acquired from the above in 1998

A similar figure is illustrated in Paul Cassirer und Hugo Helbing, *Glas und Keramik, Sammlung J.E. Berlin, und Berliner Privatbesitz*, Berlin, 5-6 December 1926, lot 89, plate IV.

306

307

306

A MEISSEN TURQUOISE-GROUND ECUELLE, COVER AND STAND, CIRCA 1745-50

Decorated with a turquoise ground and gilt-rimmed cartouches enclosing polychrome scenes of peasants in landscapes after Teniers, the cover with a branch handle and an encrusted flower finial, *the ecuelle: 12.4cm high,* crossed swords marks in underglaze-blue and impressed numerals, gilt 8. to ecuelle and cover (traces to ecuelle) (small chips to flowers on cover) (3)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

Provenance
With Kunsthandel Röbbig, Munich;
acquired from the above in 2000

307

A MEISSEN GROUP OF A SHEPHERD AND SHEPHERDESS, CIRCA 1755

Holding hands, the shepherd in a lilac and pink suit, holding a walking stick, his companion wearing a puce bodice and floral skirt, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *12cm high,* crossed swords mark in underglaze-blue and impressed numeral (minor restoration)

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

308

309

308
A MEISSEN FIGURE OF A TYROLEAN TRINKET SELLER, CIRCA 1744
Modelled by J.J. Kaendler and P. Reinicke, wearing a wide-brimmed green hat, white dress and yellow apron decorated with indianische blumen, holding an open case filled with trinkets, the base applied with leaves and flowers, *16.5cm high* (some restoration)

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

309
A LARGE MEISSEN FIGURE OF A BOATMAN, CIRCA 1755
Modelled by Peter Reinicke, wearing a blue striped cap, purple jacket, gilt-edged floral waistcoat and purple striped trousers, holding a paddle over his right shoulder, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, *18cm high,* crossed swords mark in underglaze-blue to the rear of the base (paddle chipped off, small losses)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

310

310
A MEISSEN FIGURE OF A WATER CARRIER, CIRCA 1745
after a model by P. Reinicke as a young woman in flowing white scarf and gilt-buttoned yellow tunic and black shoes, holding a baluster water-jug in her left hand, standing on a mound base applied with flowers, *13.8cm high,* crossed swords mark in underglaze-blue to the back of the base (neck of jug restored, chips to the encrusted flowers)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
The Rowland Williams Collection

311
A MEISSEN MINIATURE FIGURE OF A POLISH HUSSAR ON HORSEBACK, CIRCA 1750
Modelled by J.J. Kaendler and P. Reinicke, wearing a yellow fur-lined jacket over a blue uniform and a rifle over the right shoulder, the galloping horse with a turquoise saddle-cloth, the base applied with leaves and flowers, *8.5cm high,* crossed swords mark in underglaze-blue to rear edge of base (restored)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance
Sotheby's London, 2 March 1994, lot 75

312
A MEISSEN FIGURE OF A SAXON MUSKETEER MOST LIKELY PART OF THE INFANTRY, CIRCA 1755-60
Modelled standing with his rifle by his side, wearing a blue military coat with white facing, white parade gaiters, red white puce-lined waistcoat, a white necksock, white-edged black tricorn hat, white crossbelt with black cartridge pouch and a bayonet scabbard by his side, *12.5cm* (top of rifle restored)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Provenance
With R. & J. Jones, Grosvenor House, 28 June 1986

313
A MEISSEN FIGURE OF A PANDUR, CIRCA 1745-50
Modelled by Johann Friedrich Eberlein, wearing a fur-lined yellow hat, red-lined white jacket and buff breeches, holding a scimitar in his right hand and wearing three pistols, another sword and a pouch on his belt and a rifle across his back, the base applied with leaves and flowers, *22.5cm high* (some restoration)

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

Provenance
With Adams, London, 1987

Literature
L and Y Adams, Meissen Portrait Figures (1987), col.pl.XLIX

314
TWO MEISSEN FIGURES OF SAXON MUSKETEERS FROM THE LINE INFANTRY, CIRCA 1750
Modelled standing with their rifles by their sides, each wearing a white military coat with red facing, white parade gaiters, red waistcoats, a red necksock and white-edged black tricorn hats, white crossbelt with black cartridge pouch with crowned initials AR under a crown, and a bayonet scabbard by their sides, *both 12cm high* (restored) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

315
TWO MEISSEN FIGURES OF GRENADIERS, CIRCA 1750-55
Modelled standing with their rifles by their sides, each wearing a white military coat with red facing, wearing white parade gaiters, one with a red waistcoat, a red necksock and gold-fronted mitre with the initials AR under a radiating crowned cross, white waist belt with black carriage pouch, a black pouch with gold crowned AR initials, a bayonet scabbard by his side, the other with a fur mitre with red facing and two gold buttons, white waistcoat with white waistband and a white crossbelt with black cartridge pouch and brown bayonet scabbard, *12.5cm and 10cm high,* crossed swords mark in underglaze-blue to the back

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

311

313

312

314

315

316

316
A MEISSEN ORNITHOLOGICAL PLATE, MID 18TH CENTURY
Decorated with a large parrot seated on a tree stump surrounded by scattered insects, a moulded *neu-Ozier* border to the gilt-edged wavy rim, *24.4cm diam.,* crossed swords mark in underglaze-blue, impressed numeral 22 (some rubbing)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
Christie's Amsterdam, European Ceramics, Dutch Delftware and Glass, 7 June 1994, lot 143

317

317
TWO MEISSEN WHITE ARBOURS, MID 18TH CENTURY
Each modelled with a rocailles and scrollwork framework surmounted by a foliate crown, the backs with trellis applied with small flowers, on stepped bases, *27cm high,* crossed swords mark in underglaze-blue to one, impressed numerals to the other (some losses) (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

318

318
TWO MEISSEN ORNITHOLOGICAL CUPS AND SAUCERS, THIRD QUARTER 18TH CENTURY
Painted with vignettes of birds in landscapes and scattered insects, a scrolling foliate border to the rims of one cup and saucer, crossed swords mark and crossed swords and dot mark in underglaze-blue, various impressed marks (minor wear to gilding) (4)

£500 - 700
€680 - 950
US$760 - 1,100

319

A MEISSEN CREAM POT AND COVER, CIRCA 1740-45

Finely painted with shadowed cut flowers and insects, the three paw feet, leaf-moulded spout, scroll handle and pinecone finial embellished in gilding, *11.5cm high,* crossed swords mark in underglaze-blue (minor chips and wear) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

319

320

A MEISSEN BOX AND COVER, CIRCA 1750-55

Peach-shaped, painted with scattered sprays of *deutsche Blumen*, the cover applied with a branch handle and flowers, *12.5cm long,* crossed swords mark in underglaze-blue (tiny chips) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

320

321

A MEISSEN HOT WATER JUG AND A COVER AND A MEISSEN CUP AND SAUCER, 1745-50

Painted with scattered sprays of *deutsche Blumen*, the jug's handle and spout embellished with gilding, *14.5cm high,* crossed swords marks in underglaze-blue, various impressed numerals (minor wear, tiny chips to finial) (4)

£500 - 700
€680 - 950
US$760 - 1,100

321

322

322
A MEISSEN GROUP OF CHILDREN, CIRCA 1760
Modelled as a boy dressed as a gallant wearing a waistcoat, approaching a girl at her toilette seated on a rococo chair and holding a mirror, behind her a girl dressed as a maid standing on a stool and placing a wreath of flowers on her head, a box containing various bottles on the floor, on a gilt scrollwork base applied with leaves and flowers, *16cm high,* crossed swords mark in underglaze-blue (some restoration)

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

Based on the 1731 engraving '*Jeu d'enfans*' by Bernard François Lépicié after the painting '*Les Amusements de l'enfance*' of 1726 by Charles-Antoine Coypel (1694-1752).

323

323
A MEISSEN MODEL OF A DOG, CIRCA 1760-70
Modelled as a leaping hound, with black and tan spotted coat, supported on a tree stump, the base applied with flowers and foliage, *6.5cm high,* crossed swords mark in underglaze-blue (section of left front leg lacking)

£500 - 700
€680 - 950
US$760 - 1,100

324
A LARGE MEISSEN SERVING SPOON, MID 18TH CENTURY
Decorated with sprays of flowers, the raised edges picked out in gilding, *31.5cm,* small chips to the very tip of the spoon, some losses to the gilding

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Another spoon of the same shape and similar large size was sold by Bonhams, 23 May 2012, lot 30.

324

325

A MEISSEN TÊTE-À-TÊTE, CIRCA 1770

Decorated with elaborated polychrome scenes of peasant figures in landscapes, gilt dentil borders to the rims, comprising: a tray, two cups and saucers, a teapot and cover, a sugar bowl and cover and a milk jug, *the tray: 32.3cm long,* crossed swords and dot marks in underglaze-blue and various incised marks (10)

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

325

326

A MEISSEN TRAY, CIRCA 1770

Painted with a pastoral landscape scene of a reclining lady in white draperies attended by two women in colourful gowns in front of a classical sculpture on a wide plinth, surrounded by a gilt dentil border, the rim painted with pastoral symbols and scattered flower sprays, the rim with gilt scrollwork border, *31.8cm across,* crossed swords and dot mark in underglaze-blue, impressed H (minor wear)

£1,000 - 1,400
€1,400 - 1,900
US$1,500 - 2,100

326

327

A MEISSEN ECUELLE, COVER AND STAND, CIRCA 1750-55

Decorated with moulded panels painted with fruit, vegetables and flowers, the branch handles with encrusted flowers at the terminals, the cover with a large flower finial, *the ecuelle 11cm high,* crossed swords mark in underglaze-blue to the back of the base (chip to footrim of the ecuelle, two chips to the rim of the stand, minor chips to encrusted flowers) (3)

£600 - 700
€820 - 950
US$910 - 1,100

327

328

329

330

328
A MEISSEN HAUSMALER CUP AND SAUCER, MID 18TH CENTURY
Decorated by Canon August Otto Ernest von dem Busch with finely incised vignettes filled with black pigment of a bird perched on a branch and on the cup, two landscape vignettes with ruins, gilt-edged rims and handle, crossed swords mark in underglaze-blue to cup, impressed numerals to both (some wear) (2)

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

329
A MEISSEN CUP AND MATCHED SAUCER, CIRCA 1760
Both painted with a landscape vignette depicting a hunting scene on a gilt and brown rocaille bracket edged with flowers or foliage, gilt-edged rims and scroll handle, crossed swords marks in underglaze-blue, the saucer with gilt 2 and impressed 2 (2)

£500 - 700
€680 - 950
US$760 - 1,100

330
A MARCOLINI MEISSEN CUP AND SAUCER, CIRCA 1780
Decorated with vignettes of dressed-up animals engaged in various human pursuits, with scattered flowers sprays, the rims with gilt classical borders, crossed swords and star marks in underglaze-blue, impressed numeral to cup (minor wear) (2)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
With Newman & Newman Antiques, London (label to underside of saucer)

331

331
A MARCOLINI MEISSEN CUP AND SAUCER, LATE 18TH CENTURY
The saucer painted with colourful birds in a landscape within a gilt-edged circular reserve surrounded by a beaded border, the saucer with two similar reserves connected by thin foliate swags holding a ribbon-tied basket containing birds, the rims gilt, crossed swords and star marks in underglaze-blue, impressed numerals to the cup and numeral in underglaze-blue to footrim of saucer (minor wear to gilding) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

332

332
A MARCOLINI MEISSEN COFFEE CAN AND SAUCER, LATE 18TH CENTURY
The cup painted with a gilt-edged oval portrait medallion of a lady wearing the Prussian Order of the Black Eagle, the saucer with a gilt foliate monogram 'MO' within a beaded border, the rims with borders of gilt flowers and gilt-striped panels with purple ground, crossed swords marks and asterisk in underglaze-blue, impressed numerals and letters (minor wear) (2)

£500 - 700
€680 - 950
US$760 - 1,100

333

333
A MEISSEN TOPOGRAPHICAL CABINET CUP AND SAUCER, CIRCA 1820
The cup painted with a rectangular gilt-edged panel depicting a view of the Frauenkirche in Dresden, titled 'Dresden' in black under the foot, burnished gilt borders to rims, crossed swords mark (with I on the saucer) in underglaze-blue, impressed numerals (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

334

334
THREE LUDWIGSBURG FIGURES OF GODDESSES, CIRCA 1765-1775
Venus standing beside a dolphin on the rockwork base, Veritas with pink draperies holding and pointing at an open book resting on a plinth on a square base, Ceres with orange draperies holding a wheat sheaf and small sickle, *the tallest: 14.3cm high,* crowned CC monogram in underglaze-blue, various painter's and impressed marks (minor restoration to Venus) (3)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance (Veritas):
Dr. S. Ducret Collection, no. 108 (collector's label to underside)

Another example of the Ceres is illustrated in D. Flach, Ludwigsburger Porzellan (1997), no. 470.

335

335
TWO LUDWIGSBURG FIGURES ALLEGORICAL OF 'WATER' AND 'FIRE', CIRCA 1770
Modelled by J. C. F. Beyer and J. H. Schmidt, respectively, 'Water' as a woman holding a fishing net over her shoulder with a dolphin on a rock behind her, water streaming from its mouth, 'Fire' as a man wearing an elegant suit and hat and holding a piece of firewood over a small fire at his feet, *19.2cm and 18cm high,* crowned CC monograms in underglaze-blue, painter's mark of reversed S in green to her, incised marks to both (small chips) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
The Antique Porcelain Co., London (paper label to underside)

Two similar examples of the models are illustrated in D. Flach, Ludwigsburger Porzellan (1997), nos. 398 and 223.

336

336
A LUDWIGSBURG FIGURE OF MARS, CIRCA 1760-67, TOGETHER WITH A LUDWIGSBURG FIGURE OF A FISHERWOMAN, CIRCA 1765
Mars modelled by Joseph Nees, leaning on a shield and partially wearing red draperies, his armour at his feet, the fisherwoman partially kneeling on rockwork and pulling on a net enclosing a large fish, both on rockwork bases, *14cm and 13.5cm high,* crowned CC monogram and CC monogram in underglaze-blue, painter's mark of reversed S in black to him, various incised marks (tiny chips and minor restoration) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

See D. Flach, Ludwigsburger Porzellan (1997), no. 284, for another example of Mars. A similar model to the fisherwoman is illustrated in Flach (1997), no. 517.

337

A LUDWIGSBURG FIGURE OF A MUSICIAN, CIRCA 1765

Modelled by Joseph Nees, seated on a chair and playing the French horn, a sheet of music in his left hand, wearing a purple and green patterned waistcoat and brown breeches, a table with a bottle and beaker beside him, *12.2cm high,* CC monogram in underglaze-blue (small chip to hat)

£600 - 800
€820 - 1,100
US$910 - 1,200

For an illustrated example, see D. Flach, Ludwigsburger Porzellan (1997), no. 328.

337

338

A LUDWIGSBURG GROUP OF DANCERS, TOGETHER WITH A LUDWIGSBURG FIGURE OF A LADY WITH TAMBOURINES, CIRCA 1765-70

The first modelled by J.A. Bauer, the lady holding a mask in the right hand, wearing a yellow hat, white and red bodice and puce skirt, the gentleman wearing a green and yellow hat, puce jacket and green breeches, the gilt-edged rectangular base moulded with a cartouche at the front; The second modelled by J. Nees, wearing a jacket with gilt floral pattern and striped and patterned dress, on a gilt-edged scroll-moulded base, *12.8cm and 15.4cm high,* interlaced CC monogram (the first beneath a crown), the second with incised marks and painter's mark of a reversed S (some damage and restoration) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

338

339

A LUDWIGSBURG FIGURE OF A HUNCHBACK, CIRCA 1765

Modelled by Johann Jacob Louis, seated on rockwork and playing the hurdy-gurdy, wearing a purple jacket and black breeches, the base moulded with gilt-edged scrollwork, *12.5cm high,* crowned CC monogram in underglaze-blue (tiny chips and minor wear)

£600 - 800
€820 - 1,100
US$910 - 1,200

For an illustrated example, see D. Flach, Ludwigsburger Porzellan (1997), no. 344.

339

340

340
THREE LUDWIGSBURG FIGURES OF GENTLEMEN, CIRCA 1765-70
Comprising a gentleman lighting a torch, allegorical of 'Fire', wearing a puce jacket and yellow breeches; another holding a wheatsheaf over his left shoulder and a bottle in the right hand, modelled by J.J. Louis, his coat and hat edged in iron-red and blue and wearing blue-edged yellow breeches; and a figure of a fruit seller, modelled by J.J. Louis, with a sack of fruit over his right shoulder, holding his hat in his left hand and wearing a brown sleeveless coat and yellow breeches, *19cm, 14.8cm and 13cm high,* crowned interlaced CC monograms in underglaze-blue, the first below crowns, the fruit seller with painter's mark S (some losses and restoration) (3)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Similar models are illustrated by H.D. Flach, Ludwigsburger Porzellan (1997), nos. 223, 236 and 245.

341

341
A LUDWIGSBURG GROUP EMBLEMATIC OF AUTUMN, CIRCA 1765
Modelled by Johann Wilhelm Götz with a couple seated on rockwork, he leaning towards her, wearing a white jacket and green suit, she wearing a yellow hat and a floral bodice and overskirt, holding a small recorder, a basket with grapes and a squash on the ground, the base moulded with gilt-edged rocailles, *14.3cm high,* crowned CC monogram in underglaze-blue (her head restuck, some restoration)

£600 - 800
€820 - 1,100
US$910 - 1,200

Provenance
With Klaber & Klaber, London (paper label to underside)

Two similar examples with different variations of the base are illustrated in D. Flach, Ludwigsburger Porzellan (1997), nos. 57 and 58.

342

342
A HÖCHST MODEL OF A CANARY, CIRCA 1770
Naturalistically modelled and coloured, seated on a tree stump with a leafy and flowering branch, *12cm high,* wheelmark in blue (restored tail feathers and applied leaves)

£500 - 700
€680 - 950
US$760 - 1,100

Provenance
With Kunsthandel Röbbig, Munich
acquired from the above in 1998

343

343

A LUDWIGSBURG INK STAND WITH TWO POTS AND COVERS, CIRCA 1765

The stand with three candle sconces and claw feet, surmounted by two putti on a trellis panel, one holding a beaker, the other writing in a notebook, moulded with rocailles and embellished in puce and gilding, the pots with pierced covers similarly decorated, *25.2cm long, 22.2cm high,* crowned CC monogram in underglaze-blue (one sconce and cover restuck, some losses) (5)

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

344

A LUDWIGSBURG GROUP ALLEGORICAL OF THE SEASONS, CIRCA 1775

Modelled by Johann Heinrich Schmidt in the round, with two couples, both with the attributes symbolising a season, seated on rockwork, a column surmounted by a vase with fruiting vines in the centre, the base moulded with purple- and gilt-edged scrollwork, *18cm high,* crowned CC monogram in underglaze-blue, incised T III a (or Q) (very minor chips)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance
Anon. sale, Bonhams, 3 December 2008, lot 313

Literature
H.D. Flach, Ludwigsburger Porzellan (1997), no.12, col. pl. 26

344

346

347

345

345
A RARE PAIR OF EARLY FÜRSTENBERG PLATES, CIRCA 1754-55

Each painted probably by Johann Heinrich Eisenträger in the centre in iron-red with a landscape scene depicting buildings and ruins by a river, the rims moulded with trellis panels flanked by rocailles and alternating with panels of flowers issuing from rocailles, *21.5cm diam.,* F marks in underglaze-blue, incised xx (rim chips) (2)

£500 - 700
€680 - 950
US$760 - 1,100

For a plate from the same early service in the Kestner-Museum in Hannover, see Weißes Gold aus Fürstenberg, exhibition catalogue (1989), no. 22.

346
A FÜRSTENBERG COMMEDIA DELL'ARTE FIGURE OF CAPITANO, LATE 18TH CENTURY

Modelled by Anton Carl Luplau, wearing a red soft hat, yellow-lined purple cloak, white tunic with red dots and striped trousers, drawing a sword from his left side, the moulded base with purple- and gilt-edged scrollwork, *12cm high,* crossed swords and asterisk in blue (some restoration)

£500 - 700
€680 - 950
US$760 - 1,100

After the larger example of around 1753-54 modelled by Simon Feilner.

347
A RARE PAIR OF HÖCHST FIGURES OF MARKET SELLERS, CIRCA 1770

Each figure finely detailed, he with a box filled with potions, wearing a yellow jacket with black dots, she with a trinket box, wearing a pink bodice and skirt with black dots, both on grassy bases, *16.7cm high,* wheelmark in underglaze-blue to him, incised HS and HR I (minor restoration) (2)

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

Two similar figures are illustrated by Patricia Stahl, *Höchster Porzellan 1746-1796*, nos. 6.10.1 and 6.10.7. She notes that the potion seller could be selling Theriak. He was possibly modelled by Carl Vogelmann, or indeed Simon Feilner. The lady was modelled by Carl Ries. These figures originate from a series of 'Cries', similar to those of the Meissen factory that enjoyed widespread popularity from the mid 18th century.

348

348

TWO VIENNA FIGURES OF STREET VENDORS, CIRCA 1760

She holding a basket of fish, wearing a green bodice, pink skirt and green apron, the base applied with leaves and flowers, he wearing a black hat and green jacket, holding a pipe in his right hand and standing beside a monkey seated on a package, another monkey seated beside him on the ground, *19.5cm high,* shield marks in underglaze-blue, impressed letters, numeral 20. to both and H in purple to him (some restoration to him) (2)

£1,500 - 2,500
€2,000 - 3,400
US$2,300 - 3,800

349

A PAIR OF FÜRSTENBERG CIRCULAR DISHES, CIRCA 1770

Painted in the well with a landscape vignette depicting buildings and trees by a river with figures in the foreground, the gilt-edged rim with three flower sprigs, *35cm diam.,* F marks and 4 in underglaze-blue, incised and impressed numerals and letters (2)

£500 - 800
€680 - 1,100
US$760 - 1,200

349

350

351

352

350
A VIENNA FIGURE OF PANTALONE, CIRCA 1770
Wearing a black hat, black coat and iron-red suit, on a square base with canted corners, *10.5cm high,* shield mark in underglaze-blue, impressed A (tiny chips and minor restoration to beard)

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

351
A FÜRSTENBERG FIGURE OF A GENTLEMAN, CIRCA 1775-1785
Wearing a black tricorn, yellow coat and floral waistcoat, a black satchel on his back, the base moulded with puce and gilt-edged scrollwork, *13cm high,* crossed swords and star mark in underglaze-blue, incised model number 279 and H

£500 - 700
€680 - 950
US$760 - 1,100

352
A VIENNA WHITE BUST OF EMPEROR FRANZ I, CIRCA 1750-60
Wearing a draped cloak and armour, the socle moulded with scrollwork, on a rectangular pedestal base moulded with scrollwork, *21.6cm high,* shield mark in underglaze-blue (restored chip to front of cloak)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

A similar example sold from the collections of Hanns and Elisabeth Weinberg and the Antique Company of New York, Sotheby's New York, 10-11 November 2006, lot 209.

353

353

354

355

353
A VIENNA BLUE-GROUND ECUELLE STAND AND A VIENNA TREFOIL SPICE BOX AND COVER, CIRCA 1775-80
the first decorated in Sèvres-style with a gilt caillouté pattern on the blue ground, reserved with four panels edged with gilt floral scrollwork and trellis panels depicting a putto on clouds alternating with trophies, *22.4cm across,* shield mark in underglaze-blue (small restuck flat rim chip); the trefoil box on three scroll feet with a shell handle, decorated with a band of gilt foliage, the cover with three gilt-ground panel reserved with flowers and foliate borders, *11cm across,* shield mark in underglaze-blue, impressed 86 and u (3)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

A very similar ecuelle stand, circa 1775-1778 and signed by Georg Lamprecht, is illustrated in Kunst und Kunsthandwerk (1921), p. 243.

354
A BERLIN FIGURE OF ERATO, CIRCA 1800
Probably modelled by J.C.F. Riese, holding a lyre and arrow, wearing a wreath of roses, pale yellow tunic with gilt dots and green-lined puce cloak, on a circular base with a gilt Greek-key border, *18.7cm high,* sceptre mark in underglaze-blue (minor chips)

£600 - 800
€820 - 1,100
US$910 - 1,200

355
A VIENNA CUP AND SAUCER, CIRCA 1785
Decorated in *faux bois* pattern, the saucer painted by Lorenz Kastner, each reserved with a rectangular *grisaille* landscape scene signed 'Allaine Jc.' and 'P Jode Jc.', the rims gilt, shield marks in underglaze-blue, impressed numerals, painter's number 31 to saucer (minor wear) (2)

£500 - 700
€680 - 950
US$760 - 1,100

356 (part lot)

357

358

356

A VIENNA PART COFFEE SERVICE, CIRCA 1791

Decorated by Josef Prohaska with the gilt initials 'E' and 'R', each in a gilt circle enclosed by forget-me-nots, the rims with bands of interlaced gilt circles between blue lines enclosing dots, comprising: a coffee pot and cover, a milk jug and cover, a sugar bowl and cover and six coffee cups and saucers, the handles, rims and scroll feet edged in gilding, *the coffee pot and cover: 20cm high,* shield marks in underglaze-blue, impressed date code 91 and other numerals, painter's numeral 53 (one cup handle replaced, small chip, some rubbing) (18)

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

Josef Prohaska is recorded as a pattern painter at the Vienna manufactory between 1787 and 1810.

357

A LARGE VIENNA BLUE-GROUND CUP AND SAUCER, CIRCA 1819

Painted by Johann Marenzeller, the blue ground decorated with polychrome flowers alternating with gilt curling foliate motifs, gilt bands to rims, the cup interior gilt, *the cup: 9.6cm high,* shield mark in underglaze-blue, impressed date code and painter's number 54. (rubbing to saucer) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

Johann Marenzeller worked at the factory from 1807 until 1846 and was recorded as a painter of flowers, see W. Mrazek/W. Neuwirth, Wiener Porzellan 1718-1864, p.43.

359

360

358
A VIENNA BLUE-GROUND CABINET CUP AND SAUCER, CIRCA 1800
Period of Conrad von Sorgenthal, painted by Johann Schiffauer, both with panels of gilt floral scrollwork alternating with circular flower panels reserved on a pink band, the saucer with a central gilt star motif surrounded by a band of pearls and tooled gilding, shield marks in underglaze-blue, impressed 800 and 39, painter's numeral 102 to both (very minor wear) (2)

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

359
A BERLIN PLATE, CIRCA 1820
Painted with a man in national dress from Mongrassano, titled *'Uomo del paese di Mongrassano prov.ia di Cosenza'* in black on the reverse, the rim with a blue-ground border between gilt bands with a gilt formal foliate border, *23cm diam.,* sceptre mark in underglaze-blue, - in iron-red and painter's mark o, impressed 32 (chips to footrim)

£500 - 600
€680 - 820
US$760 - 910

360
A BERLIN BLUE-GROUND PORTRAIT CUP AND COVER, CIRCA 1785-90
Antique glatt, reserved with an oval panel painted *en grisaille* with a bust profile portrait of Catherine the Great Empress of Russia to sinister, titled 'CATHARINA II IMPERAT. RUSS.', within a gilt foliate border, the blue ground with a gilt scale ground, the cover similarly decorated, sceptre mark in underglaze-blue (haircrack to top of handle) (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

361

361
A BERLIN COFFEE CAN AND SAUCER, CIRCA 1800
Both with a ground of alternating bands of gilt foliate scrollwork on a yellow ground, and gilt 'pearl' bands on a red ground, the cup reserved with an octagonal panel depicting two women holding a baby, sceptre marks in underglaze-blue to cup and in gilding on the saucer, the cup with gilt dot and 25. in red, the cup with incised numeral and IIII (some wear) (2)

£500 - 700
€680 - 950
US$760 - 1,100

362

363

364

362
A PAIR OF SÈVRES CIRCULAR MEDALLIONS WITH PORTRAITS OF LOUIS XVI AND MARIE-ANTOINETTE, CIRCA 1775
With gilt edges, mounted in a frame, *7.7cm diam.* interlaced LL monogram and gilder's mark for a member of the Weydinger family (minor wear to gilding) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

For another version of a biscuit medallion with the portrait of Marie-Antoinette and a short discussion, see A. Dawson, French Porcelain - A Catalogue of the British Museum Collection (1994), no.157.

363
A GERMAN GILT-METAL-MOUNTED ENAMEL SNUFF BOX, CIRCA 1740
Of shaped bombé form, painted probably by C.F. Herold with harbour scenes depicting merchants and their wares by a quayside, each within a quatrelobe reserve on a gilt ground reserved with narrow panels at the corners and trailing flowers, the inside cover painted in purple monochrome with a scene depicting a couple in front of a classical urn on a pedestal, the base with a purple flower spray, *6.8cm across, 6cm high* (small bruise and associated minor flaking to one side)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

Provenance
Dr Paul von Ostermann Collection, Darmstadt-München

364
A GERMAN GILT-METAL-MOUNTED OVAL SNUFF BOX, 19TH CENTURY
Painted in Meissen style with a continuous scene of European figures in a river landscape, the cover with similar scenes, the base with a river scene in iron-red *camaieu*, the mounts chased with foliate scrollwork, *5.5cm high; 7cm long,* crossed swords mark in underglaze-blue to interior (very minor rubbing)

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

365

365
TWO SÈVRES PLATES, CIRCA 1786
Painted with scattered flower sprigs in the well, the rim with a gilt-edged green-ground border with a band of gilt foliage, *24.4cm diam.,* interlaced LL monograms in blue, one plate with date letters JJ, painter's mark LB for Mme. Le Bel and gilder's mark for Michel-Barnabé Chauvaux (some losses to gilding) (2)

£500 - 700
€680 - 950
US$760 - 1,100

366
A DOCUMENTARY SÈVRES COFFEE CAN, DATED 1769
Gobelet 'litron' of the third size, painted by Hileken, signed and dated on the underside, in puce camaieu with a landscape vignette depicting a child leaning on a stick with a basket balanced on a tree-stump, gilt dentil border to rim *6cm high,* interlaced LL monogram enclosing date letter Q and 'hileKen/ 1769' in puce, incised mark

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Hileken is recorded as a figure painter between 1767 and 1774.

366

367
A SÈVRES CUP AND SAUCER, CIRCA 1767
Gobelet 'litron' et soucoupe of the fourth size, painted by J.-F. Micaud (père), the saucer with a central rose surrounded by gilt band entwined with foliage, the border with alternating gilt trellis and stylised floral panels within blue interlocking scrollwork edged by red scalloped lines, the cup similarly decorated, interlaced LL monogram enclosing date letter o and painter's mark in blue, various incised marks (firing flaw to inside of handle) (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Provenance
Anon. Sale, Christie's South Kensington, 27 June 2002, lot 137

367

368

368
A SÈVRES PLATE, CIRCA 1790
Painted within a spray of roses and cornflowers in the centre within a blue-edge circular foliate border, the rim with alternating panels of roses and cornflowers within similar borders, *24.2cm diam.,* interlaced LL monogram and painter's mark h for J.-F.-L. de Laroche, gilder's mark 2000 for Vincent

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

369

369
A SÈVRES SUGAR BOWL AND COVER, CIRCA 1780
Pot à sucre 'Calabre' of the first size, decorated with looping flower garlands and gilt blue-ground pendants, alternating with gilt blue-ground fleurs-de-lis hanging from a gilt scrolling border underneath a blue-ground band with gilt foliate decoration, the cover similarly decorated with gilt fruit finial, *13cm high,* interlaced LL monogram enclosing date letter cc, painter's mark for Vincent Taillandier, gilder's mark for H.-F. Vincent and incised mark (chip to underside of footrim, some flaking to gilt rim) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

370

370
A SÈVRES BLUE-GROUND CUP AND COVER, CIRCA 1779
Gobelet 'à la Reine' or *gobelet 'à lait'* of the first size, painted by Claude-Charles Gérard (fils), with a gilt-edged reserve enclosing a shepherd and dozing woman in a landscape, a border of gilt scrolling foliage along the gilt rim, the cover with two reserves enclosing landscapes between gilt foliate scrollwork and with gilt fruit knop, interlaced LL monogram enclosing date letter BB and painter's mark in blue, gilder's mark for Michel-Barnabé Chavaux (l'aîné), incised marks (retouched chip to rim, minor wear to gilding) (2)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

371
A SÈVRES BLEU-CÉLESTE GROUND CUP WITH COVER AND SAUCER, CIRCA 1793
Painted by Henry-Germain Boileau (fils), the blue ground with gilt dots, decorated with gilt-edged ovals enclosing floral sprays and gilt-edged floral and foliate borders, the rims gilt, *the cup with cover: 12.8cm high,* Sevres, RF and painter's mark in blue, date letter qq and gilder's mark for Henry-François Vincent (le jeune) to cup, incised marks (miniscule flakes to gilt rims) (3)

£2,000 - 3,000
€2,700 - 4,100
US$3,000 - 4,600

371

372
A SÈVRES TRIPLE SALT, CIRCA 1760-70
Salière à trois compartiments, painted with flower sprays and blue lir borders with gilt dashes, the handle interlaced with a blue ribbon an edged with gilding, *8.7cm high,* small traces of LL monogram in pur (flaking to gilding on finial)

£500 - 700
€680 - 950
US$760 - 1,100

372

373
A SÈVRES CUP AND SAUCER, CIRCA 1765
Gobelet 'Hébert' et soucoupe of the second size, decorated with a wide border of rosette medallions against a pink-seeded ground alternating with blue-ground panels embellished with fine gilt dashes and entwined by floral garlands, the saucer with a central rosette, the rims with gilt dentil borders, *the cup: 6.6cm high* (minor wear to gilding) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

A *plateau 'carré à jour'* of very similar decoration, but without the gilt dashes on the blue-ground panels, was recently sold at Christie's London, 2 - 3 June 2015, lot 54.

373

374

375

376

374
A PAIR OF SÈVRES PLATES, CIRCA 1800
Both painted with a flower spray in the centre, the rims with a dark-blue ground with *oeil-de-perdrix* pattern (or *fond Taillandier*), *24.7cm and 25cm diam.,* 'Sevres' and 'RF/ Sèvres' and painter's marks for Jean-Baptiste Tandart and Pierre Massy (rim chips) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

From the service delivered to the Swiss-born banker, Jean-Frédèric Perregaux, who purchases Sèvres porcelain on behalf of clients, though this service remained in his possession at his death in 1808; see D. Peters, Sèvres Plates and Services of the 18th Century, vol. V, pp. 1219f. Another plate from the service was sold from the Zieseniss Collection by Christie's Paris, 5-6 December 2001, lot 222.

375
A TOURNAI CUP AND SAUCER, CIRCA 1770
Painted with landscape scenes in puce camaieu, with gilt dentil rims (three tiny chips to the footrims) (2)

£500 - 800
€680 - 1,100
US$760 - 1,200

376
A TOURNAI BOTANICAL PLATE, CIRCA 1763-74
Finely painted with a single flower in the centre, the gilt-edged wavy rim with an undulating border of leaves and flowers embellished with gilding, *23.6cm diam.,* gilt crossed swords and four crosses mark (tiny glaze chip to underside edge of rim)

£500 - 700
€680 - 950
US$760 - 1,100

A similar example is illustrated in Des porcelaines et des fleurs (2004), p. 32.

377

378

377
A SÈVRES BLUE-GROUND MILK JUG, CIRCA 1825
Decorated in burnished and tooled gilding in Etruscan style with three circular frames enclosing a musical trophy, a bull and a goat, with stylised foliate scrollwork around the handle, between formal borders to the shoulder and lower section, *20cm high,* interlaced LL monogram enclosing fleur-de-lys, and 'Sevres/ 25' stencilled in blue, gilder's mark AB. (for Antoine-Gabriel Boullemier) and '18. S.bre' in gilding, incised marks

£600 - 800
€820 - 1,100
US$910 - 1,200

378
A PAIR OF SÈVRES PLATES, CIRCA 1825
Each painted with a landscape scene, titled underneath in black *Vue près Grenoble* and *Rassemblement de Guerillas*, the gilt rims with patterned puce borders, *22cm diam.,* stamped factory marks in blue, various incised marks (minor stacking wear) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

379
A PARIS COMTE D'ARTOIS' FACTORY CABINET CUP WITH A PORTRAIT OF JACQUES NECKER, CIRCA 1788-89
The cylindrical can (gobelet 'litron') with a finely gilded border and a ground of neat gold dots, the front panel painted in colours with a portrait of Jacques Necker, *7cm high,* crowned CP mark in red for Charles Philippe, Comte d'Artois

£500 - 700
€680 - 950
US$760 - 1,100

379

Jacques Necker (1732-1804) was a French banker and statesman who rose to great prominence prior to the Revolution. As Director-General of Finance his attempted tax reforms angered Marie-Antoinette and he returned to Geneva. He was recalled to Paris in 1788 and aided Louis XVI's attempt to re-establish the *Estates-General* and introduce a new constitution. Charles Philippe, Comte d'Artois was fiercely opposed and attempted to secure Necker's dismissal. Necker's removal in July 1789 angered the people of France and led directly to the Storming of the Bastille. Recalled once again by Louis XVI, Necker believed he could save France alone but proved ineffective as a statesman during a time of crisis. Necker resigned in 1790 with a broken reputation and he retired to his estate near Geneva. The Comte d'Artois also survived the revolution and many years later he became King Charles X.

It is ironic that this cabinet cup depicting Necker was made in Paris at the Comte d'Artois's factory, just before the two became arch enemies. One of the few known figural productions of the factory is a bust of Necker, presumably like this can made in 1788 before Charles Philippe sided so vociferously with Necker's opponents.

380

381

382

380

A PAIR OF FRENCH PORCELAIN ICEPAILS AND COVERS, CIRCA 1840

Decorated with elaborate flower sprays on both sides under a gilt rim of vines and grapes, the finials formed of stiff leaves with gilt decoration, *24cm high,* incised 'H' to the base, (liners lacking) (4)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

381

A PAIR OF BERLIN POTPOURRI VASES AND COVERS, LATE 19TH CENTURY

After 18th-century models, moulded with foliate swags terminating in bearded mask handles, painted on each side with flower sprays, the pierced covers with floral finials, *29.5cm high,* sceptre marks in underglaze-blue, KPM and orb stencilled in red, (haircrack to one neck, one reed surrounding a bearded mask restored, minimal chips) (4)

£700 - 1,000
€950 - 1,400
US$1,100 - 1,500

382

A GILT-METAL-MOUNTED SÈVRES STYLE INKSTAND, 19TH CENTURY

A rectangular tray with pierced scrolling rim mounted with three porcelain cups on gilt-metal feet, one with a porcelain cover, two with gilt-metal covers, the porcelain decorated with gilt-edged medallions enclosing roses surrounded by a scrolling blue ribbon, *24.5cm long* (some chips and wear) (4)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

383 (part lot)

383

A COMPOSITE LATER-DECORATED SÈVRES TURQUOISE-GROUND PART TABLE SERVICE, THE PORCELAIN 18TH CENTURY, THE DECORATION LATER

Comprising: four triangular dishes decorated with landscape scenes with animals, twelve plates decorated with figures in landscape vignettes, four circular footed dishes, similar to the preceding, two shell-shaped dishes decorated with bird and animals in landscapes, two oval sugar bowls and covers on fixed stands decorated with landscape vignettes and trophies, and four circular bowls reserved with panels of flowers and figures in landscapes, pseudo-Sèvres marks (some minor wear) (34)

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

384 (part lot)

384

TWELVE LATER-DECORATED SÈVRES TURQUOISE-GROUND PLATES, THE PORCELAIN 18TH CENTURY

Reserved with central panels of putti and figures in landscapes surrounded by gilt scrolling foliage, the rims with similar panels of trophies, sheep and flowers, *24.4cm diam,* pseudo-Sèvres marks (minor wear) (12)

£600 - 800
€820 - 1,100
US$910 - 1,200

385 (part lot)

385

NINE COVERED CUPS AND SAUCERS IN SÈVRES STYLE, LATE 19TH CENTURY

Painted with rose panels within gilt borders against a ground of floral sprigs, the saucers with a flower spray in the centre, the rims with blue-ground borders embellished with foliate gilding, pseudo-Sèvres marks (27)

£700 - 900
€950 - 1,200
US$1,100 - 1,400

386

387

386
A PAIR OF MEISSEN CABINET PLATES, LATE 19TH CENTURY
Finely painted with sprays of roses, possibly by Eduard Julius Braunsdorf, reserved on a dark cobalt blue ground within gilded and reticulated rims, *23cm diam.,* crossed swords marks in underglaze blue (2)

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

387
A MEISSEN PLAQUE, MID 19TH CENTURY
Depicting a Dutch interior scene, with a lady playing a spinet and a seated gentleman and lady listening, *the plaque: 23.4cm x 17.8cm; the frame: 30.8cm x 25.5cm,* crossed swords mark in blue (very faint scratch)

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

388
A MEISSEN FIGURE OF MARS, MID 19TH CENTURY
Wearing a plumed helmet and puce cloak, holding a shield by his side, on a square gilt-edged base, *15.5cm high,* crossed swords mark in underglaze-blue, impressed numeral 559 (left arm restuck)

£500 - 700
€680 - 950
US$760 - 1,100

388

389

389

A MEISSEN BACCHANALIAN GROUP, SECOND HALF 19TH CENTURY

After the model by Michel Victor Acier, with a satyr squeezing grapes in a goblet held by a reclining nymph accompanied by two fauns playing the horn and pipes, respectively, a leafy tree-stump at the rear, the rocky base modelled with grassy tufts and a border of gilt-edged scrollwork, *21cm high,* crossed swords mark in underglaze-blue, incised model number D63., impressed 86, painter's number 60 in red (small chips)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

390

A MEISSEN FIGURE OF A CHILD DRINKING FROM A BOWL, CIRCA 1905-1924

Modelled by Konrad Hentschel, wearing a white gown and drinking from a bowl decorated with the 'Onion' pattern, a toy horse at the child's feet, *16.3cm high,* crossed swords mark in blue, incised model number W 118, impressed numeral

£700 - 900
€950 - 1,200
US$1,100 - 1,400

Modelled in 1905; see S. & T. Bergmann, The Art of Meissen Figures - Model Numbers A100 - Z300 (2010), no. 467.

390

(part lot)

391

A MEISSEN TUREEN, COVER AND STAND AND SEVEN PLATES, DECORATED AFTER THE 'CORONATION SERVICE', 19TH CENTURY

Comprising an ecuelle, cover and stand, four soup plates (unknown in the original 18th century service) and three plates, the centres painted with the quartered Arms of Saxony and Poland within a crowned escutcheon and scattered flowers and banded hedges in Kakiemon style, the rims with a broad band of elaborate gilt scrollwork, *The ecuelle 13cm high, the soup plates 22.5cm diam, the plates 22cm diam,* crossed swords marks in underglaze-blue, various impressed numerals (10)

£3,000 - 5,000
€4,100 - 6,800
US$4,600 - 7,600

Pieces from this service rarely come onto the market. It was most likely ordered by Augustus the Strong shortly before his death on 1 February 1733, or by his son in anticipation of his election to the Polish throne in Warsaw in January 1734. The prominence of the Polish arms perhaps suggests the latter, though the name 'Coronation service' is a 19th-century title.

The service was delivered to the Japanese Palace in Dresden in 1734, when, according to a delivery specification (published by C. Boltz, Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769, in Keramos 153 (July 1996), p. 91), it comprised 77 parts in total. The service became the private property of the Saxon royal family in 1924, who continued to use it at Schloss Moritzburg on special occasions.

It is conceivable that these plates were made to commemorate the death of Augustus the Strong in 1833, as the marks suggest the porcelain is from that date, or that they were decorated later in the 19th century to complete the original 18th century service.

392

A ROYAL COPENHAGEN FLORA DANICA PART-SERVICE, 20TH CENTURY

Comprising two large oval dishes of 54cm and 47cm respectively, one large circular dish of 38.5cm, one deep bowl of 24cm diameter, one single-handled oval serving dish, 24cm, seven plates, 23cm each, and two small side dishes, 14.5cm each, all with distinctive serrated borders and centred by a painted botanical specimen, named in Latin to the reverse, green printed factory marks, underglaze-blue wave marks and painted numerals (minimal rim chips to some items) (14)

£3,000 - 4,000
€4,100 - 5,400
US$4,600 - 6,100

(part lot)

393

394

393
A MEISSEN FIGURE OF THE TAILOR, CIRCA 1860
After the 18th century model by J.J. Kaendler, riding a goat, holding his scissors aloft and carrying two baby goats in a basket on his back, surrounded by the tools of his trade, the goat carrying an iron in its mouth, *21cm high,* crossed swords in underglaze-blue, impressed 92 and incised 171 (chips to extremities)

£500 - 700
€680 - 950
US$760 - 1,100

394
FOUR MEISSEN MODELS OF BIRDS, CIRCA 1956
Each perched on a branch, naturalistically modelled and coloured, in various sizes, *11.4cm to 14cm high,* crossed swords marks in underglaze-blue, incised model numbers and impressed numerals and date code : (minor damage and restoration) (4)

£500 - 800
€680 - 1,100
US$760 - 1,200

395
A PAIR OF LARGE SAMSON FIGURES OF MALABAR MUSICIANS, LATE 19TH CENTURY
Modelled after the Meissen examples, she playing a hurdy-gurdy and wearing puce robes, he playing the guitar and wearing green robes, the bases applied with leaves and flowers and moulded with gilt-edged rocailles, *32cm and 30cm high* (he with restoration to guitar and hands) (2)

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

395

396

396
A GROUP OF TWELVE THURINGIAN PORCELAIN MONKEY BAND FIGURES, MOSTLY PÖSSNECK, CIRCA 1860-70
Comprising eleven Pößneck figures depicting the conductor, a violinist, a cellist, a pipe and drum player, a trumpeter, a bagpiper, a bassoon player, a horn player, two flautists, a figure lacking an instrument; together with a slightly smaller figure of a drum-carrier, probably Volkstedt, all on scrollwork bases, *10.5cm to 17.4cm high,* scissor marks in underglaze-blue, some with painters' numerals and marks, the drum-carrier with R in underglaze-blue (minor damage) (12)

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

For a discussion of the Pößneck and other copies of the Meissen monkey band, see C. Fritzsche, Eine Affenkapelle der Porzellanmanufaktur Pößneck - ihr Meißener Vorbild und Affenkapellen anderer Manufakturen, in Keramos 225 (2014), pp. 113-132.

397

397
A SAMSON RHINOCEROS GROUP, LATE 19TH CENTURY
Modelled after the Meissen example, with a sultan seated on a pink cushion on its back, wearing a turban and pink robes over trousers decorated with *indianische Blumen*, a gilt sceptre in his right hand, *22.2cm high,* Samson crossed swords mark in underglaze-blue to rear of one foot (right arm restuck)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

398

398
A LARGE PAIR OF SAMSON MODELS OF PARROTS, LATE 19TH CENTURY
After the 18th-century Meissen model, each perched on a tree-stump with cherries and moulded flowers, their plumage vividly coloured and with gilt collars, *40cm and 41cm,* gilt interlaced SS marks to rear of bases (2)

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

399

401

400

399

A POPOV FIGURE OF A HUNTER, MID 19TH CENTURY

Modelled leaning on his rifle, wearing a tricorn hat, white coat with green cuffs and collar and black boots, a black satchel on his back and a hound seated at his feet, the base with a tree stump support and applied leaves, *16cm high,* AP mark in Cyrillic in underglaze-blue, impressed numeral (minor chips)

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

400

A RUSSIAN PORCELAIN FIGURE OF A PEASANT, POSSIBLY SAFRONOV OR KUDINOV FACTORY, MID 19TH CENTURY

Carrying traditional woven lapti shoes over one shoulder, wearing a pink hat and a white green-lined jacket, on a mound base, *15.5cm high* (very minor wear)

£800 - 1,000
€1,100 - 1,400
US$1,200 - 1,500

401

A LARGE RUSSIAN CABINET CUP AND SAUCER, IMPERIAL PORCELAIN FACTORY, PERIOD OF NICHOLAS I, CIRCA 1840-50

Decorated with a large spray of flowers set against an ornate blue band with stiff flowers in tooled gilding and platinum, the moulded handle with elaborate terminal, *the cup 12.5cm high,* stamped and painted with the Imperial cypher for Nicholas I, No24 painted in gold to the saucer, (short haircrack to rim of cup) (2)

£800 - 1,200
€1,100 - 1,600
US$1,200 - 1,800

402

403

402
A RUSSIAN POPOV FIGURE OF A BALALAIKA PLAYER, 19TH CENTURY
In coloured biscuit porcelain, the man seated on a tree stump, his hat by his side and a bottle resting on the stump, *14.1cm high,* impressed Cyrillic mark (a glass or bottle missing from the tree stump)

£600 - 800
€820 - 1,100
US$910 - 1,200

A Gardner version of this popular model was sold by Bonhams, 1 June 2006, lot 301. Other Popov examples were sold by Lempertz, 15 May 2015, lot 700 and by Shapiro, New York, 29 March 2014, lot 335.

403
A RUSSIAN GARDNER FIGURE OF A TEA AND BAGEL VENDOR, 19TH CENTURY
In coloured biscuit porcelain, the man standing on a circular base, holding an urn and with a kettle and a string of bagels hung by his side, *19cm high,* printed mark in red (minor chips)

£600 - 800
€820 - 1,100
US$910 - 1,200

An earlier version of the model was sold by Bonhams 1 June 2006, lot 403 and also by MacDougalls, 4 June 2014, lot 503

404

404
A PAIR OF POPOV SOUP PLATES, CIRCA 1830-40
Painted with figures in river landscapes, the rims with gilt scrolling vine leaf borders, *23.3cm diam.,* AP marks in Cyrillic in underglaze-blue, impressed numerals (typical faint surface scratches) (2)

£600 - 800
€820 - 1,100
US$910 - 1,200

End of Sale

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

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

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

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

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

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. 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 *Buyers* 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*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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

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

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

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

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

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

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

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

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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 *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ˚ of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there
is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements
Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

≈ 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 *Lots* subsequent to the *Sale*.

Estimated Weights
If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures
1. A diamond brooch, by Kutchinsky
When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky
Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky
Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms
- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms
The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *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 *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

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

24. WINE

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

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

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

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

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

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

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

Wines in Bond
Wines lying in Bond are marked Δ 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 *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

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

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

4 COLLECTION OF THE LOT

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

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

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

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

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

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

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

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

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to* B*idders* (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 *Stamp*s or a *Book* or *Book*s.

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 *Lot*s 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."

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Sale no. 22481	**Sale venue:** Knightsbridge

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