

Bonhams



THE CLASSICS

Fine Glass and British Ceramics

Knightsbridge, London | 11 June 2025



Fine Glass and British Ceramics

Knightsbridge, London | Wednesday 11 June 2025

Glass (lots 1-139) at 10.30am | Ceramics (lots 140-300) at 1.30pm

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SALE NUMBER

30705
Lots 1 - 300

ILLUSTRATIONS

Front Cover: lot 5
Inside Front Cover: lot 141
Inside Back Cover: lot 3
Back Cover: lot 211

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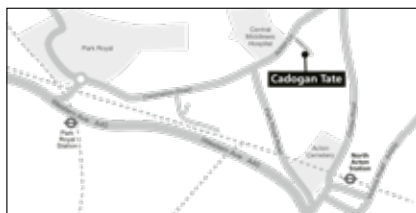
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THE CLASSICS

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The Grand Tour Sale

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Fine Glass and British Ceramics

Knightsbridge | 11 June 2025

The Classics Online: Glass and British Ceramics

Online, Knightsbridge | 16 - 26 June 2025

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Online, New Bond Street | 23 June -
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New Bond Street | 2 July 2025

Antiquities

New Bond Street | 3 July 2025

500 Years of European Ceramics

New Bond Street | 3 July 2025

Travel & Exploration Sale

Online, Knightsbridge | 7 - 16 July 2025

Glass

Commencing at 10.30am

Lots 1 - 139





1

A VERY RARE FAÇON DE VENISE TAZZA, 16TH OR 17TH CENTURY

Perhaps English, in thin soda metal with a pale straw tint, the shallow double-ogee form with a neatly folded rim, raised on a high spreading foot folded at the edge, together with a pine packing case and cover, affixed with a variety of old labels relating to transport by railway, including one dated 1907, *tazza 19.5cm diam, 6.5cm high (3)*

£2,000 - 3,000

Provenance
Rookwood Family Collection, Coldham Hall, Suffolk

An old paper exhibition label, probably contemporary with the circa 1907 pine case which accompanies this tazza, states...

'Found about the year 1821, with a Roman Medal, and the remnants of a bundle of parchment letters yellow with age, and partly destroyed by rats, one addressed "To my Olde Friend in God, Elizabeth Rookwoode." The whole being hidden together, between the plaster ceiling and its oak-boarded covering, above the stairway leading to the room of late used as a Butler's Pantry, near the main front entrance to the ancient family seat of the Rookwood's, Coldham Hall, Suffolk.'

The problems dating simple shapes in glass such as this, which were popular over many centuries, are widely recognised. The shallow 'tondino' form is highly unusual in early glass but reminiscent of 16th century Italian maiolica, suggesting a 16th century date. However, it also bears a number of similarities to a celebrated group of late 17th century tazzas discovered as part of a collection of early glass in 1948 at Wentworth Woodhouse in Yorkshire, the seat of the Earls Fitzwilliam. This collection was purchased by Arthur Churchill and details were published in their *Glass Notes* no.9 (December 1949), pp.11-19. This important group is further discussed by Keith Kelsall, *The Footed Salver* (1989), pp.22-3 and nos.Q9-10. They are dated to circa 1665-70 and attributed to English manufacture, probably the Duke of Buckingham's Glasshouse. One of these Wentworth Woodhouse tazzas is now in Corning Museum of Glass (inv. no.2014.2.1). Compare also to the example from Weston Park in Shropshire, the seat of the Earls of Bradford, sold by Bonhams on 18 May 2016, lot 54.

The fragmentary labels on the packing case include one written in black ink inscribed 'Suffolk/ ...Train/ ...Midland & Gt Eastern/ Via Peterborough/ From T. Pate Ilkley.../ Feb 16th 1907', the others printed 'Parcel from Ilkley' and 'Midland Railway/ GLASS'.



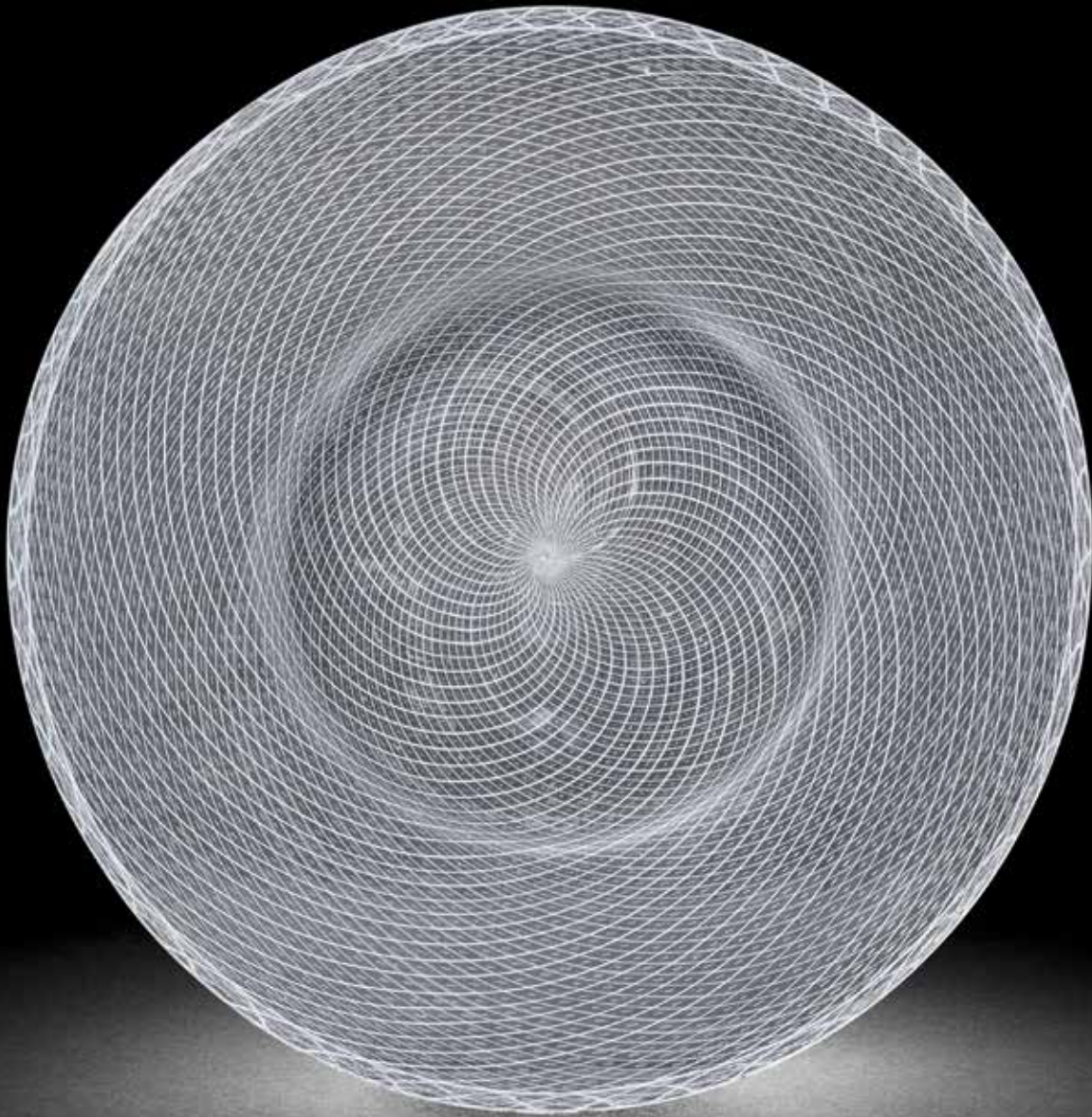
2

A SILESIAN OR BOHEMIAN ENGRAVED BOTTLE, STOPPER AND COVER, RIESENGBIRGE (HIRSCHBERGER TAL), EARLY 18TH CENTURY

Of rectangular section with sloping shoulders, finely decorated to both broad sides with a lady in a European landscape attended by a winged putto, one standing holding two large cornucopias of flowers with two sheep beside her, the other seated beside a vase of flowers and basket of fruit playing the lute, with two stags and distant buildings to her side, all within elaborate foliate *Laub und- Bandelwerk* cartouches incorporating a canopy, baskets of flowers and masks, the sides similarly decorated with baskets of flowers within scrolling foliate borders, the shoulder with a foliate garland and polished florets at the corners, the base with a polished rosette, fitted with a plain inner stopper and screw cover, 20.7cm high

£1,200 - 1,800

This bottle belongs to a distinct group of goblets with dense and finely cut lace-like decoration, which were once considered to be Bohemian in origin. A very similar armorial goblet engraved with an almost identical figure of a standing lady is illustrated by Rainer Rückert, *Die Glasammlung des Bayerischen Nationalmuseums München*, Vol.2 (1982), p.256, pl.XXVI, no.771, where a comprehensive list of comparable examples is also cited. Brigitte Klesse and Hans Mayr also cite several similar examples and outline the various arguments for both a Bohemian and Silesian origin in their discussion of the example in the Ernesto Wolf Collection, see *European Glass from 1500-1800* (1987), no.100. The consensus is that they were probably made in the Hirschberger Tal. Rückert notes that in form they are more closely related to Bohemian glass, suggests that they may therefore represent a Bohemian export. Compare also to the goblet from the Christian von Reitzenstein Collection sold by Bonhams Cornette de Saint Cyr on 30 October 2024, lot 98.



3 *

**A REMARKABLE VENETIAN LATTICINIO PLATE OR CHARGER,
LATE 17TH CENTURY**

The generous shallow circular form with a folded everted rim, decorated in *vetro a reticello* with two layers of fine spiralling *lattimo* threads in opaque white, forty-five overlapping sixty-three, each intersection containing a trapped air bubble, 39.9cm diam

£20,000 - 30,000

Provenance
Private Italian Collection

It is exceptional to find a latticinio plate in such a large size. A similar but slightly smaller example is illustrated and discussed in Georg Laue's catalogue, *Das Weiße Gold von Venedig* (2014), pp.139-9 and 204-6, no.37, where a number of plates of this type are cited. Large chargers in *vetro a reticello* such as this were traditionally dated to the late 16th century, but continued to be made throughout the 17th into the 18th centuries, as attested to by the twenty-one charges of the same type in the Danish Royal collection at Rosenborg Castle which were acquired from Venice by King Frederik IV in 1708-09.

The largest of these is a *tour de force*, measuring 52 centimetres in diameter, see Gudmund Boesen, *Venetianske Glas på Rosenborg* (1960), no.28. An example measuring 55.5 centimetres in diameter in the James De Rothschild Collection at Waddesdon Manor is illustrated by R J Charleston and Michael Archer in the catalogue, *Glass and Stained Glass* (1977), pp.102-3, no.21. Whilst plates of this type were clearly popular over a considerable period of time, very few of such large size have survived. A plate of more conventional size from the Overduin Collection was sold by Bonhams on 21 May 2014, lot 1 and others are illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), p.150, no.121 and Hugh Tait, *The Golden Age of Venetian Glass* (1979), p.80, no.118.

4 *

**A VERY RARE FAÇON DE VENISE
LATTICINIO GOBLET, LATE 16TH
CENTURY**

Decorated in *vetro a fili* and *vetro a retorti* with adjacent vertical bands of spiralling white gauze cable alternating with white *lattice* threads, the flared trumpet bowl set on a hollow ball knop set between mereses in clear glass, over a high spreading foot neatly folded at the footrim, 17.2cm high

£7,000 - 10,000

Provenance
Private Collection, Belgium

The elegant form of this goblet and the latticinio technique both have their origins in Venice, see the example sold by Bonhams on 27 November 2024, lot 12. A very similar goblet to the present lot, formerly in the Biemann Collection, is illustrated by Brigitte Klesse and Axel von Saldern, *500 Jahre Glaskunst* (1978), pp.114-5, no.60. The authors suggest a Southern Netherlands origin for this particular example owing to the slight rucking of the bowl and resulting distortion of the latticinio decoration, which is atypical of the finesse of Venetian examples. The slight straw-coloured tint of the glass also suggests production outside of Venice, but perhaps by Venetian glassmakers. Another similar goblet is in Corning Museum of Glass (inv. no.70.3.3). See also the related example incorporating pairs of *vetro a fili* threads illustrated by Pieter C Ritsema van Eck and Henrica M Zijlstra-Zweens, *Glass in the Rijksmuseum*, Vol.1 (1993), p.61, no.76. For a latticinio goblet of different form with identical latticinio decoration, see that sold by Bonhams on 14 November 2018, lot 7.



4

A REMARKABLE POTSDAM ENGRAVED GOBLET BY GOTTFRIED SPILLER, CIRCA 1700-10

The round funnel bowl with a continuous landscape scene of five children playing 'Crosse' or Colf, each animated nude figure holding a club-like stick in the field, one clasp his stick far above his head taking aim at the polished ball before him, the rim with a band of stiff leaves, the base of the bowl, lower baluster stem and wide conical foot each deeply cut in *Hochschnitt* with distinctive petal-like leaves, 17.5cm high

£5,000 - 7,000

Gottfried Spiller perfected dynamic of children such as this on glass, giving them an almost sculptural quality. Their chubby features and the dynamic curls of their hair are characteristic features of Spiller's work, see for example the covered beaker from the Ernesto Wolf Collection illustrated by both Brigitte Klesse and Hans Mayr, *European Glass from 1500-1800* (1987), no.128 and Jutta Götzmann and Uta Kaiser, *Gläserne Welten* (2017), pp.122-3, no.56. Compare also to the celebrated group of beakers decorated with bacchanalian children by Spiller, see Robert Schmidt, *Brandenburgische Gläser* (1914), pl.7, nos.2 and 3 and pl.8 and Götzmann and Kaiser (2017), pp.149-53, nos.87 and 88. Another is illustrated and discussed by Dedo von Kerssenbrock-Krosigk, 'Goldrubinglas und Kristallschnitt', in Götzmann and Kaiser (2017), pp.22-3, fig.12.

The scene is taken from 'Les Jeux et Plaisirs de l'Enfance' (The Games and Pleasures of Childhood) by Claudine Bouzonnet-Stella (1641-1697), a series of fifty engravings published in Paris in 1657 which depict putti playing various games, after original drawings by her uncle Jacques Stella (1596-1657). The scene on the present goblet is Plate 41, 'La Crosse'. The book served as a visual source for 18th century decorative arts, see for example the Doccia tea service in the Metropolitan Museum of Art (inv. no.46.103a, b) and a Meissen plate in the Rijksmuseum (inv. no.BK-1960-9-A) from a service decorated with 'Kinder à la Raphael'. The 'Crosse' game depicted is likely a version of Colf, an early Dutch stick and ball game which preceded the modern game of Golf and has a number of similarities to Hockey. It was played over several centuries in various forms on both land and ice. There are a considerable number of 17th century Dutch portraits of children holding Colf or Kolf clubs, suggesting that it may have been a children's game.



La Crosse - plate 41 from 'Les Jeux et Plaisirs de l'Enfance' by Claudine Bouzonnet-Stella, published in Paris in 1657



The Peter Eales Collection

Lots 6 - 68



6

6

A FINE FAÇON DE VENISE WINE GLASS, LATE 16TH OR EARLY 17TH CENTURY

The flared bell bowl moulded with a series of twelve slightly spiralling vertical ribs, resting on a collar, the hollow inverted baluster stem with an upper shoulder knob and basal merese, over a folded conical foot, *15.2cm high*

£1,500 - 2,000

Provenance
With Athelny Antiques, 2015
Peter Eales Collection

A similar glass is illustrated by High Tait, *The Golden Age of Venetian Glass* (1979), p.51, pl.47. See also the example from the Bagnasco Collection sold by Christie's on 28 March 2000, lot 249 and that sold by Sotheby's on 29 June 2004, lot 209.



7

7

AN INTERESTING FAÇON DE VENISE WINE GLASS, PROBABLY SWISS, LATE 17TH OR EARLY 18TH CENTURY

The conical bowl with a solid base, set on a small merese, the hollow stem with a small shoulder knob and a wide lower inverted baluster knob, over a spreading foot neatly folded at the edge, *13.9cm high*

£1,500 - 2,000

Provenance
The estate of a Swiss collector, Bonhams, 3 November 2016, lot 17
Peter Eales Collection

A very similar glass is illustrated by Erwin Baumgartner, *Reflets de Venise* (2015), pp.255-6, no.143, where a Swiss origin is suggested. The form is paralleled by a number of glasses of Swiss origin produced in the late 17th and early 18th centuries which have distinctive latticinio stems and feet, see pp.254-5, no.142. These have been attributed to local production in Switzerland or neighbouring regions on the basis of their prevalence in Swiss museums and collections, as well as the excavation of fragments of similar glasses from Swiss sites, see Erwin Baumgartner, *Verre de Venise et Façon de Venise* (1995), p.51, no.41. It is exceptionally rare to find a glass of this form without latticinio decoration, and the Swiss provenance supports Baumgartner's attribution.



8

8
A FAÇON DE VENISE WINE GLASS, SECOND HALF 17TH CENTURY

Low Countries or possibly English, the delicate conical bowl with a solid base, set on two collars above a hollow quatrefoil knob resting on a further merese, above a short plain section with a basal collar, the conical foot nearly folded at the edge, *13.5cm high*

£1,500 - 2,500

Provenance
Kenneth Tughan Collection
Peter Eales Collection

In Roger Dodsworth's catalogue of the Durrington Collection (2006), p.8, Martin Mortimer notes how glasses of similar style were ordered by the London glass merchant John Greene from his Venetian supplier, Allesio Morelli, between 1667 and 1672. Whilst many glasses of this type are typically attributed to the Low Countries, an English origin cannot be ruled out. A similar glass from the Smith Collection and Harvey's Wine Museum is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.57, no.27 and another from the F Peter Lole Collection was sold by Bonhams on 5 June 2019, lot 8. A glass of related shape engraved with the arms of the Dukes of Bedford from the Peter Meyer Collection was sold by Bonhams on 1 May 2013, lot 1.



9

9
A FINE FAÇON DE VENISE WINE GLASS, SECOND HALF 17TH CENTURY

Probably Low Countries, the conical bowl moulded with 'nupt diamond waies', set on a hollow quatrelobed baluster knob between mereses, the folded spreading foot lightly moulded with radiating flutes, *14.3cm high*

£2,000 - 3,000

Provenance
With Derek Davis, June 1982
Henry J Mein Collection, Bonhams, 12 November 2014, lot 71
Peter Eales Collection

Most glasses of this type are thought to have been produced in the Netherlands, where glass containing low levels of lead was also being made in the late 17th century. A very similar wine glass is illustrated by van Eck and Zijlstra-Zweens, *Glass in the Rijksmuseum* (1993), vol.1, p.37, no.34 and two others are in Corning Museum of Glass (inv. nos.65.3.111 and 79.3.538). A pair of very similar glasses from the Durrington Collection is illustrated in Roger Dodsworth's catalogue (2006), no.3 and was sold by Bonhams on 15 November 2023, lot 2. Compare also to the examples from the collections of A C Hubbard Jr and Peter Meyer sold by Bonhams on 30 November 2011, lot 5 and 1 May 2013, lot 3 respectively.



10

10

A FAÇON DE VENISE WINE OR BEER GLASS, 17TH CENTURY

Of pale straw tint, the generous plain conical bowl set on a hollow ball knob and wide folded conical foot, *14.7cm high*

£1,000 - 1,500

Provenance

Cartwright Collection, Aynhoe Park, Oxfordshire

With Derek Davis, June 1980

Henry J Mein Collection, Bonhams, 12 November 2014, lot 74

Peter Eales Collection

The shape and size of this glass is closely associated with a series of letters, now in the British Museum, sent by John Greene between 1667 and 1673 to his Venetian supplier, Allesio Morelli, containing a number of designs for glasses for the English market. Glasses of this form were probably intended for beer, see Hugh Tait, *The Golden Age of Venetian Glass* (1979), p.96 and p.24, fig.5, where a 1671 design for a glass of similar form inscribed '3 dozen plaine for beer' is reproduced. The straw tint of the present glass suggests manufacture outside of Venice, perhaps France or Spain, or possibly Tuscany.



11

11

A FAÇON DE VENISE WINGED WINE FLUTE, 17TH CENTURY

The tall conical bowl set on a hollow inverted baluster stem set between two collars, applied with opposing 'wings' trailed in deep cobalt-blue with pincered ornament in clear glass, on a wide plain conical foot, *18cm high*

£1,500 - 2,000

Provenance

Bonhams, 2 November 2015, lot 3

Peter Eales Collection

A glass of related form is illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), p.312, no.301. For a similar stem on flute with a thistle-shaped bowl see Hubert Vreeken, *Glas in het Amsterdams Historisch Museum* (1998), p.120, no.73.

12

A FAÇON DE VENISE PROPELLER-KNOPPED LARGE WINE GLASS OR GOBLET, LATE 17TH CENTURY

The generous conical bowl set on a merese and small flattened shoulder knob, the distinctive spiral propeller stem with four twisted 'blades' with light pincer ornament, above a basal collar and plain conical foot, *17.9cm high*

£500 - 800

Provenance

With Derek Davis, October 1981

Henry J Mein Collection, Bonhams, 12 November 2014, lot 80 (part)

Peter Eales Collection

Glasses with this distinctive stem type are discussed in detail by Erwin Baumgartner, *Reflets de Venise* (2015), pp.248-9, no.135. A glass of very similar form with diamond-point engraving was sold by Sotheby's on 6 March 1984, lot 226. Compare also to the wrythen-moulded example sold by Bonhams on 13 December 2023, lot 65.



12

13

A FAÇON DE VENISE WINE FLUTE, LATE 17TH CENTURY

Probably Low Countries, the exceptionally tall tapering conical bowl set on a short and slender plain stem with a basal collar, over wide conical foot, *27cm high*

£500 - 700

Provenance

Peter Eales Collection

It is most unusual to find a wine flute with a plain rudimentary stem such as this, with baluster or serpent stems being more typical.



13

14

A DECEPTIVE BALUSTER WINE OR TOASTMASTER'S GLASS, CIRCA 1725-30

The slender thick-walled solid trumpet bowl set on a collar, above a teared inverted baluster stem and folded conical foot, *15.1cm high*

£500 - 700

Provenance

With Delomosne and Son, 11 June 2008

Graham Vivian Collection, Bonhams, 1 December 2021, lot 127

Peter Eales Collection



14



15

15

A DECEPTIVE HEAVY BALUSTER DRAM OR TOASTMASTER'S GLASS, CIRCA 1710-20

The thick-walled solid conical bowl on a short inverted baluster stem containing a tear, over a conical folded foot, 11.5cm high

£700 - 1,000

Provenance

With Delomosne and Son, June 2014

Peter Eales Collection

A similar glass from the Walter F Smith Collection is illustrated by Delomosne and Son in their catalogue, *The Baluster Family* (1985), no.18c. Compare also to the example from the Dwight P Lanmon Collection sold by Bonhams on 21 June 2022, lot 38.



16

16

A BALUSTER WINE GLASS, CIRCA 1710

The pointed round funnel bowl with a solid base containing a small tear, set on a teared inverted baluster stem and folded conical foot, 15.7cm high

£500 - 800

Provenance

Paul Kettle Collection

Peter Eales Collection

A similar glass from the Patrick and Mavis Walker Collection was sold by Bonhams on 21 June 2022, lot 44.



17

17

A BALUSTER WINE GLASS, CIRCA 1710-20

Of attractive small size, the round funnel bowl with a solid base containing a tear, set on a half knop, the stem with an upper teared angular knop and small basal knop, over a high folded domed foot, 14.1cm high

£500 - 700

Provenance

Timothy Neat Collection

With *The World is Made of Glass*, June 2014

Peter Eales Collection

Literature

George Turnbull and Anthony Herron, *The Price Guide to English 18th Century Drinking Glasses* (1970), p.19

Glasses with similar stems are illustrated in Delomosne and Son's catalogue, *The Baluster Family* (1985), pp16-17, nos.6a-d.



18

18
A BALUSTER MEAD OR CHAMPAGNE GOBLET, EARLY 18TH CENTURY

The distinctive cup shaped bowl of particularly generous size, moulded with a band of twenty evenly spaced basal flutes or gadroons, the stem with a short cylinder shoulder knob above a hollow inverted baluster merging into a subtle basal knob, over a conical folded foot, *15.5cm high*

£1,500 - 2,000

Provenance

Bonhams, 15 November 2017, lot 80
Peter Eales Collection

These are popularly known as mead glasses, but mead was rarely drunk in Britain and it is more likely they were inspired by Continental roemers used for Rhenish wine, see Dwight Lanmon, *The Golden Age of English Glass* (2011), p.93. A related example of goblet size is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.59, no.38. See also the example from the Henry J Mein Collection sold by Bonhams on 12 November 2014, lot 92.



19

19
A VERY RARE BALUSTER GOBLET, CIRCA 1710-20

The thistle bowl with a solid base set on a rounded half knob forming an acorn, the stem with an angular knob containing a tear extending into a small basal knob, over a conical folded foot, *17.5cm high*

£1,500 - 2,500

Provenance

C F Brereton Collection
Richard Emanuel Collection
With Delomosne and Son
Bonhams, 13 November 2013, lot 69
Peter Eales Collection

Literature

Arthur Churchill, *Glass Notes*, No.14 (December 1954), p.36, no.II.A.vii(a)
Antique Collector, Vol.26, No.3 (June 1955)
Delomosne and Son, *A Gathering of Glass* (2010), no.3b

A similar glass is illustrated by Delomosne and Son in the catalogue, *The Baluster Family* (1985), pp.26-7, no.11a. Compare also to the mushroom-knopped goblet illustrated by Dwight P Lanmon, *The Golden Age of English Glass* (2011), pp.116-7, no.33, where the author cites three further parallels including the present lot.



20

20
A BALUSTER WINE GLASS, CIRCA 1720-30

The waisted bell bowl with a solid base containing a tiny tear, set on a teared true baluster stem terminating in a small basal knop, over a folded conical foot, *15.5cm high*

£700 - 1,000

Provenance
Paul Kettle Collection
Peter Eales Collection

A similar glass from the Martin Bushell Collection was sold by Bonhams on 14 November 2018, lot 43.



21

21
A RARE MOULDED STEM WINE GLASS, CIRCA 1720-30

The thistle bowl solid at the base, on an eight-sided pedestal stem containing an elongated tear, over a folded conical foot, *15.4cm high*

£600 - 900

Provenance
Maurice McLain Collection
With Delomosne and Son, June 2017
Peter Eales Collection

It is particularly rare to find a thistle bowl on an octagonal pedestal stem, with hexagonal stems being more typical.



22

22
A MOULDED STEM WINE GLASS, CIRCA 1715-20

The conical bowl with a solid base, on a six-sided pedestal stem containing an elongated tear and with diamonds on the shoulder, over a folded conical foot, *15.1cm high*

£500 - 800

Provenance
Sotheby's, 18 December 1997, lot 41
James Hall Collection, Bonhams Knowle, 31 March 2009, lot 175
With Christopher Sheppard, June 2014
Peter Eales Collection

23

**AN IMPRESSIVE HEAVY BALUSTER
GOBLET, CIRCA 1710-20**

The round funnel bowl with a solid base, set on a stem with a short plain section above a particularly wide teared angular knop and teared basal ball knop, over a wide folded conical foot, *19.4cm high*

£3,000 - 5,000

Provenance

Sotheby's, 14 May 2003, lot 98

Peter Mayer Collection, Bonhams, 1 May

2013, lot 15

With Athelny Antiques, September 2014

Peter Eales Collection

The large size of the angular knop on this most unusual and lends itself particularly well to this very fine goblet.





24

24

A FINE BALUSTER WINE GLASS, CIRCA 1725

The waisted bell bowl with solid base, set on solid true baluster stem set between shoulder and basal cushion knobs, over a conical folded foot, *17.3cm high*

£1,000 - 1,500

Provenance

With William MacAdam, 24 February 1999
Tatton Hewetson Collection, Bonhams, 13
November 2013, lot 14
Peter Eales Collection



25

25

A BALUSTER WINE GLASS, CIRCA 1720

The waisted bell bowl with a solid base, on a stem with a teared angular knob above a teared baluster drop knob, over a folded conical foot, *15.6cm high*

£500 - 800

Provenance

Peter Eales Collection



26

26

A BALUSTER GOBLET, CIRCA 1710-20

The slightly flared round funnel bowl with a solid base containing a small tear, resting on a half knob, above a teared inverted baluster stem and folded domed foot, *17.8cm high*

£700 - 1,000

Provenance

Peter Eales Collection

27

**A HANDSOME BALUSTER GOBLET,
CIRCA 1710-20**

The round funnel bowl with a solid base,
set on a small shoulder knop, above a stem
with a wide teared angular knop, the tear
extending into a large basal ball knop, over a
folded domed foot, *20.4cm high*

£3,000 - 5,000

Provenance

Martin Mortimer Collection

Kenneth Tughan Collection

With Delomosne and Son, September 2017

Peter Eales Collection

Literature

Delomosne and Son, *The Baluster Family*
(1985), front cover

This goblet, one of Martin Mortimer's
favourites, inspired the drawing made for
the front cover of Delomosne and Son's
celebrated 1985 catalogue of the Dr Clarence
Lewis Collection, which is now a standard
reference work on English baluster glasses. In
their 2017 catalogue of the Tughan Collection,
they describe it as the quintessential baluster
glass owing to its elegant form and fine
proportions.





28

28

A GOOD HEAVY BALUSTER GOBLET, CIRCA 1710

The round funnel bowl with a solid base, on a stem with a wide teared angular knop with an unusual green tint, the tear extending into a basal ball knop, over a folded conical foot, *18cm high*

£1,200 - 1,800

Provenance

With Athelny Antiques, 2017

Peter Eales Collection

The green tint of the angular knop is an unusual and interesting feature caused by an impurity within the glass. A very similar goblet from the Graham Vivian Collection was sold by Bonhams on 1 December 2021, lot 115.



29

29

A FINE BALUSTER GOBLET, CIRCA 1700-10

The generous round funnel bowl solid at the base, the stem with a wide shoulder ball knop above a tapering plain section and basal ball knop, over a conical foot neatly folded at the edge, *20.6cm high*

£800 - 1,200

Provenance

John Towse Collection, Bonhams, 12 November 2014, lot 114

Peter Eales Collection



30

30

A GOOD BALUSTER WINE GLASS, CIRCA 1720

The round funnel bowl with a solid base containing a tear, set on a small half knop, the stem with a central teared triple-annulated knop set between short plain sections, terminating in a solid basal knop, over a high domed foot neatly folded at the rim, *17.3cm high*

£800 - 1,200

Provenance
Peter Eales Collection

The attractive stem formation of this glass is particularly well accentuated by such a high domed foot. A similar example from the Durrington Collection is illustrated in Roger Dodsworth's catalogue (2006), no.9 and was sold by Bonhams on 15 November 2003, lot 14. See also that sold by Christie's on 7 June 1988, lot 208.



31

31

A RARE DOUBLE DROP-KNOPPED BALUSTER WINE GLASS, CIRCA 1720-30

The bell bowl with a solid base containing a small tear, the stem formed of two solid drop knops terminating in a small basal knop, over a high folded domed foot, *17.3cm high*

£2,500 - 3,500

Provenance
Levine Collection, Sotheby's, 30 November 1999, lot 148
With Delomosne and Son, June 2014
Peter Eales Collection

A goblet of very similar form from the Basil Jefferies Collection was sold by Bonhams on 12 November 2014, lot 28.



32

**A LARGE BALUSTER GOBLET, CIRCA
1720-30**

The generous round funnel bowl with a solid base, set on a small shoulder knop, the stem with a wide angular knop containing a tear extending into a true baluster terminating in a basal half knop, over a high domed foot, *24.9cm high*

£1,000 - 1,500

Provenance
Elliot Family Collection
Peter Eales Collection

33

**A MAMMOTH HEAVY BALUSTER
GOBLET, CIRCA 1710**

The generous conical bowl with a solid base,
set on a wide teared inverted baluster stem
and folded conical foot, 26.6cm high

£2,000 - 3,000

Provenance
Peter Eales Collection

An example of similar size inscribed 'God
bless Queen Ann' in the Victoria and Albert
Museum is illustrated by Dwight P Lanmon,
The Golden Age of English Glass (2011),
p.104, fig.65. Compare also to the smaller
example from the Bayreuth Collection sold by
Bonhams on 18 June 2024, lot 71.





34

34

AN UNUSUAL DECEPTIVE BALUSTER WINE OR TOASTMASTER'S GLASS, CIRCA 1720-30

The thick-walled flared bowl set on an unusual inverted cone stem with a shoulder knob, over a folded conical foot, *13.4cm high*

£600 - 900

Provenance
Peter Eales Collection

A wine glass with a similar inverted cone stem is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1987), p.99, no.190.



35

35

A FINE INCISED TWIST WINE OR CHAMPAGNE GOBLET, CIRCA 1750

The generous ovoid bowl moulded with sixteen evenly spaced vertical ribs, on an incised twist stem and conical foot moulded with spiralling flutes, *19cm high*

£700 - 1,000

Provenance
Sotheby's, 6 February 1981, lot 60
Edward V Phillips Collection
Peter Eales Collection

It is thought that glasses of this general form may have been used for Rhenish wine or champagne. A very similar glass of emerald-green tint was sold by Bonhams on 17 May 2017, lot 37.



36

36

A RARE BALUSTER 'EXPORT' WINE GLASS, MID-18TH CENTURY

The cup-shaped bowl set on a hollow knopped stem and a high folded domed foot, *13.5cm high*

£400 - 600

Provenance
Bonhams, 21 May 2014, lot 82
Peter Eales Collection

Glasses such as this, inspired by roemers, were made in England for export to Continental Europe. Typically produced from green tinted glass, examples in clear glass such as this are extremely rare.

37

**A FINE JACOBITE ENGRAVED AIRTWIST
GOBLET, CIRCA 1750**

The generous bell bowl with a large six-petalled heraldic rose on a thorny stem with two buds, one open and one closed, the reverse with a moth in flight, the multi-spiral airtwist stem with shoulder and central knops, over a conical foot, *22.1cm high*

£1,000 - 1,500

Provenance
Peter Eales Collection

According to Geoffrey B Seddon, *The Jacobites and their Drinking Glasses* (1995), the engraving may be attributed to Engraver E in the author's nomenclature. An identical goblet by the same hand was sold by Bonhams on 13 December 2023, lot 104.





38

**38
A JACOBITE ENGRAVED AIRTWIST WINE GLASS, CIRCA 1750**

The round funnel bowl with a seven-petalled heraldic rose on a thorny stem with two buds, one open and one closed, the 'mercury twist' stem containing two air corkscrews and with a central swelling knop, over a conical foot, *16.1cm high*

£500 - 800

Provenance
Tatton Hewetson Collection, Bonhams Oxford,
29 January 2014, lot 31
Peter Eales Collection



39

**39
A JACOBITE ENGRAVED LARGE WINE GLASS, CIRCA 1745**

The generous round funnel bowl decorated with a six-petalled heraldic rose on a thorny stem with two buds, one open and one closed, the reverse inscribed 'Fiat' above an oak leaf, set on a plain stem and conical foot, *16.6cm high*

£500 - 800

Provenance
Peter Eales Collection

According to Geoffrey B Seddon, *The Jacobites and their Drinking Glasses* (1995), the engraving may be attributable to Engraver C in the author's nomenclature.



40

**40
A RARE ENGRAVED TRIPLE-SERIES OPAQUE TWIST WINE GLASS, CIRCA 1765**

The round funnel bowl with a stylised chrysanthemum-like flower on a leafy stem, a bird in flight to the reverse, the scarce stem with eight opaque white spiral tapes around a cable, all within a fifteen-ply spiral band, over a conical foot, *14.3cm high*

£700 - 900

Provenance
With Delomosne and Son, 20 June 2006
Patrick and Mavis Walker Collection,
Bonhams, 21 June 2022, lot 76
Peter Eales Collection

A similar triple-series opaque twist wine glass engraved with fruiting vine from the Henry Fox Collection was sold by Bonhams on 8 December 2004, lot 65.



41

41
AN ENGRAVED COMPOSITE STEM GOBLET OF POSSIBLE JACOBITE SIGNIFICANCE, CIRCA 1750

The generous ogee bowl finely engraved with a carnation in full bloom on a leafy stem with a single closed bud and a bee, the reverse with a moth in flight, on a multi-spiral airtwist stem set into a short inverted baluster, over a domed foot, *19cm high*

£600 - 900

Provenance
 Sotheby's, 20 May 1968, lot 86
 Michael Read Collection, Bonhams Oxford, 29 January 2014, lot 73
 Peter Eales Collection

A goblet of identical form engraved in a very similar manner with sunflower-like spray, and insect and a moth, perhaps from the same original set, was sold by Bonhams as part of the Stephen Pohlmann Collection on 30 November 2022, lot 62.



42

42
A GOOD COMPOSITE STEM BALUSTER GOBLET, CIRCA 1760

The generous round funnel bowl set on a beaded knob and a teared triple-annulated knob, above a single-series opaque twist baluster stem section with shoulder and basal knobs enclosing a pair of opaque white spiral gauzes, over a conical foot, *19.1cm high*

£1,200 - 1,800

Provenance
 Dr Michael Scorer Collection, Bonhams, 14 November 2018, lot 86
 Peter Eales Collection

A similar goblet was sold by Bonhams on 15 December 2020, lot 19.



43

**43
A DUTCH ENGRAVED MIXED TWIST
WINE GLASS, CIRCA 1760-65**

The bell bowl with a solid base, finely decorated with large spray of two crocus-like flowers on a leafy stem, set on a stem with a spiral air cable encircled by a single opaque white spiral thread, over a conical foot, *17.5cm high*

£1,000 - 1,500

Provenance
Peter Eales Collection

This distinctive glass is closely related to a series of mixed colour twist wine glasses all with botanical engraving, the stems either with blue, green or opaque green threads, see for example lot 137 in this sale. Another mixed twist glass probably engraved by the same hand and perhaps from the same original set was in the Julius and Ann Kaplan Collection, sold by Bonhams on 15 November 2017, lot 64. Further examples with related engraving from the Seton Veitch Collection are discussed together in Delomosne and Son's 2006 catalogue, no.43, including lot 44 in this sale, where a Low Countries origin is suggested.



44

**44
A DUTCH ENGRAVED AIRTWIST WINE
GLASS, CIRCA 1760-65**

The bell bowl with a solid base, finely engraved with an anemone-like flower, full-blown on a leafy stem, the reverse with a moth in flight, on a multi-spiral airtwist stem and conical foot, *18cm high*

£500 - 700

Provenance
Trawford Collection
Seton Veitch Collection
Bonhams, 15 November 2017, lot 102
Peter Eales Collection

Literature
Delomosne and Son, The Seton Veitch Collection (2006), no.43a

This glass belongs to a distinctive group of glasses with bell bowls all with botanical engraving by the same hand, characterised by large matt areas worked over to give detail and narrow outlines. The majority of these glasses have mixed twist or mixed colour twist stems, see lots 43 and 137 in this sale. In their 2006 catalogue, Delomosne and Son suggest a Low Countries origin for the group.



45

**45
A DUTCH ENGRAVED BALUSTER WINE
GLASS, CIRCA 1740-50**

the round funnel bowl solid at the base, decorated with a scrolling banner inscribed 'LES INCLINATIONS' (Inclinations), a shell motif above and pendant grapes below, the rim with a formal zigzag border, set on a teared inverted baluster stem and domed foot, *16.5cm high*

£500 - 800

Provenance
Peter Eales Collection

A light baluster wine glass with the same border to the rim is illustrated and discussed by Anna Laméris, *Amicitiae: A Toast to Friendship* (2018), pp.26-7, no.7. They belong to a distinct group of glasses by a Rotterdam engraver. See also those sold by Bonhams on 20 June 2023, lot 103 and 27 November 2024, lot 19.

46

**A DUTCH ENGRAVED LIGHT BALUSTER
'FRIENDSHIP' WINE GLASS, DATED 1753**

The slightly flared round funnel bowl with a pair of clasped hands emerging from clouds above a pair of flaming hearts, beneath the Eye of Providence, all within a crowned cartouche flanked by tied floral branches, inscribed 'D VRIEND SCHAP' (Friendship) above, the reverse with with 'VIVAT' above crossed branches, above the inscription 'GOT ZEEGNE DIT LIEVE PAAR/ ANZIEL EN LICHAM VEELEJAAN/ D.L.M. EN C.V.L. DEN 21 JANUA' (God bless this sweet couple in soul and body for many years...), the date '1753' beneath a basket of fruit below, the slender multi-knopped stem with an upper cushion knob and angular knob above a teared swelling section set between further knops, over a folded conical foot, *19.7cm high*

£2,000 - 3,000

Provenance
Private Collection, County Antrim
Peter Eales Collection





47

47
A DUTCH ENGRAVED LIGHT BALUSTER WINE GLASS, CIRCA 1750

The round funnel bowl finely decorated with a continuous undulating garland of six different flowers, including a rose in bud, a carnation and a daffodil, a small insect in flight just below one bud, on a slender multi-knopped stem with an upper angular knop and a beaded inverted baluster set between knops, over a conical foot, 18.3cm high

£800 - 1,200

Provenance
Peter Eales Collection

Several of the flowers depicted on this glass are often considered to be of possible Jacobite significance.



48

48
A DUTCH ENGRAVED LIGHT BALUSTER GOBLET, CIRCA 1750-60

The generous round funnel bowl with a spray of flowers issuing from a *rocaille*, surrounded by bees in flight, flanked by borders of rococo scrollwork, diaper and shell-like motifs, the reverse inscribed 'De Zoetigheid trekt my' (Sweetness draweth me), the rim with an arcaded border, the tall multi-knopped stem with an upper angular knop and a beaded inverted baluster set between knops, over a conical foot, 23.3cm high

£1,200 - 1,800

Provenance
Peter Eales Collection



49

**49
A DUTCH ENGRAVED COMPOSITE STEM GOBLET, CIRCA 1750**

The round funnel bowl decorated with a hen and twelve playful chicks on a grassy sward, one perched on her back, two under her wing, flanked by flowering plants, the rim inscribed 'BESCHERMT HET UWE' (Protect What is Yours) flanked by floral sprigs, a sunburst to the reverse, the stem with a beaded shoulder knob and a cushion knob above a six-sided pedestal stem applied with diamonds to the shoulder, resting on a double collar and further beaded knob, over a domed foot, 21.8cm high

£800 - 1,200

Provenance
H L Gibson Collection
With Frides Laméris, 11 March 2016
Stephen Pohlmann Collection, Bonhams, 30 November 2022, lot 47
Peter Eales Collection

Exhibited
Circle of Glass Collectors Commemorative Exhibition 1937-1962,
Victoria and Albert Museum, 1962, no.197

A Dutch engraved goblet of virtually identical form was sold by Christie's on 7 July 1997, lot 528. Another of similar form is illustrated by E Barrington Haynes, *Glass Through the Ages* (1948), pl.64a.



50

**50
A DUTCH ENGRAVED LIGHT BALUSTER 'FRIENDSHIP' WINE GLASS, CIRCA 1750**

The generous slightly waisted bell bowl decorated with a pair of clasped hands with large frilled cuffs, beneath a radiant sun and inscribed 'D VRIND SCHAP' (Friendship) either side of a floret below, flanked by tied foliate fronds, the reverse with a further radiant sun, set on a collar and short inverted baluster section above a beaded inverted baluster set between knobs, over a conical foot, 20.4cm high

£1,000 - 1,500

Provenance
Peter Eales Collection



51

51

A BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

The round funnel bowl finely painted in opaque white with fruiting vine, very faint traces of gilding to the rim, set on a double-series stem incorporating a pair of opaque white spiral gauzes with cores, within a pair of eight-ply spiral bands, over a conical foot, *15.5cm high*

£1,500 - 2,500

Provenance

H N Hignett Collection, Sotheby's, 17 October 1958, lot 51 (one of a pair)
Walter F Smith Collection, Sotheby's, 4 December 1967, lot 217
Harvey's Wine Museum, Bonhams, 1 October 2003, lot 197
Chris Crabtree Collection, Bonhams, 12 November 2014, lot 154
Peter Eales Collection



52

52

A BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

The ogee bowl painted in opaque white with fruiting vine, faint traces of gilding to the rim, set on a double-series stem containing a lace twist encircled by a pair of opaque white spiral threads, over a conical foot, *15.7cm high*

£1,500 - 2,500

Provenance

With Maureen Thompson, 28 June 1971
Tatton Hewetson Collection, Bonhams, 13 November 2013, lot 39
Peter Eales Collection



53

53

AN ATTRACTIVE BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

Of attractive small size, the bucket bowl finely painted in opaque white with a continuous garland of three different flowers below the rim, on a double-series stem with a sixteen-ply spiral band outside a pair of opaque white spiral threads, over a conical foot, *14.4cm high*

£2,000 - 3,000

Provenance
Peter Eales Collection

A similar glass was sold by Bonhams on 19 May 2010, lot 44. An example with a round funnel bowl inscribed 'ELIZ:th SMITH' which has a similar garland of flowers below the rim is illustrated by James Rush, *The Ingenious Beilbys* (1973), p.57, pl.33(a). See also the example in Corning Museum of Glass illustrated by James Rush, *A Beilby Odyssey* (1987), p.71, pl.33(c).



54

54

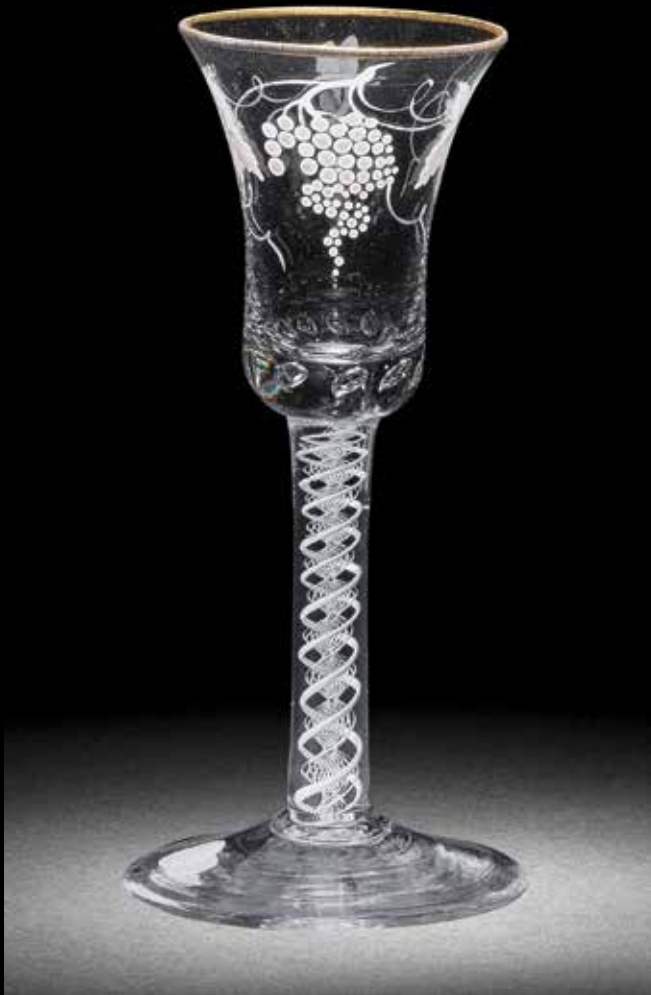
A VERY RARE BEILBY ENAMELLED BALUSTER WINE GLASS, CIRCA 1765

The cup-shaped bowl finely painted in opaque white with four evenly looped garlands of flowers, faint traces of gilding to the rim, the plain stem with a central swelling knop, over a conical foot, *13.4cm high*

£2,000 - 3,000

Provenance
Maurice McLain Collection
With Delomosne and Son, 2017
Peter Eales Collection

Several Beilby polychrome enamelled wine glasses similar shape decorated with fruiting vine are recorded. One of these is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.343, no.1119 and was sold by Bonhams on 20 November 2019, lot 88. Similar floral decoration is sometimes found on Beilby enamelled glasses with opaque twist stems. See the example illustrated by Bickerton (1986), p.220, no.660 and by James Rush, *The Ingenious Beilby's* (1973), p.93, pl.51(b). Compare also to the set of six sold by Bonhams on 3 November 2016, lot 109.



55



56



55

A BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

The slightly waisted bell bowl with a beaded base, painted in opaque white with a pendant spray of fruiting vine to one side and a distinctive winged insect to the other, the rim gilded, on a double-series stem with a pair of heavy opaque white spiral threads outside a lace twist, over a conical foot, *17.8cm high*

£1,000 - 1,500

Provenance

Bonhams, 14 November 2018, lot 107

Peter Eales Collection

It is unusual to find Beilby enamelled decoration on bowls with beaded bases, and the gold rims are also unusually well-preserved. A similar pair of glasses was sold by Bonhams on 15 November 2017, lot 91.

56

A DECEPTIVE OPAQUE TWIST TOASTMASTER'S WINE OR CORDIAL GLASS, CIRCA 1760

The thick-walled deceptive lipped ogee bowl moulded with fine basal flutes, the double-series stem with a ten-ply spiral band outside a pair of heavy opaque white spiral tapes, over a conical foot, *15.6cm high*

£600 - 800

Provenance

With John A Brooks, Rothley, 30 October 1978

Bonhams, 15 December 2020, lot 16

Peter Eales Collection

57

A GILES GILDED FACET STEM WINE GLASS, CIRCA 1765

Decorated in the London workshop of James Giles, the ogee bowl painted in gild with a meandering branch of fruiting vine, with a gilt dentil rim, the base of the bowl with thumbnail facets and leaves extending into a diamond-faceted stem, over a conical foot, *12.7cm high*

£700 - 900

Provenance

With Maureen Thompson, 21 July 1978 (one of six)

Peter Meyer Collection, Bonhams, 1 May 2013, lot 56 (one of six)

With Jeanette Hayhurst, June 2014

Peter Eales Collection

Exhibited

Laing Art Gallery, Newcastle-upon-Tyne, 1983-94

The Glass Circle Diamond Jubilee Exhibition, 1997, catalogue no.128

58

A GILDED MASONIC FIRING GLASS, CIRCA 1800

Of trumpet shape on a heavy 'firing' foot, gilded with a selection of Masonic insignia flanked by flower and leaf sprays, the rim also brightly gilded, *9.6cm high*

£500 - 700

Provenance

Peter Eales Collection

A similar glass is illustrated by the Museum für Hamburgische Geschichte, *Trinkgläser für Freimaurer* (2000), pp.24-5, no.10.

59

AN ENGRAVED FACET STEM WINE OR MEAD GLASS, CIRCA 1770

The ovoid bowl finely decorated below the rim with a continuous garland of various flowers, five bees in flight beneath, the base with petal flutes extending into a stem attractively cut with square facets, the conical foot also decorated to the underside with a garland of flowers around a rosette, *12.9cm high*

£400 - 600

Provenance

With Delomosne and Son, 17 March 2010

Patrick and Mavis Walker Collection, Bonhams, 21 June 2022, lot 86

Peter Eales Collection

The bees on this scarce glass suggest that it may have been intended for mead, a fortified wine made from honey.



57



58



59



60

**60
A FINE GILES GILDED OPAQUE TWIST
WINE GLASS, CIRCA 1765**

Decorated in the London workshop of James Giles, the ogee bowl painted in gold with mixed floral sprays and smaller sprigs beneath a gilt rim, the double-series stem with a fifteen-ply opaque white spiral band outside a lace twist, over a conical foot, *15.3cm high*

£800 - 1,200

Provenance
Henry Fox Collection, Bonhams sale, 2 June 2004, lot 84
Bonhams, 6 June 2007, lot 13
Bonhams, 29 September 2020, lot 74 (part)
Peter Eales Collection



61

**61
A GOOD GILES GILDED OPAQUE TWIST
WINE GLASS, CIRCA 1765**

Decorated in the London workshop of James Giles, the ogee bowl painted in gold with a meandering branch of fruiting vine, the double-series stem with a pair of heavy opaque white spiral threads alternating with a gauze corkscrew, over a conical foot, *14.3cm high*

£600 - 900

Provenance
Peter Eales Collection

A similar glass is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.351, no.1145, and another was sold by Bonhams on 30 November 2022, lot 125.



62

**62
AN ATTRACTIVE GILES GILDED FACET
STEM WINE GLASS, CIRCA 1770**

Decorated in the London workshop of James Giles, the round funnel bowl painted in gold with a spray of flowers, scattered sprigs and insects in flight, the rim gilt, the base of the bowl cut with thumbnail facets and leaves extending into a diamond-faceted stem, over a conical foot, *15.4cm high*

£800 - 1,200

Provenance
Christie's, 10 June 2007, lot 270 (one of nine)
Chris Crabtree Collection, Bonhams, 19 May 2010, lot 84
Bonhams, 29 September 2020, lot 74 (part)
Peter Eales Collection

A pair of very similar glasses is illustrated by Delomosne and Son, *Gilding the Lily* (1978), p.39, no.60.



63

63

A RED AND GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The slightly waisted bell bowl on a stem containing an opaque-white multi-ply corkscrew edged in opaque iron-red on one side and translucent emerald-green on the other, a pair of heavy opaque white spiral threads between, over a conical foot, *17cm high*

£1,500 - 2,000

Provenance

Christie's, 2 June 1987, lot 218

Tatton Hewetson Collection, Bonhams, 21 May 2014, lot 74

Peter Eales Collection

An almost identical example from the James Hall Collection was sold by Bonhams on 17 December 2008, lot 116.



64

64

A FINE BLUE COLOUR TWIST WINE GLASS, CIRCA 1765

The drawn trumpet bowl on a stem containing an opaque white lace twist outlined on both sides with translucent cobalt-blue threads, alternating with a pair of opaque white spiral threads, over a conical foot, *16.9cm high*

£2,000 - 3,000

Provenance

Bonhams, 21 May 2014, lot 73

Peter Eales Collection



65

65

A GOOD RED AND GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a stem containing an opaque white corkscrew edged in translucent emerald-green on the outside and translucent ruby-red on the inside, the coloured ribbon alternating with an opaque white spiral gauze, over a conical foot, *16.7cm high*

£800 - 1,200

Provenance
Peter Eales Collection

A very similar glass from the Robert Manners Collection was sold by Bonhams on 14 November 2018, lot 119.



66

66

A YELLOW, RED AND TURQUOISE-GREEN COLOUR TWIST WINE GLASS, LATE 18TH CENTURY

The funnel bowl set on a stem incorporating a loose opaque yellow lace twist with a faint central turquoise green thread, within by a pair of opaque white multi-ply corkscrews, one edged in translucent red and the other in faint turquoise-green, over a conical foot, *11cm high*

£700 - 1,000

Provenance
Bonhams, 20 November 2019, lot 62
Peter Eales Collection

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



67

67

A RED COLOUR TWIST WINE GLASS, CIRCA 1765

The ogee bowl on a stem containing a pair of opaque white corkscrews edged on the insides in translucent ruby-red, outside a pair of opaque white spiral tapes, over a conical foot, *14.5cm high*

£800 - 1,200

Provenance

Thomas Scholes Collection, Sotheby's, 2 November 1961, lot 98
Dr L H B Light Collection, Sotheby's, 23 November 1970, lot 153
Graeme and Molly Cranch Collection, Christie's, 17 November 1992, lot 53
Sotheby's, 14 December 2004, lot 280
Chris Crabtree Collection, Bonhams, 12 November 2014, lot 148
Peter Eales Collection



68

68

AN UNUSUAL TARTAN COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a stem containing an opaque white spiral gauze within spiralling threads in translucent green, translucent blue, and opaque white edged in translucent red, with an upper shoulder and central swelling knop, over a conical foot, *16cm high*

£1,200 - 1,800

Provenance

With Athelny Antiques, June 2014
Peter Eales Collection

A triple-knopped glass incorporating threads in very similar colours from the Julius and Ann Kaplan Collection was sold by Bonhams on 17 December 2008, lot 335, and is illustrated by Martine Newby, *Eighteenth Century English Glass from the Collection of Julius and Ann Kaplan* (1998), p.34, fig.35.



69



70



71

OTHER PROPERTIES

69

AN EARLY PROPELLER-KNOPPED SHORT ALE OR WINE GLASS, CIRCA 1690-1700

The funnel bowl with spiked gadroons to the lower part, the propeller stem with five pinched 'wings' above a short plain section and basal knob, over a folded conical foot, *13.8cm high*

£800 - 1,200

Provenance
Derek Manning Collection
With Delomosne and Son, May 2014
Graham Slater Collection

A similar glass from the Henry J Mein Collection was sold by Bonhams on 12 November 2014, lot 79.

70

A HEAVY BALUSTER WINE GLASS, CIRCA 1710-20

The round funnel bowl solid at the base, the stem with a teared ball knob above a short plain section and basal knob, over a folded conical foot, *15.2cm high*

£800 - 1,200

Provenance
With Marris Antiques, November 2013
Graham Slater Collection

71

A RARE ACORN-KNOPPED BALUSTER WINE GLASS, CIRCA 1720

The pan-topped bowl with a solid base containing a tear, the stem with a well-formed teared acorn knob and a small basal knob, over a folded conical foot, *13.7cm high*

£1,200 - 1,800

Provenance
Tatton Hewetson Collection, Bonhams, 13 November 2013, lot 6
Bonhams, 12 November 2014, lot 126
With Marris Antiques, November 2014
Graham Slater Collection

A very similar glass, from the Hamilton Clements Collection is illustrated by W A Thorpe, *English and Irish Glass (1927)*, fig.12c.



72

72 *

A FINE MOULDED STEM GOBLET, DATED 1718

The generous round funnel bowl with a solid base containing a tear, the base of the bowl faintly inscribed 'J J 1718' in diamond-point script, set on a half knob, above a teared eight-sided pedestal stem, the panels forming points on the shoulder, over a folded conical foot, 23.7cm high

£600 - 800

Provenance

Graeme and Molly Cranch Collection, Phillips, 4 June 1997, lot 5

With Delomosne and Son

Dwight P Lanmon Collection

Leuba Collection



Inscription 'J J 1718' on the bowl of lot 72



73

73 *

AN EXCEPTIONALLY RARE HEAVY BALUSTER STIRRUP CUP, CIRCA 1720

Of goblet size, the generous flared bucket bowl with an everted rim, the stem with a teared inverted baluster terminating in a teared knob with a fire-polished pontil scar, 19cm high

£1,200 - 1,800

Provenance

Christie's, 2 June 1987, lot 224

With Delomosne and Son, 1 November 1987

Leuba Collection

Stirrup cups were traditionally used outdoors to serve a horseman 'in the stirrups', typically at animal hunts and often echoed the styles of contemporary wine glasses aside from being footless. Most surviving glass examples date from the late 18th and 19th centuries and have relatively small bowls, as they were designed for a quick drink by riders whilst atop a horse. The present stirrup cup is among the earliest examples in glass and no other heavy baluster example, or indeed any example of such an early date in glass, would appear to be recorded in the literature. The impressive size of the bowl suggests that it may have been intended for a special occasion at which it would be passed around the company from hand to hand, perhaps at a hunt. For a goblet of very similar form, on a domed foot, see that sold by Bonhams on 16 December 2009, lot 6.

The Robin Kern Collection

Lots 74 - 91

The late Robin Kern was the third generation of antique dealers in the family firm of Hotspur - the business founded by his father and grandfather in 1924. They were also original members of the Grosvenor House Antiques Fair, an annual summer event and part of The Season. Hotspur specialised in the finest quality 18th century English furniture with makers such as Giles Grendey, William Hallett, Thomas Chippendale and Pierre Langlois to the fore. Over the years the firm supplied many of the great private collections as well as museums and galleries at home and abroad. Robin took enormous pleasure in finding things he liked and then selling them to people he liked. He was a wonderful mentor to many younger dealers being generous with his time and knowledge and unerringly thoughtful and courteous. Few people knew that Robin had a small but expertly chosen private collection of glass, particularly goblets, and these are now being offered by Bonhams so that others may enjoy them too.



Robin Kern (1938-2024)



74

A GOOD HEAVY BALUSTER DRAM GLASS, CIRCA 1710

The round funnel bowl with a solid base, set on a teared ball knob above a short plain section, over a thick conical foot, *11.5cm high*

£700 - 1,000

Provenance

With Delomosne and Son, December 2011

Robin Kern Collection



75

**75
A FINE AND RARE DROP-KNOPPED BALUSTER GOBLET,
CIRCA 1715-20**

The round funnel bowl with a solid base containing a tear, set on a half knop, the stem with a wide teared drop knop above a short plain section and cushioned basal ball knop, over a high folded domed foot, *19.7cm high*

£2,000 - 3,000

Provenance
Seton Veitch Collection
With Delomosne and Son
Robin Kern Collection

Literature
Delomosne and Son, *The Seton Veitch Collection* (2006), no.7c

For a goblet with a related stem formation, see the example from the Patrick and Mavis Walker Collection sold by Bonhams on 12 June 2022, lot 54.



76

**76
A GOOD MUSHROOM-KNOPPED HEAVY BALUSTER WINE
GLASS, CIRCA 1715**

The thistle-shaped bowl solid at the base, set on a teared mushroom knop, the tear extending into a basal ball knop, over a folded conical foot, *17cm high*

£2,500 - 3,500

Provenance
Seton Veitch Collection
With Delomosne and Son
Robin Kern Collection

Literature
Delomosne and Son, *The Seton Veitch Collection* (2006), no.7a

A similar glass is illustrated by Dwight P Lanmon, *The Golden Age of English Glass* (2011), pp.114-5, no.32 and another from the Patrick and Mavis Walker Collection was sold by Bonhams on 1 December 2021, lot 65. See also that from the Stephen Pohlmann Collection sold by Bonhams on 30 November 2022, lot 13.



77

77

A FINE LIGHT BALUSTER WINE GLASS, CIRCA 1730

The slightly waisted bell bowl with a solid base, set on a stem with a cushion knob above a beaded knob and a triple-annulated knob, over a solid true baluster knob and high domed foot, *17.3cm high*

£700 - 900

Provenance
Thomas Scholes Collection, 2 November 1961, lot 33
Walter F Smith Collection, Sotheby's, 4 December 1967, lot 91
With Delomosne and Son
Robin Kern Collection



78

78

AN INTERESTING MOULDED COMPOSITE STEM WINE GLASS, CIRCA 1730

The flared trumpet bowl with honeycomb moulding, the stem with a beaded knob set between triple-collars, above an eight-sided pedestal stem containing an elongated tear, terminating in a pair of basal collars, over a honeycomb-moulded domed foot folded at the edge, *18.2cm high*

£500 - 700

Provenance
Robin Kern Collection

A similar glass with a baluster stem was sold by Bonhams on 20 May 2015, lot 35 and is illustrated by Dwight P Lanmon, *The Golden Age of English Glass* (2011), pp.182-3, no.59. See also the example from the Basil Jefferies Collection sold by Bonhams on 12 November 2014, lot 30.



79

79

A REMARKABLY HEAVY DECEPTIVE WINE OR TOASTMASTER'S GLASS, CIRCA 1720-30

The thistle shaped bowl of exceptional thickness, raised on a substantial plain stem, over a conical folded foot, *17.8cm high*

£500 - 800

Provenance
Robin Kern Collection

An almost identical glass is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.143, no.360 and was sold by Bonhams on 2 May 2018, lot 27.



80

80

A LARGE BALUSTER GOBLET, CIRCA 1720-30

The generous bell bowl with a solid base, the stem with a wide triple annulated knob containing a tear extending into a wide inverted baluster terminating in a basal knob, over a folded conical foot, *24cm high*

£1,500 - 2,500

Provenance
Dr Clarence Lewis Collection
With Delomosne and Son
Robin Kern Collection

Literature
Delomosne and Son, *The Baluster Family* (1985), pp.42-3, no.19b



81

81

AN ATTRACTIVE HEAVY BALUSTER GOBLET AND COVER, CIRCA 1710-20

The generous round funnel bowl with a solid base containing a small tear, set on a small cushion knob, the stem with a wide angular knob containing a tear extending into a basal ball knob, over a folded conical foot, the domed cover with a teared acorn finial set on two collars, *26cm high (2)*

£2,000 - 3,000

Provenance
Robin Kern Collection

Continental drinking glasses at this time were more frequently fitted with covers than their English counterparts, and English glasses very rarely survive with covers. The scarcity of surviving covers on baluster glasses, together with their marriage and replacement, is discussed by Dwight P Lanmon, *The Golden Age of English Glass* (2011), pp.106-7, no.20. Whilst the rare acorn knob of the finial is not a feature of the stem of the goblet, the cover is a remarkably good fit. A heavy baluster goblet of different form with an acorn-knopped cover from the A C Hubbard Jr Collection was sold by Bonhams on 30 November 2011, lot 43.



82

82

A BALUSTER COIN GOBLET, CIRCA 1725, CONTAINING A QUEEN ANNE THREEPENCE OF 1706

The bell bowl set on a collar, above a hollow bulb applied with four raspberry prunts and enclosing a Queen Anne silver threepence coin dated 1706, on two further collars above a treated inverted baluster section with a small basal knob, over a conical foot, 17cm high

£2,000 - 3,000

Provenance
Robin Kern Collection

This glass belongs to a distinctive group of early coin goblets with stems incorporating bulbs applied with varying numbers of raspberry prunts. The coins are frequently earlier in date than the shape of glass would suggest and the use of raspberry prunts also harks back to 17th century traditions. An almost identical glass also containing a Queen Anne 3d piece dated 1706, but with a folded conical foot, was sold as part of the Tatton Hewetson Collection on 13 November 2013, lot 16. Compare also to the example containing a coin dated 1679 formerly in the James Hall Collection, most recently sold by Bonhams on 17 November 2017, lot 79, and the wine glass sold by Bonhams on 7 June 2006, lot 42.



83

83

A RARE AND UNUSUAL BALUSTER 'TRICK' GOBLET, CIRCA 1720-30

The globular bowl with a generous trumpet opening, set on a short stem with a wide triple-annulated knob above a short plain section terminating in a basal knob, over a wide folded domed foot, 22.7cm high

£1,500 - 2,000

Provenance
Gordon Littledale Collection
Robin Kern Collection

This extremely rare and unusual glass would appear to have no direct parallel, but such strange forms are often considered to have been 'trick' glasses, perhaps derived from earlier Venetian and façon de Venise forms. Novelty glasses formed from spheres such as this are discussed in detail by Kitty Laméris and Marc Barreda, *Trick Glasses* (2023), pp.252-67. Annular moulding was particularly popular on glass candlesticks during the second quarter of the 18th century, so it could conceivably have been used for magnification when filled with water. An example of similar form with an incised twist stem, considered to be an optical vase or lamp, was sold by Bonhams on 2 May 2018, lot 149.



84

84

A JACOBITE ENGRAVED PLAIN STEM GOBLET, CIRCA 1750

The generous bucket bowl with a seven-petalled heraldic rose on a leafy stem with one closed bud, the reverse with a moth in flight, set on a plain stem and folded conical foot, *17.1cm high*

£700 - 900

Provenance
S H V Hickson Collection
Robin Kern Collection

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



85

85

A FINE COMPOSITE STEM TAPERSTICK, CIRCA 1765

The long and slender cylindrical nozzle set on a merese, above a double-series opaque twist stem containing an opaque white spiral gauze outside a tight spiral ribbon, set on a collar above a teared knop and wide angular knop terminating in two collars, over a high domed foot, *18cm high*

£1,500 - 2,500

Provenance
Robin Kern Collection

A comparable taperstick is illustrated by Dwight P Lanmon, *The Golden Age of English Glass* (2011), pp.236-7, no.84. See also the example from the Henry Fox Collection sold by Bonhams on 2 June 2004, lot 48.



86

**A MAMMOTH JACOBITE ENGRAVED
AIRTWIST GOBLET, CIRCA 1750**

The generous bell bowl decorated with a six-petalled heraldic rose on a thorny stem with two buds, one closed and one open, a moth in flight to the reverse, on a double-knopped multi-spiral airtwist stem and conical foot, 26.7cm high

£2,500 - 3,500

Provenance
Robin Kern Collection

According to Geoffrey B Seddon, *The Jacobites and their Drinking Glasses* (1995), the engraving may be attributable to Engraver E in the author's nomenclature. The size of the present goblet is remarkable for a piece of Jacobite engraved glass. An identical goblet by the same hand from the Leuba Collection was sold by Bonhams on 18 June 2024, lot 167.

87

**AN EXTREMELY RARE BEILBY
ENAMELLED PLAIN STEM GOBLET,
CIRCA 1765**

The generous ogee bowl finely painted in opaque white with a fruiting vine tree, raised on a plain stem and conical foot, *17.9cm high*

£5,000 - 8,000

Provenance

Probably Hamilton Clements Collection,
Sotheby's, 6 November 1930, lot 7A
A P Millstead Collection, Sotheby's, 24 July
1951, lot 167
Walter F Smith Collection, Sotheby's, 4
December 1967, lot 157
Anthony Waugh Collection, Sotheby's, 28
April 1980, lot 185
With Delomosne and Son, 22 October 1983
Robin Kern Collection

Literature

Geoffrey Wills, *English and Irish Glass* (1968),
p.12

A number of Beilby glasses painted with virtually identical vine trees are recorded, but it is rare to find examples of goblet size and the present lot may be the only such example with a plain stem. Compare to the decoration on a slightly larger pair of covered goblets of similar form with opaque twist stems, illustrated by Ward Lloyd, *A Wine Lover's Glasses* (2000), pp.73-5, pls.92 and 92(a) and sold by Bonhams on 18 June 2024, lot 215. Another without a cover in the Victoria and Albert Museum is illustrated by James Rush, *The Ingenious Beilbys* (1973), p.81, pl.43.





88

**A RARE DUTCH STIPPLE-ENGRAVED
ROYAL ARMORIAL LIGHT BALUSTER
WINE GLASS BY 'GYRINUS', CIRCA 1765**

The slightly flared round funnel bowl decorated in extremely fine diamond-point and stipple-engraving with the Royal arms of William V, Prince of Orange and Nassau, within the motto of the Garter and surmounted by a crown, supported by two majestic crowned lions rampant, all on an elaborate rococo scroll bracket centred by a leafy basket of fruit, perhaps oranges, the slender stem with an upper angular knob above a beaded inverted baluster terminating in a basal knob, over a conical foot, 19cm high

£1,200 - 1,800

Provenance
Robin Kern Collection

Whilst he never signed any of his engravings, 'Gyrinus' is associated with designs on twenty-four extant goblets known as 'polder glasses', originally commissioned by members of the Water Board office 'De Hooge Maasdijk van Stad en Lande van Heusden' between 1762 and 1788, which were sold by Christie's as part of the Earl of Bradford Collection on 4 June 1985. These particular glasses are all partly, and a few wholly, line-engraved in very fine diamond-point. With a handful of exceptions, the engraved decoration is distinctive in the use of 'pseudo-stippling' in which the decoration is formed of a pattern of fine and dense lines which give the impression of stippling. The present lot appears to be unrecorded by F G A M Smit in his 1993 catalogue of Dutch Stipple-Engraved Glass, although it may be that listed as having been sold at Brandt in Amsterdam on 25 May 1960, lot 279, see p.178, no.Ka.29. Smit records just twenty-eight glasses by this engraver, of which thirteen are armorial. Seven of these also bear the arms of Prince Willem V, all of which are asymmetrical unlike the present glass, see p.178, nos.Ka.22-28. Another Royal armorial wine glass by 'Gyrinus', with the arms of Frederika Sophia Wilhelmina, Princess of Prussia and Orange-Nassau, was sold by Bonhams on 13 December 2023, lot 90.

**A SIGNIFICANT DUTCH ENGRAVED
ARMORIAL 'VOC' MOULDED STEM
GOBLET, CIRCA 1740**

The generous round funnel bowl with a solid base containing a tear, engraved with an elaborate Viking-style ship in sail upon an undulating sea, carrying nine figures clad in armour, six seated at the oars, each carrying an oval shield bearing the coat of arms of each of the six chambers of the Dutch East India Company, the stern with a plaque bearing two clasped hands beneath a trident, a pennant inscribed 'VOC' flying from the top of the mast, a radiant sun to the reverse, set on a large half knop, the eight-sided pedestal stem with diamonds on the shoulder and containing an elongated tear, over a folded conical foot, 26.8cm high

£4,000 - 6,000

Provenance
Robin Kern Collection

The VOC (*Vereenigde Oostindische Compagnie* or Dutch East India Company) consisted of six *Kamers* (Chambers) in the port cities of Amsterdam, Middelburg-Zeeland, Delft, Rotterdam, Hoorn, and Enkhuizen, each represented by a figure holding a shield bearing the respective coat of arms on the present goblet. They raised the start-up capital of the Dutch East India Company and the delegates of these chambers convened as the *Heeren XVII* (Lords Seventeen), who met alternately for six years in Amsterdam and two years in Middelburg-Zeeland. They defined the VOC's general policy and divided the tasks among the Chambers. The Chambers carried out the necessary work, built their own ships and warehouses and traded merchandise. The present VOC goblet is remarkable not only for its large size, but also for its personification of the six Chambers in this way.





90

90
AN ATTRACTIVE BLUE COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a well-formed stem containing an opaque white corkscrew edged on both sides in translucent cobalt-blue, a pair of heavy spiral tapes between, over a conical foot, *14.8cm high*

£1,500 - 2,500

Provenance
 Robin Kern Collection



91

91
A DECEPTIVE OPAQUE TWIST TOASTMASTER'S GLASS, CIRCA 1765

The thick-walled deceptive ogee bowl set on a double-series stem containing an opaque white vertical gauze within a pair of fourteen-ply spiral bands, over a conical foot, *14.2cm high*

£500 - 800

Provenance
 Robin Kern Collection

A Private Collection of Early English Coloured Glass

Lots 92 - 103



92

92 *

AN ATTRACTIVE EMERALD-GREEN TINTED CHAMPAGNE OR WINE GLASS, CIRCA 1740-50

In deep green glass and of attractive small size, the distinctive cup-shaped bowl moulded with a band of sixteen gadroons to the lower part, set on a plain stem and conical foot, *11.5cm high*

£800 - 1,200

Provenance
Bonhams, 2 June 2004, lot 97
Private Collection

Glasses with this distinctive bowl are very rarely seen in this intense green colour. Whilst traditionally known as mead glasses, mead was rarely drunk in Britain and it is more likely these were inspired by Continental roemers used for Rhenish wine, see Dwight Lanmon, *The Golden Age of English Glass* (2011), p.93. The London glass seller Thomas Betts sold '12 Green 1/2 Mo Egg Champagne' glasses which could refer to related forms. A similar glass was sold by Sotheby's on 9 July 1997, lot 542.



93

93 *

A RARE GREEN TINTED INCISED TWIST BALUSTER CHAMPAGNE OR WINE GLASS, CIRCA 1750-60

In light green glass, the distinctive cup-shaped bowl moulded with a band of twenty-six evenly spaced vertical flutes or gadroons to the base, raised on an incised twist stem with shoulder and basal knobs, over a folded conical foot, *12.2cm high*

£1,000 - 1,500

Provenance
Private Collection

Traditionally known as mead glasses, it is thought that glasses of this form were more likely used for Rhenish wine or champagne, see the footnote to lot 92 in this sale. A very similar glass from the Durrington Collection is illustrated in Roger Dodsworth's 2006 catalogue, no.47 and was sold by Bonhams on 15 November 2023, lot 40. See also the example in the Fitzwilliam Museum, illustrated in the catalogue (1987), p.93, no.225a.



94

94 *

A FINE EMERALD-GREEN TINTED AIRTWIST WINE GLASS, CIRCA 1750

In deep green glass, the drawn trumpet bowl on a multi-spiral airtwist stem and tall conical foot, *18cm high*

£2,000 - 3,000

Provenance

Dwight P Lanmon Collection, Bonhams, 3 October 2012, lot 16
Private Collection

This rare glass is paralleled by the example from the A C Hubbard Jr Collection sold by Bonhams on 30 November 2011, lot 121 and another sold by Bonhams on 15 June 2011, lot 152. Several other glasses of this type are recorded with engraved decoration, including a remarkable set decorated with birds perched among an elaborate border of foliate scroll and strapwork. One of these was in the Durrington Collection, sold by Bonhams on 15 November 2023, lot 36, whilst another from the Stephen Pohlmann Collection was sold by Bonhams on 30 November 2022, lot 29.



95

95 *

A VERY RARE EMERALD-GREEN TINTED AIRTWIST WINE OR CORDIAL GLASS, CIRCA 1750

In deep green glass, the cup-shaped bowl of attractive small size, the double-series stem enclosing two pairs of mercurial air threads around a central air corkscrew, with a central swelling knop, over a conical foot, *14.3cm high*

£800 - 1,200

Provenance

Private Collection

An airtwist champagne or wine glass of related manufacture with a much larger bowl was in the Durrington Collection, illustrated in Roger Dodsworth's 2006 catalogue, no.38 and sold by Bonhams on 15 November 2023, lot 53.



96

96 *

AN EMERALD-GREEN TINTED INCISED TWIST LARGE WINE OR CHAMPAGNE GLASS, CIRCA 1760

In deep green glass, the distinctive cup-shaped bowl moulded with a band of twenty evenly spaced vertical flutes or gadroons to the base, raised on a hollow incised twist stem and conical foot, *14.5cm high*

£1,000 - 1,500

Provenance

Paul Walter Collection, Christie's, 15 June 1994, lot 106

Bonhams, 3 June 2009, lot 104

Private Collection

Glasses of this distinctive form, traditionally known as mead glasses, are likely to have been used for Rhenish wine or perhaps champagne, see the footnote to lot 92 in this sale. A very similar glass from the Whittle Collection was sold by Bonhams on 15 December 2010, lot 125. Compare also to the example gilded with fruiting vine from the Durrington Collection illustrated in Roger Dodsworth's 2006 catalogue, no.45 and sold by Bonhams on 15 November 2023, lot 52.



97

97 *

A FINE EMERALD-GREEN TINTED AIRTWIST LARGE WINE GLASS, CIRCA 1750-60

In deep green glass, the generous rib-moulded ogee bowl on a double-series stem enclosing a pair of mercurial air threads around a central air gauze column, over a conical foot, *18.6cm high*

£2,000 - 3,000

Provenance

Private Collection

Airtwist glasses of this distinctive form in either emerald-green or blue-green glass occur with remarkable frequency in Norfolk, see Dr David R M Stuart, *Glass in Norfolk* (1997), p.10 and fig.11. Five such glasses of emerald-green tint were sold at Gunton Hall in 1980 where they were thought to have been since purchased in the 18th century. Four were discovered at a house in Higham and in 1987 four blue-green tinted examples were sold at an auction in Beccles. A similar emerald-green tinted glass from the Durrington Collection is illustrated in Roger Dodsworth's 2006 catalogue, no.40 and was sold by Bonhams on 15 November 2023, lot 31. See also that from the Ron and Mary Thomas Collection sold on 4 June 2008, lot 134. A blue-green tinted example is in the Fitzwilliam Museum (inv. no.C.470-1961), illustrated in the catalogue (1978), p.93, no.226.



98

98 *

A VERY RARE GILES GILDED EMERALD-GREEN TINTED HOLLOW STEM CHAMPAGNE OR WINE GLASS, CIRCA 1760-70

Decorated in the London workshop of James Giles, in deep turquoise-green glass, the cup-shaped bowl moulded with vertical flutes, finely gilded with a spray of flowers including a distinctive 'divergent tulip', scattered sprigs and an insect in flight, a gilt band to the rim, the hollow stem moulded with fine ribs, over a spreading conical foot also moulded with flutes, *13.3cm high*

£1,500 - 2,000

Provenance
Private Collection

Glasses of this form in green glass are rare in themselves, but it is remarkable to find an example with gilded decoration such as this, with the 'divergent tulip' being one of Giles's most celebrated mannerisms. A very similar glass from the Ron and Mary Thomas Collection was sold by Bonhams on 4 June 2008, lot 209. Compare the decoration also to lots 100 and 101 in this sale.



99

99 *

AN EMERALD-GREEN TINTED AIRTWIST LARGE WINE OR CHAMPAGNE GLASS, CIRCA 1760

In deep green glass, the generous cup-shaped bowl with a gilded rim, on stem with a central swelling knob, the lower part with multi-spiral air threads, over a conical foot, *16.7cm high*

£1,200 - 1,800

Provenance
Peter Lazarus Collection, Christie's, 23 May 1989, lot 208
Bonhams, 3 June 2009, lot 103
Private Collection

Exhibited
Bristol City Museum and Art Gallery, no.183

Glasses with cup-shaped bowls such as this were traditionally thought to have been used for mead, but it is now thought that they were used for champagne. The gilt rim is a rare feature. An airtwist glass of very similar form from the Durrington Collection is illustrated in Roger Dodsworth's 2006 catalogue, no.38 and was sold by Bonhams on 15 November 2023, lot 53.



100

100 *

A VERY RARE GILES GILDED EMERALD-GREEN TINTED PLAIN STEM LARGE WINE OR CHAMPAGNE GLASS, CIRCA 1760

Decorated in the London workshop of James Giles, in deep green glass, the generous cup-shaped bowl painted in gold with a large spray of flowers surrounded by scattered floral sprigs, the rim gilt, set on a plain stem and conical foot, *15.8cm high*

£1,000 - 1,500

Provenance

Sotheby's, 27 January 1961, lot 41
Walter F Smith Collection, 18 March 1968, lot 437
Harvey's Wine Museum, Bonhams, 1 October 2003, lot 236
Private Collection

Literature

L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.349, no.1139

Exhibited

L'Association Internationale pour l'Histoire du Verre Exhibition, Ashmolean Museum, Oxford, 1979, no.41

An emerald-green tinted glass of very similar form gilded with comparable floral sprigs is illustrated by E Barrington Haynes, *Glass Through the Ages* (1959), pl.45(e). Compare also to the incised twist champagne or wine glass gilded with fruiting vine from the Durrington Collection, illustrated in Roger Dodsworth's 2006 catalogue, no.45 and sold by Bonhams on 15 November 2023, lot 52. For two Giles gilded emerald-green tinted glasses with related floral decoration, see lots 98 and 101 in this sale.



101

101 *

AN UNUSUAL GILES GILDED EMERALD-GREEN TINTED FACET STEM WINE OR CORDIAL GLASS, CIRCA 1770

Decorated in the London workshop of James Giles, in deep green glass and of attractive small size, the round funnel bowl with a sprays of flowers and scattered floral sprigs, the rim gilt, on a stem cut with hexagonal facets extending into the base of the bowl, over a conical foot, *12.4cm high*

£800 - 1,200

Provenance

Private Collection

Facet stem glasses in coloured glass with Giles gilding are exceptionally rare, but examples in clear glass are well-documented. An emerald-green tinted cordial or liqueur decanter gilded by Giles with similar flowers is illustrated by Stephen Hanscombe, *James Giles: China and Glass Painter* (2005), no.126, and it may be that this glass was made to be part of a set with such a decanter. A mead or champagne glass gilded with related floral sprigs from Harvey's Wine Museum is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.349, no.1139 and constitutes lot 100 in this sale. Compare also to lot 98 in this sale.



102



103

102 *

A FINE BRISTOL 'NON-SUCH' GILDED BLUE TINTED GLASS STAND OR DISH SIGNED BY ISAAC JACOBS, CIRCA 1805

Of deep 'Bristol blue' colour, the circular form with a crest of a stag's head erased proper to the centre, the everted rim with Greek Key border, clearly signed 'I. Jacobs/ Bristol' in gilt script on the base, 19.9cm diam

£600 - 900

Provenance
Private Collection



Signature of Issac Jacobs on lot 102

Isaac Jacobs was the son of Lazarus Jacobs, a Jewish immigrant from Frankfurt. He inherited his father's glass company in 1796 and subsequently established the Non-Such Flint Glass Manufactory in the great gardens of Temple Street in 1805, where it is thought that glass such as this was both made as well as decorated. An identical stand from this service in the City of Bristol Museum and Art Gallery is illustrated by Witt, Weeden and Schwind, *Bristol Glass* (1984), p.47, pl.22, where the authors note that Jacobs advertised in Felix Farley's *Bristol Journal* 'Coats of Arms, Crests & Cyphers done upon (Dessert Sets) in the greatest style, by some of the Finest Artists in the Kingdom' in 1805. Whilst it has been suggested that the crest is that of the Earl's of Verulam, that title was not granted until 1815 and it is possible that it relates to another family. Other stands from the same service include an one from the Ron and Mary Thomas collection sold by Bonhams on 4 June 2008, lot 243, one in the Fitzwilliam Museum illustrated in the catalogue (1978), p.95, no.234, and one in the Ashmolean Museum, Oxford (inv. no.WA1957.24.2.269).

103 *

**A VERY RARE GREEN TINTED OPAQUE
TWIST WINE GLASS, CIRCA 1760-70**

The pale green cup-shaped bowl of 'roemer' type, on a hollow cylinder knop applied with three raspberry prunts, above an opaque twist stem in clear glass set with an opaque white multi-ply corkscrew, over a domed foot also in pale green, *13.7cm high*

£2,000 - 3,000

Provenance

Ron and Mary Thomas Collection, Bonhams,
4 June 2008, lot 138
Private Collection

These unusual pale green glass roemers were English products imitating earlier Roemers from the Low Countries and probably intended for the export market, principally to Holland. Similar examples are illustrated by W A Thorpe, *A History of English and Irish Glass* (1929), pl.C(4) and by Ward Lloyd, *A Wine Lover's Glasses* (2000), p.99, pl.146(c), the latter sold by Bonhams as part of the A C Hubbard Jr Collection on 30 November 2011, lot 120. Compare also to the example sold by Bonhams on 20 June 2023, lot 124.

OTHER PROPERTIES

104 *

**AN EXCEPTIONALLY RARE COLOUR
TWIST ALE FLUTE, CIRCA 1765**

The tall ogee bowl on a slender stem containing a multi-coloured multi-ply corkscrew incorporating a central opaque sky-blue thread, an opaque ochre-yellow thread, and two opaque iron-red threads, all separated by multiple opaque white threads, over a conical foot, *19.1cm high*

£2,500 - 3,500

Provenance

With Delomosne and Son, 29 December 1995
Leuba Collection

The remarkable stem of this glass would appear to be without parallel, but relates to a handful of glasses with stems containing multi-coloured multi-ply corkscrews. This includes a blue and canary-yellow colour twist ale flute sold by Bonhams on 13 December 2023, lot 171.



104



105

105 *

A BROWN COLOUR TWIST WINE GLASS, CIRCA 1765

The round funnel bowl on a stem containing an opaque brown multi-ply undulating column within a pair of opaque white spiral gauzes, over a conical foot, *15.1cm high*

£1,000 - 1,500

Provenance
With Asprey, 3 October 1986
Leuba Collection



106

106 *

A BLUE AND BROWN COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a stem containing a central core of fine translucent blue, translucent brown and opaque white spiral threads within a pair of four-ply spiral bands, over a conical foot, *16.7cm high*

£700 - 1,000

Provenance
With Delomosne and Son, 15 January 1990
Leuba Collection

A very similar glass with Jacobite engraving was sold by Bonhams on 14 November 2018, lot 136.



107

107 *

A RED COLOUR TWIST WINE GLASS, CIRCA 1765

The ogee bowl on a stem containing a pair of translucent ruby-red spiral threads around a central opaque white lace twist, over a conical foot, *14.2cm high*

£800 - 1,200

Provenance
J C Barrett Collection
With Delomosne and Son, 3 January 1985
Leuba Collection

Literature
George Turnbull and Anthony Herron, *The Price Guide to English 18th Century Drinking Glasses* (1970), no.11/16



108

108

A RARE MIXED GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a tall stem containing an air spiral gauze entwined by an opaque white thread edged on both sides in translucent emerald-green, *18.3cm high*

£2,000 - 3,000

An identical glass from the A C Hubbard Jr Collection is illustrated by Ward Lloyd, *A Wine Lover's Glasses* (2000), p.55, pl.69(b) and was sold by Bonhams on 30 November 2011, lot 213. Compare also to the example with engraved decoration with a stem in paler green illustrated on p.56, pl.73(b), sold in the same sale, lot 228. The present glass is likely to be of related manufacture to lot 109 in this sale.



109

109

A FINE MIXED GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a tall stem containing an air spiral gauze entwined by a pair of spiral threads, one in opaque white and one in translucent emerald-green, over a conical foot, *18.5cm high*

£2,000 - 3,000

See lot 108 in this sale for a glass of likely related manufacture.



110

110 *

A GOOD BLUE COLOUR TWIST WINE GLASS, CIRCA 1765

The waisted bucket bowl with a solid base, the stem containing an opaque white spiral gauze around a central twisted thread, encircled by a pair of translucent cobalt-blue spiral threads, over a conical foot, *16.3cm high*

£1,500 - 2,500

Provenance
Leuba Collection



111

111 *

A FINE ENGRAVED BLUE COLOUR TWIST WINE GLASS, CIRCA 1765

The ogee bowl set on a stem containing a fifteen-ply opaque white corkscrew with the central and pair of outer threads in translucent cobalt-blue, over a conical foot, *15.2cm high*

£1,500 - 2,500

Provenance
With Delomosne and Son, 21 January 1985
Leuba Collection

A very similar glass without engraved decoration was sold by Bonhams on 19 May 2010, lot 32. A different colour twist glass with very similar engraved decoration to the bowl, perhaps by the same hand, was sold by Bonhams as part of the A C Hubbard Jr Collection on 30 November 2011, lot 221.



112

112 *

A GOOD BLUE COLOUR TWIST WINE GLASS, CIRCA 1765

The ogee bowl with a hammered base, the stem containing two heavy translucent cobalt-blue spiral tapes within a thirteen-ply opaque white spiral band, over a conical foot, *15cm high*

£1,500 - 2,500

Provenance

With Delomosne and Son, 17 November 1992

Leuba Collection



113

113

A RED AND GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl solid at the base, on a stem with a solid multi-ply corkscrew edged on one side in translucent emerald-green and on the other in opaque iron-red, encircled by a pair of heavy opaque white spiral threads between, over a conical foot, *16.2cm high*

£1,500 - 2,000

Provenance

Christie's, 23 June 1992, lot 78

James Hall Collection, Bonhams, 17 December 2008, lot 166

Michael and Jenny Nathan Collection

An identical glass from the Wyatt Collection is illustrated by Derek Davis and Keith Middlemas, *Coloured Glass* (1968), p.34, bottom left and was sold by Bonhams on 15 December 2010, lot 59. Another similar glass was sold by Bonhams on 20 June 2023, lot 123.



114

A SIGNIFICANT JACOBITE WASH-ENAMELLED MIXED TWIST WINE GLASS, CIRCA 1760

The generous ogee bowl painted in opaque white with a six-petalled heraldic rose on a thorny stem with four leaves and two buds, one open and one closed, the details scratched through the enamel, the reverse with a moth in flight with details also carefully delineated, on a stem with a pair of heavy opaque white spiral threads outside a vertical air cable, over a conical foot, 17.1cm high

£2,000 - 3,000

Jacobite glasses with enamelled decoration are particularly rare, but the more typical heraldic rose decoration of this type is almost always engraved, making the present glass exceptional. An opaque twist wine glass enamelled with a slightly different six-petalled heraldic rose is illustrated by Geoffrey B Seddon, *The Jacobites and their Drinking Glasses* (1995), p.89, pl.28 and was sold by Sotheby's on 3 March 1986, lot 114 and another identical glass was sold by Bonhams on 6 March 2002, lot 15, neither of which have a moth. At the time of writing these were the only Jacobite glasses known with white enamel decoration, the others all being portrait glasses in polychrome.

These glasses belong to a distinct group with so-called wash-enamelled decoration. Whilst the technique bears a close resemblance to the celebrated enamelled glasses of the Beilby family workshop, it is distinct in that it is thinner with a bluer or greyer tint. Two wash enamelled wines and an armorial ale glass are illustrated by Simon Cottle, 'The Other Beilbys', *Apollo* (October 1986), p.318, pl.IV, where the author discusses a Scottish origin for certain other groups of enamelled glasses at this time. Considering the Jacobite nature of the present glass, a Scottish origin is also plausible for wash-enamelled glasses of this type.





115

115
A BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

The bell bowl painted in opaque white with a border of fruiting vine, the rim with traces of gilding, on a double-series stem containing a lace twist within a pair of heavy opaque white spiral threads, over a conical foot, *16.8cm high*

£1,200 - 1,800

Provenance
 Michael and Jenny Nathan Collection

An almost identical glass was sold by Bonhams on 27 November 2024, lot 116.



116

116
A FINE BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

The drawn trumpet bowl finely painted in opaque white with a continuous band of fruiting vine, the rim gilt, on a multi-spiral opaque twist stem and conical foot, *17cm high*

£1,500 - 2,500

Provenance
 With Marris Antiques, October 2011
 Graham Slater Collection

An almost identical glass in the Philadelphia Museum of Art is illustrated by James Rush, *The Ingenious Beilbys* (1973), p.47, no.27. Two further examples are illustrated by L M Bickerton, *Eighteenth century English Drinking Glasses* (1986), p.344, nos.1121 and 1122. See also those from the Ron and Mary Thomas and the Darrel Thompson-Schwab Collections sold by Bonhams on 4 June 2008, lot 169 and 21 June 2022, lot 119 respectively.



117

A RARE BEILBY ENAMELLED MASONIC TUMBLER, CIRCA 1768

Of attractive small size, the waisted cylindrical form with a solid firing base, finely painted with Masonic emblems in red and yellow overlapping sprays of white grasses, a continuous undulating band of flowering foliage in white below the rim, *8cm high*

£4,000 - 6,000

Provenance

Hamilton Clements Collection Collection, Sotheby's, 6 November 1930, lot 82

Sir Victor Schuster Collection

With Delomosne and Son

Literature

W A Thorpe, *English and Irish Glass* (1927), col. pl.III

W A Thorpe, *A History of English and Irish Glass* (1929), pl.CXXIII

Exhibited

Delomosne and Son, *Gilding the Lily* (1978), no.66

This glass is from a celebrated set of Masonic firing tumblers, of which some are inscribed and dated 'PT 1768'. A set of four was discovered at a car boot fair in Brighton in 2005, of which two were of inscribed and dated type. They were sold as a set by Christie's on 7 July 2005, lot 78 and subsequently as single lots by Bonhams on 16 December 2009, lot 59, 19 May 2010, lots 43 and 48, and 15 June 2011, lot 100. The example formerly comprising lot 48 was more recently sold again by Bonhams as part of the Stephen Pohlmann Collection on 30 November 2022, lot 36.

Two further uninscribed examples are in Corning Museum of Glass (inv. nos.51.2.156 and 79.2.66), one of which is illustrated by James Rush, *The Ingenious Beilbys* (1973), p.113, no.65. Another from the Peter Lazarus Collection and latterly the Terence Woodfield Collection was exhibited at the Laing Art Gallery, *The Decorated Glasses of William and Mary Beilby* (1980), no.69. A further pair, of which one was inscribed 'PT 1768', was discovered in a provincial auction in Kent in January 2019. Another from the Stephen Pohlmann Collection was sold by Bonhams on 30 November 2022, lot 34.

At least eleven firing tumblers of this small size are recorded including the present lot, of which three bear the inscription 'PT 1768'. To this can be added a tumbler of much larger size in the British Museum (inv. no.1946,0707.1), also inscribed and dated 'PT 1768', illustrated and discussed alongside the present lot by Stephen Pohlmann, 'Masonic Beilbys', *Glass Circle News*, no.127 (November 2011), pp.12-13, figs.3 and 5. See also the tumbler from the Darell Thompson-Schwab Collection sold by Bonhams on 21 June 2022, lot 120, which is perhaps also related.



118

A VERY RARE BEILBY ENAMELLED MASONIC ARMORIAL FIRING TUMBLER, CIRCA 1765

The waisted cylindrical form with solid 'firing' base, painted in polychrome with the Freemasons' Arms within a rococo scrollwork cartouche with pendant white foliage beneath, coloured Masonic insignia in red and yellow suspended from foliate scrollwork above, the reverse with further Masonic devices painted in colours among delicate white foliage, the rim with very faint traces of gilding, 8.1cm high

£6,000 - 9,000

Provenance

Hamilton Clements Collection, Sotheby's, 15 May 1930, lot 92
With Delomosne and Son

Literature

W A Thorpe in *English and Irish Glass* (1927), col. pl.III
W A Thorpe, *A History of English and Irish Glass* (1929), pl.CXXIII
L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.329, no.1070

Exhibited

Delomosne and Son, *Gilding the Lily* (1978), no.65 (listed with erroneous Henry Brown Collection provenance)

Including the present lot, at least ten tumblers of this type have so far been recorded, perhaps from more than one original set considering that the squares on the reverses of some of these are painted with measurements whereas others are not. Four of these are in museums, including two in the Museum of Freemasonry at Freemasons Hall, London (inv. nos.M2010/887 and M2010/888), one from the Garton Collection in the Museum of London (inv. no.34.139/72), and one from the Peter Lazarus Collection in Bristol Museum and Art gallery (inv. no.Na801).

A further three examples have been sold by Bonhams. They include one from the James Hall Collection sold on 17 December 2008, lot 129, one from the Kaplan Collection sold on 15 November 2017, lot 29, and one from the Durrington Collection sold on 15 November 2023, lot 47. The Kaplan example is illustrated by Martine Newby, *Eighteenth Century English Glass from the Collection of Julius and Ann Kaplan* (1998), fig.18, and the Durrington example by Roger Dodsworth, *The Durrington Collection* (2006), no.30. A further two tumblers, one from the Henry Brown Collection and the other from the Macbean Collection, were sold by Sotheby's on 22 June 1964, lots 164 and 165 and again on 16 May 1966, lots 182 and 181. The Macbean example is currently in the Diageo Collection (formerly the Cinzano Collection), illustrated by Rosa Barovier Mentasti, *Glass Collection della Diageo a Santa Vittoria d'Alba* (2005), no.174.

The arms have sometimes been attributed to the Lodge of Journeymen and Masons, No.8, Edinburgh but were also used by the Premier Grand Lodge in London. An example from the Captain T L Wall Collection sold by Sotheby's on 27 July 1928, lot 104 (not illustrated), is listed as having been acquired from an Edinburgh Lodge, probably The Lodge of Edinburgh (Mary's Chapel), No.1, which raises the possibility that at least some of these glasses were made for a Scottish lodge.



119

119

A FINE GILES GILDED OPAQUE TWIST GOBLET, CIRCA 1765-70

Decorated in the London workshop of James Giles, the generous round funnel bowl decorated with a meandering branch of fruiting vine, the rim gilt, on a double-series stem containing a fourteen-ply spiral band outside an opaque white lace twist, over a conical foot, *19.3cm high*

£800 - 1,200

Provenance

G Sumner Collection, Sotheby's, 20 November 1972, lot 85
With Athelny Antiques, February 2012
Graham Slater Collection

An almost identical goblet is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.350, no.1144 and an example from the Leuba Collection was sold by Bonhams on 18 June 2024, lot 192. See also that sold by Bonhams on 15 December 2020, lot 20 (part).



120

120

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

The flared bell bowl with a solid base containing a small tear, decorated with a three-masted ship in full sail on an undulating sea, the reverse inscribed 'DE NEGOTIE' (Trade) below the rim, the slender stem with a teared angular knob above a teared inverted baluster terminating in a basal knob, over a conical foot, *20.6cm high*

£1,000 - 1,500

121

**AN IMPORTANT DUTCH ENGRAVED
ARMORIAL LIGHT BALUSTER 'LITERARY
SOCIETY' GOBLET, CIRCA 1775**

The round funnel bowl finely decorated with an allegory of Truth, with wings issuing from her head and a book of proverbs in her left hand, seated beside a plinth upon which sits an oil lamp representing the light of the world, a putto with a scroll behind a pedestal and a swan swimming in the distance before her, within a rococo scroll border flanked by foliage, a banderole above inscribed 'STUDIUM SCIENTIARUM GENITRIX' (Study is the Mother of Sciences), the reverse with the crowned coat of arms of Rotterdam below a banner inscribed 'FLOREANT MUSÆ' (May the Museum Flourish), the stem with two shoulder knops above a beaded knop, a further beaded knop flanked by dumbbell sections, terminating in a basal knop, over a conical foot, 18.6cm high

£2,000 - 3,000

Provenance

With Arthur Churchill, who purchased it in France in 1933

Walter F Smith Collection, Sotheby's, 24 June 1968, lot 686

Groen Collection

Literature

Arthur Churchill, *Glass Notes*, No.13 (December 1953), p.9, figs.11 and 12

Arthur Churchill, *Glass Notes*, No.16 (December 1956), p.7, fig.11

E Barrington Haynes, *Glass Through the Ages* (1959), pl.69b

Exhibited

Smithsonian Institution, 1962

The *Stadium Scientiarum Genetrix* was a Rotterdam literary society founded in 1773 by Kornelis van der Palm. In 1800 it merged with two other major literary societies, the Leiden *Kunst Wordt door Arbeid Verkreegen* (Art is Won by Labour) and Amsterdam *Amsteldamsche Dicht- en Letteroefenend Genootschap* (Amsterdam Society for Poetry and Literature), owing to declining membership numbers and the three continued as the *Bataafsche Maatschappij van Taal- en Dichtkunde* (Batavian Society for Language and Literature).





122 *

**A FINE AND LARGE DUTCH ENGRAVED
LIGHT BALUSTER ARMORIAL GOBLET,
CIRCA 1750**

The generous round funnel bowl decorated with the Dutch Virgin in classical dress, a book on a pedestal beside her, the crowned Dutch Lion holding a sabre and a bundle of arrows at her feet, surrounded by the individual crowned coats of arms of the Seven Dutch Provinces within a long and winding banderole inscribed with a verse by Hieronymus Sweerts in diamond-point, the rim with four winged putto holding festoons of circlets, on a tall stem with upper, central and lower knops divided by an inverted baluster and a plain section, over a folded conical foot, 25cm high

£2,000 - 3,000

Provenance
Private Collection, Belgium

Literature
Marc Mees, *Glashelder: Tafel- en sierglas van de 16e tot de 18e eeuw* (1994), no.73

The inscription on the banderole is from 'In den Haag, daar de VII. Provintien vers eenigt zijn' by the Dutch poet Hieronymus Sweerts (1629-1696), first published in *Koddige en ernstige opschriften luyffens, wagens, enz.* under the pseudonym Jeroen Jeroense. It reads...

'EEN STAAT DIE SO VEREENT EN T'SAMEN WERT BEVOGTE DIE BLYFT EEN STAET ZO VAST GELYCK DE NOORDER STER SY DAELT NOGH SY VALT HOESEER SY WERT BEVOGTE MAER BREECKT EEN SCHAKEL LOS SO RAECKT SELIGT OMVER' (And a State that is so united and woven together, it shines, and is so sure, like the North Star. She neither descends nor falls, though she is fought bravely. But if a link is loosened, it will easily turn over).

123 *

**A SUPERB DUTCH STIPPLE-ENGRAVED
LIGHT BALUSTER WINE GLASS BY
'ALIUS', CIRCA 1770**

The slightly flared round funnel bowl delicately decorated with three children, including a seated girl playing a mandolin with a boy seated behind her, another boy kneeling on a grassy mound beside them playing a flute, all watching a dog dancing on its hind legs at their feet, flanked by shrubs and with pendant foliage beneath, on a slender stem with an angular shoulder knob above a beaded inverted baluster, over a conical foot, 18.1cm high

£4,000 - 6,000

Provenance

Glerum, The Hague, 28 March 1990, lot 472
With Sheppard & Cooper or Mallett & Son

Literature

Christopher R S Sheppard and John P Smith,
Engraved Glass: Masterpieces from Holland
(1990), p.74, no.36
F G A M Smit, Uniquely Dutch Eighteenth-
Century Stipple-Engravings on Glass (1993),
p.140, no.Ea.22

Although he never signed any of his engravings, 'Alius' was one of the most important Dutch master glass engravers of the 18th century. The incredible lightness of touch which he achieved on this goblet demonstrates the remarkable degree to which this engraver mastered the stipple technique. It is perhaps no surprise that for many years this piece was considered to be the work of his contemporary, David Wolff. Children in stipple-engravings such as this are often associated with friendship and those which depict both boys and girls, particularly those shown enjoying themselves or making music, are amongst the most enchanting of stippled subjects. Above all, the scene evokes sentiments of happiness, joy, love and harmony. Smit (1993) records just seven glasses by 'Alius' alluding to music, including the present lot.





124

124 *

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

The round funnel bowl finely engraved with an elaborate border of diaper panels and scrollwork below the rim, the composite stem with an upper multi-spiral airtwist section with a central swelling knob, above a wide beaded inverted baluster terminating in a basal knob, over a conical foot, *19.2cm high*

£700 - 1,000

Provenance
Leuba Collection

Composite stem light baluster glasses of very similar form are often found with Dutch engraving relating to Amsterdam and include examples signed by Jacob Sang, so it has been suggested that they were made in or around Amsterdam, see Anna Laméris, *Amicitiae: A Toast to Friendship* (2018), pp.24-5, no.6 and references therein.



125

125

A RARE OCTAGONAL OPAQUE TWIST WINE GLASS, CIRCA 1765

The ogee bowl sharply moulded with eight evenly spaced sides, the stem with a nineteen-ply spiral band outside a pair of heavy opaque white spiral tapes, over a conical foot, *14.5cm high*

£800 - 1,200

Provenance
With Arthur Churchill
With Athelny Antiques, 2010
Graham Slater Collection

A similar glass is illustrated by E Barrington Haynes, *Glass Through the Ages* (1959), pl.83a and was sold by Bonhams on 5 June 2019, lot 41.



126

126

AN INTERESTING ENGRAVED TUMBLER, DATED 1804

The generous tapered cylindrical form cut with a band of narrow flutes to the base, decorated to one side with a jovial gentleman standing in an animated pose beside a barrel, holding a foaming jug in one hand and a goblet in the other, inscribed 'The Jovial Coopeer [sic]' in diamond-point script above, the reverse inscribed 'JOHN CHILDS/ SON OF/ THOMAS AND MARY CHILDS/ BORN JANU 7TH 1804', flanked by leafy sprays, *14.5cm high*

£500 - 700

127

**AN EXCEPTIONALLY RARE ENGRAVED
OPAQUE TWIST 'LOYALIST' WINE GLASS
OF AMERICAN INTEREST, CIRCA 1775**

The generous ogee bowl inscribed 'THE KING
AND THE FRIENDS OF HIS MAJESTY'S/
AMERICAN LOYALISTS' below the rim, on a
stem containing an opaque white spiral gauze
alternating with three heavy spiral threads,
over a conical foot, 17cm high

£2,500 - 3,500

The Loyalists were American colonists who supported the British cause during the American Revolutionary War (1775-1783), remaining loyal to the British Crown. They were typically referred to as Tories, Royalists or King's Men and were considered to be 'persons inimical to the liberties of America' by the Patriots or Whigs, who viewed them as traitors. A small number of opaque twist firing glasses with identical inscriptions are recorded, all of similar form with ovoid bowls moulded with fine basal flutes. An example from Harvey's Wine Museum was sold by Bonhams on 1 October 2003, lot 203.

Another from the Jerome Strauss Collection in Corning Museum of Glass (inv. no.79.2.90), illustrated by Ward Lloyd, *Collecting Georgian Glass* (1971), p.124. See also that illustrated by Dwight P Lanmon, *Glass from Six Centuries: Wadsworth Atheneum* (1978), p.61, fig.59. In her discussion of the extensive papers preserved for the New York china and glass merchant Frederick Rhinelander (1743-1805), Cleo Witt suggests that small glasses engraved with Loyalist sentiments such as this may have been made in Bristol and sold in New York, see *Bristol Glass* (1984), p.78. No other wine glass would with this inscription would appear to be recorded.





128

128 *

A BLUE COLOUR TWIST WINE GLASS, CIRCA 1765

The round funnel bowl on a stem containing a white spiral ribbon edged on both sides in blue, alternating with an opaque white spiral gauze, over a conical foot, *14.5cm high*

£1,200 - 1,800

Provenance
Leuba Collection

A very similar glass but with a bowl moulded with fine flutes was sold by Bonhams on 15 December 2020, lot 22.



129

129 *

A RED AND GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The small bell bowl on a stem containing an opaque iron-red spiral tape edged in translucent emerald-green, around a central opaque white spiral gauze, over a conical foot, *16.9cm high*

£1,000 - 1,500

Provenance
Leuba Collection

A comparable wine glass from the Christopher Fish Collection was sold by Bonhams on 19 May 2010, lot 33.



130

130 *

A RED COLOUR TWIST WINE GLASS, CIRCA 1765

The ogee bowl on a stem containing a central translucent ruby-red undulating gauze core within a pair of opaque white spiral gauzes, over a conical foot, *14.4cm high*

£1,000 - 1,500

Provenance
With Delomosne and Son, 6 January 1995
Leuba Collection



131



132



133

131 *

AN ENGRAVED RED AND GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The ogee bowl engraved with the initials 'M.C.' above a foliate sprig in diamond-point, on a stem with an opaque white corkscrew edged in translucent ruby-red on the inside and translucent emerald-green on the outside, the coloured ribbon alternating with an opaque white gauze corkscrew, over a conical foot, *14.6cm high*

£1,000 - 1,500

Provenance

With Delomosne and Son, 9 June 1993
Leuba Collection

A glass from the same original set but engraved with different initials, also from the Leuba Collection, was sold by Bonhams on 13 December 2023, lot 125.

132 *

A RED AND GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a stem containing an opaque white multi-ply corkscrew edged on one side in translucent emerald-green and on the other in opaque iron-red, a pair of heavy opaque white spiral threads between, over a conical foot, *16cm high*

£1,200 - 1,800

Provenance

With Delomosne and Son, 12 July 1984
Leuba Collection

A very similar glass was sold by Bonhams on 20 June 2023, lot 123.

133 *

A GOOD GREEN AND RED COLOUR TWIST WINE GLASS, CIRCA 1765

The bucket bowl on a stem containing three central heavy opaque white corkscrew threads, two edged in translucent jade-green and one in translucent ruby-red, alternating with three opaque white spiral threads, over a conical foot, *14.7cm high*

£1,200 - 1,800

Provenance

With Delomosne and Son, 17 November 1992
Leuba Collection

A wine glass with a round funnel bowl on an identical stem was sold by Bonhams on 20 June 2023, lot 115.



134

134 *

A FINE RED AND GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a stem enclosing a solid multi-ply corkscrew edged on one side in translucent emerald-green and on the other in opaque iron-red, a pair of heavy opaque white spiral threads between, over a conical foot, *16.3cm high*

£1,500 - 2,000

Provenance

Peter Lazarus Collection

With Delomosne and Son, 6 January 1986

Leuba Collection

A very similar glass was sold by Bonhams on 20 June 2023, lot 123.



135

135 *

A GOOD GREEN AND AMETHYST COLOUR TWIST WINE GLASS, CIRCA 1765

The bell bowl on a stem containing a multi-ply corkscrew edged on one side in rich translucent emerald-green and on the other in pale translucent amethyst edged with a thin air band, alternating with a pair of heavy opaque white spiral threads, over a conical foot, *17.1cm high*

£1,500 - 2,500

Provenance

With Pryce and Brise Antiques, 9 June 1989

Leuba Collection



136

136 *

A RED AND GREEN COLOUR TWIST WINE GLASS, CIRCA 1765

The ogee bowl on a stem containing an opaque white spiral ribbon edged in translucent emerald-green on the outside and translucent ruby-red on the inside, the coloured ribbon alternating with an opaque white spiral gauze, over a conical foot, *15.5cm high*

£1,200 - 1,800

Provenance

With Delomosne and Son, 25 November 1993

Leuba Collection

137 *

**A RARE ENGRAVED MIXED BLUE
COLOUR TWIST WINE GLASS, CIRCA
1760-65**

The bell bowl very finely engraved with a botanical specimen in full bloom, the stem with an air spiral gauze encircled by a single translucent cobalt-blue spiral thread, over a conical foot, 17.4cm high

£2,500 - 3,500

Provenance

With Delomosne and Son, 21 November 2016
Leuba Collection

This fine glass belongs to a distinct group of closely related mixed colour twist wine glasses all with botanical engraving, probably engraved by the same hand, the stems either with translucent blue, translucent green or opaque green threads. Two glasses from this group were in the A C Hubbard Jr Collection, sold by Bonhams on 30 November 2011, lots 228 and 229 and three from the Julius and Ann Kaplan Collection were sold by Bonhams on 15 November 2017, lots 60, 63 and 64. Another was sold by Bonhams on 1 December 2021, lot 141. See also lots 43 and 44 in this sale. Further examples with related engraving are discussed together by Delomosne and Son, *The Seton Veitch Collection* (2006), no.43, where a Low Countries origin is suggested.





138 AR

**HAIL THE BRIGHT MORNING: A
STIPPLE-ENGRAVED GOBLET BY SIMON
WHISTLER, DATED 1992**

The shape designed by Laurence Whistler and manufactured by Webb Corbett, the generous bucket bowl finely decorated with an imaginary river valley in early light, the meandering river flowing through the wooded landscape, a wooden gate to the left and a humpback bridge before distant mountains to the right, the radiant sun obscured by a tree in the foreground, dated and monogrammed 'SW' to the foot, 26.7cm high

£2,000 - 3,000

Provenance

Michael and Jenny Nathan Collection

Literature

Simon Whistler, *On a Glass Lightly* (2004), p.59 (illustrated in reverse)

The artist illustrates this goblet opposite a photograph by James Ravillious taken in 1980, showing early morning mist on the River Torridge near Dolton, Devon, which provided the inspiration for this imaginary scene. A goblet of identical form by Simon Whistler engraved with a view of Carreg Cennen Castle was sold by Bonhams on 29 September 2020, lot 87.



139 (two views)

139 *

**A VERY RARE BACCARAT FACETED
'DUCKS IN THE POND' PAPERWEIGHT,
CIRCA 1850**

In clear glass with a hollow centre containing three lampwork ducks, their feathers striped in different colours, swimming on a clear glass pond encircled by translucent green 'moss' speckled in white, cut with a large top window and six side printies, the underside of the applied base star-cut, 8cm diam, 5.4cm high

£3,000 - 5,000

Another example of this particularly charming and celebrated class of hollow paperweight is illustrated by Paul H Dunlop, *The Dictionary of Glass Paperweights* (2009), p.127, fig.183. See also Paul Hollister and Dwight Lanmon, *Paperweights: Flowers which Clothe the Meadows* (1978), p.103, no.80 and the examples sold by Bonhams on 16 December 2009, lot 264 and 1 May 2013, lot 134.



Pottery, Enamels and Porcelain

Commencing at 1.30pm

Lots 140 - 300



140

140

A STAFFORDSHIRE SLIPWARE OWL JUG AND A COVER, CIRCA 1680-1700

Of baluster form modelled in the shape of a bird, the glazed chestnut-red body trailed and dotted in dark brown and cream coloured slip represent the plumage on the owl's breast and wings, the spreading circular foot with a border of rings and lines trailed in the same coloured slips, the reverse applied with a ring handle, together with a later replacement cover forming the head, *jug 18.3cm high, 21.7cm high overall (2)*

£1,500 - 2,500

To be sold without reserve

An owl jug with very similar decoration is in the Fitzwilliam Museum, see Bernard Rackham, *The Glaisher Collection* (1935), p.41, no.252 and col. pl.III. These trailed and dotted examples are much rarer than the jugs of 'Ozzy' type with juggled slip decoration, of which there is an example in the British Museum illustrated by Bernard Rackham, *Early Staffordshire Pottery* (1951), pl.16, and one illustrated by Leslie B Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol.1 (2000), p.142, no.S81.

141

AN IMPORTANT ENGLISH SLIPWARE TULIP DISH, 18TH CENTURY

Possibly Midlands, of generous shallow circular shape with a notched or piecrust rim, the buff body trailed in two colours of slip with a symmetrical arrangement of tulips alternating with other stylised flowers with trellis and loop-and-dot ornament, interspersed with simple dot clusters, the rim with a simple line border, all on a cream ground, *41.7cm diam*

£10,000 - 15,000

Provenance

A Private Welsh Collection



141

This dish garnered some excitement when appraised by Hugo Morley-Fletcher on the BBC's *Antiques Roadshow* in Pembroke in 1993. The shape of the dish and distinctive dot clusters in the design links the present dish to a small group of dated dishes, mostly decorated with birds, with dates ranging from 1769-1806. An example dated 1772 is illustrated by David Barker and Steve Crompton, *Slipware in the Collection of the Potteries Museum and Art Gallery* (2007), p.145 and another dated 1788 is illustrated by Leslie B Grigsby, *The Longridge Collection of English Slipware and Delftware, Vol.1* (2000), pp.87-8, no.S27. See also the example dated 1787 sold by Bonhams on 22 June 2022, lot 192. A related dish decorated with tulips is illustrated by Ronald G Cooper, *English Slipware Dishes* (1968), no.303 also belongs to this same distinctive group, but no other example with tulip decoration would appear to be recorded.

The design is undoubtedly derived from earlier Staffordshire examples, although Grigsby states that there is no archaeological evidence to support an Staffordshire attribution for this group of dishes. An example dated 1730, attributed to Thomas Simpson and decorated with a related symmetrical arrangement of tulips within a trellis border, is illustrated by Grigsby (2000), p.95, no.S36. Grigsby suggests that tulips depicted in an abstract and segmented way such as this are likely to have ultimately been inspired by 16th and 17th century Northern European slipware.



142

142

A STAFFORDSHIRE SLIPWARE PORRINGER, LATE 17TH OR EARLY 18TH CENTURY

Of bellied form with a flared rim and single loop handle, the buff body covered with a cream-coloured slip decorated with horizontal trailed dark brown slip below a dotted border, *8cm high*

£1,000 - 1,500

Provenance
With Jonathan Horne Antiques
Graham Slater Collection

See David Barker and Steve Crompton, *Slipware in the Collection of the Potteries Museum and Art Gallery* (2007), pp.43-4, where two similar examples are illustrated, one of which was excavated in North Staffordshire. A honey pot and cover with dotted decoration also from the Graham Slater Collection was sold by Bonhams on 15 April 2025, lot 72.



143

143

A RARE STAFFORDSHIRE SLIPWARE MUSTARD POT, LATE 17TH OR EARLY 18TH CENTURY

Of small size, the squat globular form applied with a single side handle, the buff-coloured body covered in cream slip trailed in feathered dark slip, *4.8cm high*

£600 - 800

Provenance
Graham Slater Collection

Mustard pots are rarely found in slipware. A larger example with its cover with spotted decoration is in the Potteries Museum (inv. no.2779).

Offered in support of Art Fund

Lots 144 - 163

144

AN ENGLISH DELFTWARE APOTHECARY STORAGE JAR OR ALBARELLO, CIRCA 1700

Of cylindrical form with a gently splayed base and everted rim, painted in blue with an interlinking chain band between concentric lines, 11.5cm high

£600 - 800

Provenance
Graham Slater Collection



144

145

AN ENGLISH DELFTWARE DRUG JAR, CIRCA 1700-20

Of ovoid form, painted in blue with a label inscribed 'U:SAMBUCCI', surmounted with a flower basket, flanked by cherubs or angels blowing trumpets, 15.8cm high

£500 - 700

Provenance
With Keith Bycroft, 1977
Graham Slater Collection

'Cherubs with Trumpets' labels are relatively scarce, with only five recorded by Briony Hudson in *The Collection of the Museum of the Royal Pharmaceutical Society* (2006), pp.192-6. *Unguentum Sambucinum* was a concoction made from elderflowers and elderberries.



145

146

AN ENGLISH DELFTWARE DRUG JAR, CIRCA 1700-20

Of ovoid shape, painted in blue with a label inscribed 'C:ANTHOS', surmounted by songbirds, swags suspended below a winged cherub's head, 18.5cm high

£500 - 800

Provenance
Graham Slater Collection

This would have contained conserve of rosemary.



146

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



147

147

AN ENGLISH DELFTWARE MINIATURE APOTHECARY SYRUP JAR, CIRCA 1720-40

Of ovoid shape, with a straight spout, painted in blue with a strapwork label inscribed 'O: OF, SPIKE', flanked by songbirds, what remains of a strap handle to its reverse, 10.3cm high

£600 - 800

Provenance

With Jonathan Horne, March 1984

Graham Slater Collection



148

148

AN ENGLISH DELFTWARE SMALL DRUG JAR, CIRCA 1720-40

Of ovoid form, painted in blue with a shell and cherub cartouche label, inscribed 'C: COCHL: H.', 12.8cm high

£1,200 - 1,500

Provenance

Graham Slater Collection



149

149

AN ENGLISH DELFTWARE APOTHECARY SYRUP JAR, CIRCA 1740

The globular body with a simple trumpet spout at the back and raised on a wide spreading foot, painted in blue with shell and cherub and angel head cartouche, the label inscribed 'S: LIMON', 18.6cm high

£1,000 - 1,500

Provenance

Graham Slater Collection

Syrupus Limonum or lemon syrup is a particularly rare drug jar label.

150

**AN ENGLISH DELFTWARE PILL JAR,
CIRCA 1720-30**

Of small size and ovoid form, painted in blue with an elaborate shell and cherub label inscribed 'EX:GENTIAN', 9.2cm high

£2,000 - 3,000

Provenance

With Jonathan Horne, March 1999

Graham Slater Collection

Extract of gentian root was popular for treating digestive ailments. Gentian continues to have a wide range of uses, medicinal and recreational as a bitter in beverages. A pill jar of similarly small proportions also in the Graham Slater Collection was sold by Bonhams on 15 April 2025, lot 128.



150

151

**AN ENGLISH DELFTWARE DRUG JAR,
CIRCA 1700-20**

The generous ovoid body painted in blue and outlined in black with a label inscribed 'THER:LOND', surmounted by songbirds, a winged angel head with pendent foliage and tassels, 18.3cm high

£800 - 1,200

Provenance

With Keith Bycroft, 1977

Graham Slater Collection

Theriaca Londinensis or 'London Treacle' was an electuary formulated according to the London Pharmacopoeia. A long list of components including wood sorrel, peony, St John's Wort, Mace and cloves 'each one a dram', were added to 'good Canary wine a sufficient quantity, of clarified honey thrice the weight of all', as instructed in The London Dispensatory published in 1694.



151



152

152

AN ENGLISH DELFTWARE ADAM AND EVE CHARGER, CIRCA 1685-1700

Probably Brislington, painted in blue, manganese, green and yellow with 'The Temptation', Adam and Eve flanking a highly stylised fruiting tree, by tall grasses, an inner border of pendent tassels between concentric manganese bands, with a blue dash rim and a lead-glazed back, 33cm diam

£1,500 - 2,000

Provenance
Purchased at Portobello Road 1996
Graham Slater Collection

Similar tasselled borders are found on plates and chargers attributed to Brislington, see Michael Archer, Delftware Chinoiserie at Brislington in the late Seventeenth and early Eighteenth Centuries, ECC Trans, Vol.19, Pt.3 (2007). The treatment of the fruit on the tree is also found on other Brislington Adam and Eve chargers, see lot 154 in this sale. Adam is depicted with a hairstyle much more in-keeping with Stuart fashion rather than biblical.



153

153

AN ENGLISH DELFTWARE CHARGER, CIRCA 1690-1700

Probably Lambeth, Norfolk House, painted in blue, manganese, pale turquoise and ochre, with alternating stylised leaves and fruit around an eight-pointed star centre, with a blue dash rim and a lead-glazed back, 34.6cm diam

£1,200 - 1,500

Provenance
Louis Lipski Collection, Sotheby's, 17 November 1981, lot 247
Graham Slater Collection

A very similar charger is discussed by Michael Archer, Delftware in the Fitzwilliam Museum (2013), p.50, A.76. Archer refers to the present lot as one of only three known of this design. The prototype is one from the Netherlands. A fragment of the central star motif was found by Garner at Lambeth.

154

**AN ENGLISH DELFTWARE 'BLUE DASH'
CHARGER, CIRCA 1690-1700**

Probably Brislington, painted in manganese, blue, turquoise and yellow, with Adam and Eve flanking a tree bearing highly stylised fruit, a looped border in blue and manganese below the blue dash rim, with a tin-glazed back, 35.5cm diam

£1,500 - 2,500

Provenance

With Michael Wakelin, Olympia, 1986
Graham Slater Collection

The inner border of interlinking chains of semi-circles is found on a number of dated plates, from the late 17th and early 18th century but is most unusual on a charger. A plate with this border dated 1690 is illustrated by Lipski and Archer, see *Dated English Delftware* (1984), p.58, fig.186. The tree is very similar to that on another charger from the Graham Slater Collection, sold by Bonhams on 15 April 2025, lot 126. See also three chargers attributed to Brislington, circa 1680-1700 by Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), A.26-28. Two of these share the distinctive 'barred grasses' flanking the tree.



154

155

**AN ENGLISH DELFTWARE TULIP
CHARGER, CIRCA 1690-1700**

Attributed to London and probably from Southwark, painted in blue, green and yellow with a large tulip flanked by two others, carnations and seed pods among a profusion of leaves, within a yellow line and blue dash rim, with a tin-glazed back, 31cm diam

£1,200 - 1,800

Provenance

With Jonathan Horne, 1978
Graham Slater Collection



155



156

156

**A LONDON DELFTWARE WINE BOTTLE,
DATED 1653**

Probably Southwark, of very small size with a generous globular body, the strap handle with a pointed lower terminal, inscribed in blue 'SACK 1653, above a curlicue flourish, 12.2cm high

£2,000 - 3,000

Provenance

With Jonathan Horne, 1978

Graham Slater Collection

A sack bottle dated 1644, also from the Graham Slater Collection was sold by Bonhams on 15 April 2025, lot 110. The exaggerated pear-shaped body of the present lot is very alike two 'Whit' bottles, dated 1653 and 1654 respectively, both illustrated by Louis Lipski and Michael Archer, *Dated English Delftware* (1984), pp.332-3, nos.1454 and 1462.



157

157

**A LONDON DELFTWARE FUDDLING CUP,
CIRCA 1630-50**

Probably Rotherhithe or Southwark, three small conjoined vessels with globular bodies and neat spreading feet, linked by twisted handles, a slight groove or cordon at the base of each neck, left in the white, 8cm high

£1,000 - 1,500

Provenance

With Jonathan Horne, December 1989

Graham Slater Collection

In *Dated English Delftware* (1984), Louis Lipski and Michael Archer suggest that the earliest fuddling cups have a cordon or groove around the neck of each vessel, revealing a likely metal prototype for the shape. A number of dated fuddling cups are illustrated at pp.198-9. The pinkish-buff colour of the body visible where the glaze is less thickly pooled is a feature exhibited by some mid-17th century London delftware. Fragments of glazed fuddling cups have been found at Southwark and biscuit examples have been excavated at Rotherhithe.



158



159

158

AN ENGLISH DELFTWARE MUG OR GORGE, CIRCA 1690

Of globular form with a cylindrical neck, the handle with a pointed lower terminal, painted in blue with formal flowering plants and an insect in flight, tramline borders and a 'blue dash' handle, 12cm high

£1,500 - 2,000

Provenance
Newbury Collection
Graham Slater Collection

Graham Slater drew comparisons with the shape and decoration on another slightly smaller mug in his collection, formerly in the Louis Lipski Collection, which was sold by Bonhams on 15 April 2025, lot 118. Another related gorge in the Museum of London was excavated in Poultry, see Frank Britton, *London Delftware* (1986), p.137, no.103.

159

AN ENGLISH DELFTWARE ADAM AND EVE CHARGER, EARLY 18TH CENTURY

Probably Bristol, painted in blue, green, manganese, yellow and turquoise with Adam and Eve, hiding their modesty with a large leaf, Eve proffering fruit to Adam, the serpent coiled among the bough of the tree between them, sponged foliage filling the space below a blue and yellow line rim with blue dashes, lead-glazed back 34.8cm diam

£2,500 - 3,500

Provenance
Graham Slater Collection

The positioning of Adam and Eve, striding towards each other with one large leaf in their hands and sponged trees are elements found on a number of chargers attributed to Limekiln Lane, Bristol. See Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), pp.26-7.



160

160

**AN ENGLISH DELFTWARE CHARGER,
LATE 17TH CENTURY**

Probably London, painted in blue, manganese and ochre with the standing figure of William III, titled 'W R', the King with crown, orb and sceptre and wearing an ermine robe over armour, flanked by pale turquoise sponged foliage, within a manganese tramline border, with a lead-glazed back, 30cm diam

£2,200 - 2,800

Provenance
Graham Slater Collection

A similar charger was sold by Bonhams on 10 September 2008, lot 158. A related charger with the standing figures of both William and Mary, inscribed 'K' for King and 'Q' for Queen, is in the British Museum (inv. no. 1960,0204.1).



161

161

**AN ENGLISH DELFTWARE CHARGER,
CIRCA 1680-90**

Probably London, painted in blue, turquoise and tones of ochre with a central oak leaf and fruits, surrounded by coloured panels of half leaves and fruits alternating with diaper panels in blue, within a yellow line and blue dash rim, with a lead-glazed back, 35cm diam

£2,000 - 3,000

Provenance
With Jonathan Horne, 1979
Graham Slater Collection

A slightly earlier, more schematic version of this design can be found on a charger illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p.49, A.74.

162

**FIVE ENGLISH DELFTWARE PLATES,
CIRCA 1730-70**

Painted in blue with chinoiserie figural patterns, one octagonal with a figure in a garden with a deer, the others of circular form including robed gentlemen seated or standing in a rocky landscape, figures tending to flowers in fenced gardens, the largest plate with the 'Boy on a Balcony' pattern, the central panel surrounded by scholarly items and a formal Chinese border, the underside with a 'jue' and trailing flowers, 21.5-23.5cm diam (5)

£800 - 1,200

Provenance

Gautier Collection (bottom left)

With Garry Atkins (three plates)

Graham Slater Collection

Finely delineated Chinese patterns on English delftware are traditionally ascribed to Liverpool and it is probable that the four circular plates in this lot are from the North-West. The so-called 'Boy on a Balcony' plate is closely copied from a Chinese Kangxi original. A Kangxi plate in the Japanese Palace in Dresden was used as the prototype for this design on Meissen porcelain. The octagonal plate is possibly Mortlake and circa 1770.



162

163

**SIX ENGLISH DELFTWARE PLATES,
CIRCA 1740-60**

Two of octagonal form, one of these painted with cupid amongst foliage, the second with an oriental scene with pagoda, the others of circular shape, one with two Chinese figures in a room, a diaper border with five unfurling scrolls, another with two figures in a rocky landscape, the border with compressed landscapes vignettes, and two Chinese landscape plates, one without a border and the other with an elaborate border of moths and trailing stylised flowers, 21.5-22cm wide (6)

£800 - 1,200

Provenance

With Jonathan Horne (octagonal cherub)

With Alistair Sampson (two figures in landscape)

With Aurea Carter (two figures in an interior)
Graham Slater Collection

An octagonal plate with the same border as the cherub plate is dated 1737 and illustrated by Lipski and Archer, Dated English Delftware (1984), fig.419. The pattern of two Chinese figures bowing in an interior is also found on a flower brick illustrated by Garner in English Delftware (1948), 63B. A Liverpool or Bristol origin seems likely for the four circular plates.



163



164 (two views)



164

AN IRISH DELFTWARE BASKET, CIRCA 1760

Of circular form, the sides pierced with interlocking circles, painted in blue with a detailed landscape featuring two swans swimming by a riverbank and church buildings surrounded by trees, encircled by a dense blue border with scrollwork left in white, the pierced sides highlighted in blue, two trailing flower sprays to the underside and a distinctive letter 'K' in florid italic, 23cm diam

£1,000 - 1,500

Provenance
Graham Slater Collection

Peter Francis discusses the attribution of circular baskets in Irish Delftware (2000), pp.112-4. Illustrated as fig.130 is a basket with 'intersecting circle' sides, similar to the present lot and probably made in Dublin.

165

AN ENGLISH DELFTWARE ROYAL PORTRAIT PLATE, CIRCA 1689-94

Of plain form without a footrim, painted in blue with stylised half-length portraits of King William III and Queen Mary, their crowns and elements of his ermine robe and her bodice and sleeves picked out in ochre, the initials 'W R M' above, within a blue line border, 21.3cm diam

£1,000 - 1,500

Similar elements, including the sloped, almost triangular shoulders of both figures and the same colouring is found on a plate sold by Bonhams on 1 December 2010, lot 3. Another very similar plate is attributed to London, maybe Norfolk House, by Michael Archer in *English Delftware in the Fitzwilliam Museum* (2013), p.85, no.B4. A blue and white example from the Graham Slater Collection was sold by Bonhams on 15 April 2025, lot 82.



165

166

AN ENGLISH DELFTWARE TANKARD, CIRCA 1760

Probably London, of cylindrical form with a spreading foot, painted in blue with a fashionable couple promenading in a landscape, she with dramatic pannier skirts and a fan on one hand, brown enamel rim, 16.5cm high

£800 - 1,200

Provenance

G A Rust Collection

Syd Levethan, The Longridge Collection, Christie's, 3 November 2011, lot 247

Illustrated by Leslie Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol.2 (2000), p.294, no.269. A tankard or large mug of similar form painted with a hunting scene is dated 1766. It was formerly in the Longridge Collection and more recently in the Olive Collection, sold by Bonhams on 31 January 2019, lot 106.



166

167

A PAIR OF ENGLISH DELFTWARE MARRIAGE PLATES, DATED 1720

Of plain profile without footrims, painted in blue with wreaths encircling the initials and date 'I + I. C, 1720', 22.3cm diam

£700 - 900

These were most likely made to commemorate a marriage. A plate of similar design dated 1688 from the Graham Slater Collection was sold by Bonhams on 15 April 2025, lot 84. The wreathed design remained popular well into the 18th century.



167





168 (two views)

168

AN INTERESTING DOCUMENTARY PEARLWARE MUG, DATED 1797

Cylindrical with a loop handle, moulded with bands of flutes between turned borders below the rim and to the base, painted in brown with stylised floral sprays and sprigs, a formal foliate border to the rim, the underside inscribed 'James Doe Fecit/ 1797', 14.4cm high

£500 - 700



The James Doe to which this mug relates is almost certainly the skilled itinerant ceramic painter who tragically drowned himself in Sea Mills Dock near Bristol, his body being discovered on 29 September 1797 some two or three weeks later. Doe was apprenticed to a William Griffith's delftware pottery in Lambeth High Street and worked for over two decades in Staffordshire for various potteries including Wedgwood. He later moved to London, where he struggled to find work, and subsequently worked some time in Glasgow, Dublin, near Exeter, in Swansea and lastly at the Worcester manufactory before moving to Bristol in August 1797. Shortly before his unfortunate death he covered the walls of his attic room in a disused warehouse at Sea Mills Dock with his diary. This was copied down by the local constable, Joseph James, on 14 October and subsequently published in Bristol, see Joseph James, *Extraordinary Case of Suicide: Being a Narrative of the Life and Unfortunate end of James Doe (1797)*. After the publication, many people who had known James Doe wrote to Joseph to say what a kind, generous and respected man he was. The sad tale highlights the plight of itinerant ceramic decorators in the late 18th century and the devastating effects of the rising popularity of transfer-printing on their trade.

Bearing the date of 1797, this mug will have been one of the last pieces that James Doe decorated, perhaps at Bristol Pottery. As such it is an important piece of social history.

169

A WEDGWOOD ANTI-SLAVERY MEDALLION, CIRCA 1790

Of oval shape in black and white jasperware, the centre featuring a enslaved man in profile, positioned on one knee and with his hands together, situated beneath the words 'AM I NOT A MAN AND A BROTHER?', in a wooden frame, *the medallion 3cm high, the frame 4.9cm diam*

£700 - 1,000

Josiah Wedgwood was commissioned to make a seal for the Society for the Effecting the Abolition of the African Slave Trade shortly after its founding in May 1787. The design was well received and a second suggestion was made to distribute them beyond the Society as promotion for the cause. As medallions they could be set into pins, brooches, onto boxes and other accessories which could easily be kept on one's person. The image and inscription were further adopted by other makers, see Bonhams, 23 February 2022, lot 124 for a printed patch box. Wedgwood personally sent 'a packet' of cameos to Benjamin Franklin in 1788, writing "...for the use of Your Excellency and friends, a few Cameos on a subject which I am happy to acquaint you is daily more and more taking possession of men's minds on this side the Atlantic as well as with you...", Iris Moon, *Melancholy Wedgwood* (2023), p.130. Another example was sold by Bonhams, 29 September 2020, lot 123.



169

170

A RARE SOUTH STAFFORDSHIRE ENAMEL COMBINED SCENT BOTTLE AND BONBONNIÈRE, CIRCA 1765

Modelled as the head and shoulders of Flora Macdonald, her cheeks heavily rouged and her hair coiffured, wearing blue earrings and a blue and yellow plaid or tartan shawl, the metal-mounted hinged cover painted with a colourful spray of flowers, *7.3cm high*

£1,000 - 1,500

Flora MacDonald was born in 1722 and was famed for courageously and cunningly assisting in the flight of The Young Pretender from the island of Lewis to Skye after the 1745 Jacobite Rising. During their flight, Flora is claimed to have disguising him as a maidservant named Betty Burke. The bottles appear to be based on the circa 1747 portrait of herself that Flora commissioned from Richard Wilson in the collection of National Galleries Scotland (inv. no.PG1162). Another example of this very rare bonbonnière from the Ionides Collection is illustrated by Therle and Bernard Hughes, *English Painted Enamels* (1951), p.120, fig.69. See also the example from the Mort and Moira Lesser Collection sold by Bonhams on 19 October 2011, lot 139.



170

171

A BIRMINGHAM ENAMEL PEACOCK BONBONNIÈRE, CIRCA 1765-70

The proud bird modelled standing on a grassy base with his tail spread, the feathers picked out in brown, purple, blue and yellow, his head picked out in bright blue, the sides finely painted with scattered floral sprigs and sprays, the later hinged silver cover engraved with a peacock in a scrollwork cartouche surmounted by a crown, with a bright cut border, *6.7cm high*

£600 - 800

Provenance

Sotheby's, 25 February 1986, lot 14



171



172 (two views)

172

A BIRMINGHAM ENAMEL TABLE SNUFF BOX, DATED 1752

Of deep rectangular form with tooled gilt metal mounts, bat-printed in outline and painted with a variety of scenes, the hinged cover with 'Peeping Tom', the sides including 'The Singing Lesson', the date 1752 inscribed on the plinth to the left, 'The Fortune Teller no.2' and Europa and the Bull, a sepia monochrome vignette within the interior and a spray of flowers on the underside, 10.4cm wide

£1,200 - 1,500

John Brooks is recorded as printing enamels and chinaware in Birmingham from 1751, prior to moving to Battersea in 1753. See Bernard Watney and Robert Charleston, *Petitions for Patents*, ECC Trans., vol.6. pt.2.

173

TWO BIRMINGHAM ENAMEL TABLE SNUFF BOXES, CIRCA 1755

Of deep rectangular form with tooled gilt metal mounts, the sides and hinged covers bat-printed and painted in puce with detailed European pastoral landscapes, predominantly figures and animals among ruins, the taller also with a riverside scene of a fisherman and boats before a bridge to one side and the cover, 8.5cm and 9cm wide (2)

£800 - 1,200



173



174 (two views)

174

A BIRMINGHAM OR SOUTH STAFFORDSHIRE ENAMEL NÉCESSAIRE, CIRCA 1765-70

Of gently tapering rectangular section with canted corners and tooled gilt metal mounts, the hinged cover opening to reveal a set of contents including two glass scent bottles and stoppers, a toothpick, a pencil, a bodkin, tweezers and a penknife, the light relief-moulded scrolled panels painted variously with ladies in interiors, figures in landscapes and flowers, on a dark green ground, 7.3cm high

£1,000 - 1,500

A very similar nécessaire was sold by Sotheby's on 24 May 1976, lot 16.

175

A PAIR OF BIRMINGHAM OR SOUTH STAFFORDSHIRE ENAMEL WINE FUNNELS, CIRCA 1765-70

With bell-shaped tops and slightly curved nozzles, one with a later silver sleeve to the tip, painted in puce with a bird perched on a spray of fruiting vine surrounded by scattered flowers and floral sprigs, the removable inner rings secured by gilt metal mounts, 11cm and 11.5cm high (2)

£800 - 1,200

A very similar funnel from the Lady Charlotte Schreiber Collection is in the Victoria and Albert Museum (inv. no.414:1806-1885).



175

The Lyn and Maurice Hillis Collection

Lots 176 - 249



Bonhams is immensely pleased to be offering the collection of Lyn and Maurice Hillis. It is a collection formed with many things in mind: ranging from scholarly intrigue, rarity, aesthetic merit, and pure enjoyment.

Maurice Hillis was born in Portrush, County Antrim in 1939 and held onto his Ulster brogue all his life. He married Lyn Thomas, a Barnsley native of Welsh stock, in 1969 and the pair moved to Chester just after the birth of their daughter Catherine in 1975. Here, the Hillis's nurtured their mutual growing interest in antiques including glass, silver and Staffordshire figures. They soon joined the Northern Ceramic Society, where they were to become heavily involved, Maurice serving long terms as Chairman and then as President of the Society. Over a period of over 40 years Maurice and Lyn continued to collect and lecture on a variety of areas, which included English tin-glazed and saltglazed wares, and porcelain. However, it was 18th century English porcelain and the blue and white productions of nearby Liverpool that would come to dominate. They worked with Rod Jellicoe and Bunny and Paul Davies to painstakingly sort and decipher archaeological evidence from Liverpool city centre, especially the Brownlow Hill site. These efforts led not only to many smaller papers but to the publication of 'Liverpool Porcelain' in 2011, an award-winning book where the tangled history of Liverpudlian pots was laid bare. A research chemist by trade, Maurice applied the same scientific vigour to his writing. He and Lyn also shared a mutual gift for being able to connect and communicate

in a clear and inviting manner. Something that Lyn, who taught children and adults for many years, recognised as crucial; if you've got something to say you must be able to convey it in a meaningful way. 'Liverpool Porcelain' did just that and remains the authoritative work on the subject for collectors, museums and auction houses alike.

Represented in the sale are pieces that have been reattributed based on the work laid out in Maurice's book. Lot 189 is a mug, offered alongside a corresponding Brownlow Hill sherd. Previously thought to be Richard Chaffers, combined archaeology, scientific testing and connoisseurship has allowed this type of mug to be correctly identified as William Reid.

The Collection also contains a number of documentary pieces, including the earliest piece of dated Liverpool porcelain (lot 187), the William Reid inkwell. Other dated items by James Pennington (lot 210), John Pennington (lots 243 and 245), and Bow (lot 213), help to establish a timeline for these factories.

The Hillis's continued to welcome people to their home with warmth and humour and enjoyed sharing both their collection and knowledge with everyone. Sadly, Maurice passed away in 2020, only weeks after giving a talk to the English Ceramic Circle. Lyn recently donated a small selection of their pots to the Walker Art Gallery in Liverpool in his memory and continues to love ceramics and the friendships that can be forged from studying and discussing them together. In Lyn's personal copy of 'Liverpool Porcelain', Maurice's inscription sums up the spirit of warmth, mutual respect and dedication which they shared; 'To Lyn, my co-author and sweetheart'.

Lyn and Maurice enjoyed the process of buying and collecting immensely and revelled in handling each pot and learning about each factory. As such, most 18th century English factories are represented. It is Lyn's hope that the collection will inspire both new and established enthusiasts to enjoy them as much as she and Maurice.





176 (two views)

176

A FINE PEARLWARE JUG, DATED 1800

Of pear shape supported by a spreading foot, charmingly painted with two men walking one behind the other, the younger striding out ahead and saying 'I wish you Good day Sir', the older mopping his brow and replying 'Get on Get on il [sic] over take you in time', inscribed above 'David Hoult, Middlewich, Cheshire 1800', the reverse with the same men riding in a carriage inscribed 'LONDON & LIVERPOOL EXPEDITION THROUGH BIRMINGHAM', 23.3cm high

£1,000 - 1,500

Provenance

Lyn and Maurice Hillis Collection

Illustrated by Hugo Morley-Fletcher and Roger McIlroy, Christie's Pictorial History of European Pottery (1984), p.300, no.4.





177

177

A LIVERPOOL TIN-GLAZED STONWARE TEAPOT AND COVER, CIRCA 1750

The small globular body applied with crabstock handle and spout, the flat cover with a hexagonal knob, painted in blue with a Chinese garden, peonies, flowering bamboo and fences, 8.2cm high (2)

£800 - 1,200

Provenance

Billie Pain Collection, Bonhams, 26 November 2003, lot 5

Lyn and Maurice Hillis Collection

Listed by Roger Massey and Diana Edwards, 'English Tin-Glazed Stoneware an Innovation', *American Ceramic Circle Journal*, Vol.XIX, (2017), as A10. A tin-glazed stoneware teapot of different shape from the Graham Slater Collection was sold by Bonhams on 16 April 2025, lot 432. Tin-glazed stoneware appears to have been a uniquely Liverpool phenomenon. Porcelain shards in the form of crabstock moulded spouts and handles were also excavated at Brownlow Hill, and are found on a small number of William Reid teapots.



178

178

A LIMEHOUSE LARGE LEAF DISH, CIRCA 1746-48

Press-moulded in the shape of a single large leaf, the upper surface and the underside both moulded with veins, raised on five crescent-shaped feet, painted in blue with a spray of flowering plants in the Chinese manner, 19.4cm long

£500 - 1,000

Provenance

With Rod Jellicoe, 2008

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.5, pl.2.1 as an example of pieces at one time attributed to William Reid. The class of porcelain once thought to be early Liverpool was re-attributed after excavations at Limehouse provided the evidence. Before this new research, Bernard Watney and Geoffrey Godden had compared similar leaf dishes with shards from the 'Pomona' excavations and realised other attributions needed to be considered. See *Limehouse Ware Revealed* (1993), p.63, fig.130. Related leaf trays were made at Limehouse in various sizes.



179



180

179

AN INTERESTING GROUP OF 'POMONA' PORCELAIN SHERDS, NEWCASTLE-UNDER-LYME, CIRCA 1746-48

Fragmentary and in excavated condition, with underglaze blue decoration, including the cover from a teapot, the ring stilt still fused inside, painted in underglaze blue with peony flowers, similar decoration on what remains of the base of a small bowl, together with seven further smaller fragments (9)

£200 - 400

Provenance
Paul Bemrose
Rodney Hampson
Lyn and Maurice Hillis Collection

Excavations were carried out by Paul Bemrose between 1969-1971 at the site of the 'Pomona' pottery, when these sherds were discovered. See Miranda Goodby's contribution, 'Porcelain Production in Newcastle-under-Lyme', pp.55-62 in *Digging for Early Porcelain*, David Barker and Sam Cole (ed). Illustrated at fig.6 is a three-pointed ring stilt fused to a teabowl waster, just like the one remaining inside the cover included in the present lot. See also Ray Jones, *The Origins of Worcester Porcelain* (2018), pp.197-212, where other sherds are shown and discussed. Of particular interest is pl.XVI, a teapot lid of similar form to the present lot and pl.XVII, a small bowl, which seems to relate closely to the fragment in the present lot, and features the same 'tramline' border just above the footrim.

180

A SUPERB LIMEHOUSE MOULDED CUP, CIRCA 1746-48

Moulded in the shape of a flower with finely modelled overlapping petals and leaves, the flattened angular handle with a scrolled thumbrest, the exterior painted in blue with a leaf emerging from between each of the moulded leaves, the interior rim painted with Precious Emblems alternating with diaper panels, a single floret in the base of the cup, 5.6cm high

£4,000 - 6,000

Provenance
Geoffrey Godden Collection, Bonhams, 10 June 2010, lot 41
Lyn and Maurice Hillis Collection

Illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), pls.95, 77 and col. pl.10. Also illustrated in Godden's *British Porcelain* (1974), pl.319, *An Introduction to English Blue and White Porcelains* (1974), pl.19, and in *Eighteenth-Century English Porcelain, A Selection from the Godden Reference Collection* (1985), pl.38. It is also shown by Ray Jones, *The Origins of Worcester Porcelain* (2018), p.263.

This is the only recorded example of a very-individual cup shape, the delicate casting showing clearly the skill of the mould-makers responsible for creating unique forms in English porcelain. Different patterns of overlapping leaves were used at Limehouse on scent bottles and vases and some of these also reflect the delicate shell moulding seen on the underside of larger pickle dishes. The handle shape on this cup, and the painted interior border, provide links to Lund's Bristol where so many Limehouse traditions were continued. For this reason, an attribution to Lund's Bristol must also be considered for this delightful and exceptional piece. However, it is interesting to note that other cups that Ray Jones attributes to Limehouse feature a similar painted prunus floret at the interior base, see *Origins* book, pp.218-9, figs.ii-iii.



181

181

AN EARLY BOW SHELL SALT, CIRCA 1750

The upturned shell painted in vivid blue with a willow tree and tall rockwork by a fence, a Chinese scroll border within the scalloped rim, resting on a triform base encrusted with smaller shells, coral and weed, *11.4cm wide*

£700 - 1,000

Provenance

Lyn and Maurice Hillis Collection

A similar example from the Billie Pain Collection was sold by Bonhams on 26 November 2003, lot 60.



182

182

A BOW POMADE OR TOILET POT AND COVER, CIRCA 1758-60

Of compressed globular form, the gadrooned cover with a flower finial, painted in blue with a detailed continuous Chinese landscape, islands populated by buildings and trees, the cover with three flower sprays, the rims with cell borders, a lappet border at the footrim, *8cm high (2)*

£500 - 700

Provenance

With Simon Spero

Lyn and Maurice Hillis Collection

An identical example from the Zorka Hodgson Collection was sold by Bonhams on 10 September 2008, lot 35. A polychrome example painted with flowers from the Geoffrey Freeman Collection is illustrated by Anton Gabszewicz (1982), no.135. See H Gilbert Bradley, *Ceramics of Derbyshire* (1978), figs.76-79 for a related shape with mask handles produced at Derby, referred to by the author as salts.



183

183

A LIMEHOUSE PICKLE DISH, CIRCA 1746-48

Moulded in the shape of a pointed leaf, painted in blue with a vase of feathers before an unrolled scroll, a flock of birds behind, surrounded by ribboned feather motifs and a simple leaf at the tip, *9.8cm long*

£1,000 - 1,500

Provenance

Lyn and Maurice Hillis Collection

A similar example from the Susi and Ian Sutherland Collection was sold by Bonhams on 3 October 2007, lot 111 and subsequent analysis shows this to be of the Si-Al-Ca type linked firmly to Limehouse. Two other leaf pickles of this type were in the Watney Collection, sold by Phillips on 1 November 2000, lots 895 and 896.



184 (two views)

184

A SIGNIFICANT LUND'S BRISTOL OR EXPERIMENTAL WORCESTER SUGAR BOWL AND COVER, CIRCA 1750-51

The domed cover, with a mushroom finial, resting on the flanged rim of the bowl, painted in blue with a hut and trees on a rocky Chinese island, a sampan, floating rocks and a full moon on the reverse, the full pattern repeated on the cover, 11.2cm diam, 9.3cm high (2)

£3,000 - 4,000

Provenance
Lyn and Maurice Hillis Collection

Only two of these exceptional bowls are known, the other example was a highlight of Geoffrey Godden's collection, sold by Bonhams on 30 June 2010, lot 48. These exceptional pieces form a bridge between the Lund's factory and the earliest Worcester productions. The paste and glaze bears all of the appearance of Lund's porcelain and many details and motifs used in the decoration likewise suggests these bowls were made at Bristol. Certain motifs are also found on some of the earliest Worcester productions. A small number of pieces with a closely related pattern are recorded and these are discussed as a distinctive class by Ray Jones, *The Origins of Worcester Porcelain*, pp.116-7. Two differently shaped bowls sold by Bonhams bear an almost identical pattern used on the present lot. In the Susi and Ian Sutherland Collection, 3 October 2007, lot 130, a larger bowl had an additional panelled diaper border. A simple conical bowl (which would not have had a cover) was sold by Bonhams on 20 May 2015, lot 89. A shard with related 'Curving Trees' was found in excavations at Worcester and these trees are also seen on an experimental plate that appears to belong to this enigmatic group.





185

185

A LIVERPOOL (WILLIAM REID) COFFEE POT AND COVER, CIRCA 1756-57

Of inverted baluster form with an extraordinary shell and leaf moulded spout and fine strap handle, printed in black with a ship in full sail, with crowned lion figurehead, signed 'Sadler Liverpool' below the rocky border, subsidiary prints of flower sprays, birds in flight and an insect, 21.8cm high (2)

£1,000 - 2,000

Provenance

Crane Collection, 31 March 2010, lot 156 (part)

Lyn and Maurice Hillis Collection

Illustrated as Chaffers by Bernard Watney (1997), fig.112, this was reattributed to Reid and exhibited by Maurice Hillis and Roderick Jellicoe, *The Liverpool Porcelain of William Reid* (2000), no.25, with the recently discovered shards of similar spouts and handles shown at pl.X in the catalogue. Both sides of the coffee pot are illustrated by Maurice Hillis in *Liverpool Porcelain* (2011), figs.3.45 and 14.51. Although Liverpool was a major shipping centre, as a printed subject, it is incredibly rare on Liverpool porcelain, the present lot being the only known example on Reid. Sadler's shipping scenes more often adorn delftware tiles. Shards with the subsidiary prints, predominantly birds and flowers were excavated at Brownlow Hill, some of which are illustrated by Hillis (2011), figs.14.9-10.

186

AN INTERESTING GROUP OF BROWNLOW HILL SHERDS, CIRCA 1756-67

Fragmentary and in excavated condition, both kiln wasters and sherds with underglaze blue or overglaze polychrome enamelled decoration (26)

£200 - 300

Provenance

Lyn and Maurice Hillis Collection

Excavated in 1999 on the Brownlow Hill site. Mostly representing William Reid's porcelain but perhaps also with some belonging to the period 1763-67 when James Pennington was potting at the site before moving his venture to Park Lane. Wasters include three teabowls fused together as they sagged in the kiln. Crabstock handles and spouts, finials and finely moulded coffee can handles can be matched up with complete examples illustrated in the literature. A fragmentary biscuit waster is finely potted and applied with a prunus sprig, although no complete pieces of Reid prunus sprigged wares have been identified as of yet.



186

187

**AN IMPORTANT DOCUMENTARY
LIVERPOOL (WILLIAM REID) INKWELL,
DATED 1759**

Of circular or capstan form, a flared rim and four smaller pierced holes in the shoulder interrupted by four flowerheads painted in blue, inscribed 'D.B 1759' above a curlicue flourish and an early version of the 'Bird on a Branch' pattern, 6.2cm high

£2,500 - 4,000

Provenance

L B Knouff Collection

With Roderick Jellicoe

Lyn and Maurice Hillis Collection

This inkwell bears the earliest date found on any piece of Liverpool porcelain and is the only dated piece of William Reid recorded. It is illustrated by Maurice Hillis (2011), who notes its importance in establishing the timeline for Reid, as we know the heavy and grey body with clear glaze was produced at this time. Also illustrated by Bernard Watney (1997), p.63, figs.233-4.

188

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

Of barrel shape, with a neatly turned 'scotia' foot and moulded scroll handle with pronounced thumbrest, painted in blue with a bird perched on the tendrils extending from a large peony plant, 'comma' motifs at the handle terminals, 12.2cm high, incised rectangle mark, painter's numeral 6 inside footrim, together with a related shard (2)

£500 - 800

Provenance

Watney Collection, Phillips, 22 November 1999, lot 226 (as Chaffers)

Lyn and Maurice Hillis Collection

Illustrated by Bernard Watney, 'Bone Ash and Soapstone Porcelains from the Chaffers' Production Line', ECC Trans, Vol.16, Pt.1 (1996), p.88, fig.9, where the author suggested it was an example of Chaffers' 'phosphatic' body including bone-ash. It is now understood that Chaffers only produced steatitic porcelain, including soaprock. The excavations at Brownlow Hill produced 'scotia' foot shards, like the present lot, with both underglaze blue and enamelled decoration evidently used on these barrel-shaped mugs. The present lot is illustrated beside a smaller, similar mug by Hillis (2011), p.62, figs.3.112-3, where the 'comma' motifs flanking the handles are also shown. Both mugs are marked with a painter's number in blue but the incised rectangle and line mark on the present lot is unusual.



187 (two views)



188



190



189



191

189

A LONGTON HALL SPOON TRAY, CIRCA 1755

Of cruciform or star shape, painted in blue with the 'Folly pattern, an obelisk standing amongst trees, a gentleman with walking stick strolling nearby, delicately painted buildings visible in the distance, 16.4cm wide

£1,200 - 1,800

Provenance

With Rod Jellicoe, 2000

Lyn and Maurice Hillis Collection

Both the striking shape and 'Folly' pattern are elements unique to Longton Hall. Another example, formerly in the collections of Bernard Watney and Geoffrey Godden was sold by Bonhams on 30 June 2010, lot 1. This is also illustrated and discussed by Nicholas Brankin-Frisby in *There is Still Life in Longton Hall* (2021), no.34.

190

A WEST PANS SPARROW BEAK MILK JUG, CIRCA 1765-70

Of plain shape, painted in bright blue with a chinoiserie scene, two huts by a pine tree and a fisherman nearby, a diaper border below the rim, 8.5cm high

£500 - 800

Provenance

With Jupiter Antiques, 2007

Lyn and Maurice Hillis Collection



192

191

AN INTERESTING WILLIAM LITTLER VASE, CIRCA 1755-75

Made at Longton Hall or West Pans, of tapering square section, painted in blue with two panels of a Chinese figure on a speckled powder-blue ground the shoulder applied with two squirrels or rats on fruiting vines, the cold-painted gilding remaining in places, *18.7cm high*

£500 - 800

Provenance

Bonhams, 15 November 2017, lot 236

Lyn and Maurice Hillis Collection

This curious vase is similar to an example painted with landscape panels from the Watney Collection, sold by Phillips on 10 May 2000, lot 488 and attributed to Longton Hall. The same pattern, featuring a pointing Chinese figure can be seen on a Longton Hall sauceboat also in the Watney Collection, sold by Phillips on 22 September 1999, lot 85. Watney illustrates two onion-shaped bottle vases with powder blue decoration, one with chinoiserie panels and the other with traces of cold-gilding, each related to aspects of the present lot, see Longton Hall Porcelain (1957), pls.22A-B. The rather creamy and floury body of the present lot would suggest an earlier date if made by William Littler at Longton Hall but the possibility of a later date when Littler had set up production at West Pans in Scotland should not be ruled out. This less compact and less vitrified porcelain body is found on pieces attributed to West Pans, as is the soft, cold-painted gilding.

192

A REMARKABLE LONGTON HALL MUG, CIRCA 1758

Of generous size, with turned 'scotia' foot and double scroll handle, printed in black by John Sadler of Liverpool in a most elaborate fashion, featuring a coat of arms, Prichard (Pritchard), impaling Vaughan, set askew amongst rococo scrollwork, a lady's head gazing towards the crest of a wolf's head erased, two silver-shaped fountains spouting water, the lower portion of the print with a hunting scene, *16cm high*

£800 - 1,200

Provenance

With Errol Manners, 2015

Lyn and Maurice Hillis Collection

This mug was most probably made by special commission to mark the marriage of Thomas Pri(t)chard (1725-1808) of Aston Ingham, Herefordshire and Frances Vaughan (1725-1808) previously of Newland, Gloucestershire. They were married at Lea, Hereford in 1758. A cylindrical mug printed with the Fitzstephen arms was in the Norman Stretton Collection, sold by Phillips on 21 February 2001, lot 136. There are similarities in the rococo spirit of each print, featuring foliage, scrollwork and vase-shaped fountains. The stag hunting scene on the lower portion of the present lot is reminiscent of the Society of Bucks prints featured on several Longton Hall mugs and enamel plaques, the engraving of which is attributed to H Copeland, see William Reid, 'The Bucks: Some Relics of a Defunct Fraternal Society', ECC Trans, Vol.15, Pt.2 (1994), pp.209-22.

193

AN EXTREMELY RARE LIVERPOOL (RICHARD CHAFFERS) SAUCER DISH, CIRCA 1758-60

Of gently faceted form, painted in blue with a version of the 'Valentine' pattern, a highly unusual and neat border of shells and scrolls with an asymmetrical floral garland suspended from four points, *18.9cm diam*

£1,000 - 1,500

Provenance

A J Smith Collection

Richard Miller Collection

Bunny and Paul Davies Collection

Simon Spero Exhibition 2013, no.36

Lyn and Maurice Hillis Collection

Illustrated by Bernard Watney, *Liverpool Porcelain* (1997), p/25, fig.77. The pattern was originally designed by Piercy Brett, copied onto Chinese porcelain for a presentation service made for Commodore Anson in 1743. It was successfully copied by Worcester, see the spoon tray sold by Bonhams on 22 June 2022, lot 395. However, this is the only known representation of 'Valentine' pattern by Chaffers or any Liverpool factory. As suggested by Simon Spero, the intricate manner of the painting and especially the wonderful border design suggests that this was a special order.

194

A RARE AND LARGE LIVERPOOL (SETH PENNINGTON) JUG, CIRCA 1778-80

Of ovoid form, press-moulded with profuse scrollwork, flowers and shells, reserving panels printed in blue with landscape vignettes from the 'Rural Scenery Group', cell borders, the double scroll handle with distinctive pointed lower terminal and high thumbrest, *24.2cm high*

£300 - 500

Provenance

Watney Collection, Phillips, 1 November 2000, lot 1129

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis (2011), p.389, fig.9.29. Also illustrated by Bernard Watney (1997), p.101, fig.399, where it is noted that this phosphatic jug is an early example of Seth Pennington's production at Shaw's Brow, after a shape made a few years earlier by Philip Christian. The prints are found on a Christian inkwell, dated 1777, showing that not only the moulds but the copperplates too continued to be used by Seth. The distinctive scrollwork and shell border moulded below the rim is very similar in design to the painted border on the Chaffer's 'Valentine' pattern saucer dish, see lot 193 in this sale, which was of course also made at Shaw's Brow twenty years or so previous.

195

A LIVERPOOL (RICHARD CHAFFERS) LARGE TEAPOT AND COVER, CIRCA 1756-60

Of bullet shape, the cover with a pointed knop, painted in blue with a version of the 'Jumping Boy' pattern, the titular boy achieving good height, a lady seated nearby on hollow rockwork, the scene framed by a willow tree and plants sprouting from a tall rock, all but the seated figure repeated on the low cover, *14.7cm high*

£700 - 1,000

Provenance

With Roderick Jellicoe, 2001

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.187, fig.5.98 (left).

193



194





195



196

196

A LIVERPOOL (RICHARD CHAFFERS) DODECAGONAL TEABOWL AND A SAUCER, CIRCA 1756-60

Of extremely rare twelve-sided shape, painted in blue with the 'Jumping Boy' pattern, a sparse landscape with the boy standing with arms outstretched, his companion seated on a nearby rock, a flowerhead and diaper panelled border below the interior rims, *saucer 12.2cm wide*, pseudo-Chinese character marks (2)

£800 - 1,200

Provenance

Lyn and Maurice Hillis Collection

At the time of writing Maurice Hillis was aware of only two Chaffers twelve-sided pieces in this pattern. He illustrates the saucer in this lot, suggesting that it could be a teapot stand, see *Liverpool Porcelain* (2011), p.183, fig.5.89. After publication the teabowl came to light and helped to confirm that it was intended as a saucer.

197

A RARE LIVERPOOL (RICHARD CHAFFERS) COFFEE POT AND COVER, CIRCA 1756-60

Of fluted or corrugated form and applied with a grooved strap handle, painted in blue with the 'Jumping Boy' pattern, a diaper border below the rim, the design repeated on the high domed cover, with a spinning top knob, *26.2cm high* (2)

£700 - 1,000

Provenance

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.179, fig.5.76 (right).



197



198

198

A VERY EARLY WORCESTER COFFEE CUP, CIRCA 1751-52

Of plain shape with a simple rounded loop handle, painted in blue with the 'Promontory Pavilion' pattern, the simple hut on a dark island or jetty among simple trees, the reverse with a figure in a sampan and a flag between dark peaks, *5.8cm high*, an indistinct blue mark on the footrim, possibly a numeral 4

£500 - 800

Provenance

Simon Spero Collection, exhibition catalogue 2009, no.37

Lyn and Maurice Hillis Collection

Illustrated by Ray Jones, *The Origins of Worcester Porcelain* (2018), p.439, fig.ii, where the author refers to the Sampan Fisherman motif and crudely represented Flagpole Island as early features, placing this cup close to the start of productions at Worcester.



199

199

A WORCESTER COFFEE CAN, CIRCA 1752-53

Of spreading shape with a flared base and grooved loop handle, painted in blue with the 'Promontory Pavilion' pattern, the simple hut on a textured island with formal rocks and simple trees, two floating rocks beneath, the reverse with a 'Sampan Fisherman' and distant peaks with a flag between, dark comma motifs at the handle terminals, *6.3cm*

£700 - 1,000

Provenance

Lyn and Maurice Hillis Collection

The Promontory Pavilion pattern is rarely seen on spreading based cans. Shards of the pattern were found in early levels on the Worcester factory site. An example in the Susi and Ian Sutherland Collection was sold by Bonhams on 3 October 2007, lot 188.



200

200

A GOOD WORCESTER 'SCRATCH CROSS' MUG, CIRCA 1754

Of large size, with gently spreading base and applied with a fine grooved strap handle, painted in tones of blue with the 'Cormorant' pattern, the bird perched on tall rockwork, the reverse with a particularly exuberant peony plant, *15.3cm high*, workman's mark below the handle, incised lines within the footrim

£1,000 - 1,500

Provenance

Bonhams, 10 December 2008, lot 132

Lyn and Maurice Hillis Collection

The Cormorant pattern occurs on Bristol delftware dishes, painted in an identical manner to the Worcester version. This suggests that delftware painters travelled to Worcester, probably following the merger of the Lund's Bristol and Worcester concerns. This is close to the largest size of a distinctive shape of mug associated with the Scratch Cross class of Worcester porcelain, distinguished by the use of incised crosses or lines scratched into the footrims beneath or opposite the handles.

201

AN EXCEEDINGLY RARE CAUGHLEY EGG CUP, CIRCA 1780

With finely moulded chain-link border below the rim, the fluted stem with stiff leaves above the generous spreading foot, painted in blue with cell borders, three delicate 'Chantilly sprigs' around the bowl, the underside left unglazed, 6cm high

£400 - 600

Provenance
With Rod Jellicoe
Lyn and Maurice Hillis Collection

This is the only known example of this finely moulded form. All other surviving Caughley egg cups are of the plain, thrown and turned shape and these match many wasters found on the Caughley factory site; but to date this is the only moulded example recorded. The printed borders around the rim and foot noticeably fail to meet correctly, suggesting these had been engraved to use on an egg cup of a different size. Presumably the moulded shape was just an experiment and it was never put into full production.



201

202

A CAUGHLEY BOURDALOUE OR COACH POT, CIRCA 1785-90

Printed in blue with the 'Full Nankin' pattern, the associated Fitzhugh-type border below the inside rim and the print repeated to the interior base, flower sprigs along the handle, 24cm long, printed S mark with a painted X alongside

£300 - 500

Provenance
Lyn and Maurice Hillis Collection

'2 coach pots, Full Nankeen' were listed in the Chamberlain accounts of goods received from Caughley in July 1789. Possibly due to their utilitarian nature, these are rare survivors. Popularly known as Bourdaloues after a legendary Jesuit preacher, the Chamberlain name reminds us that their principal function was for relief during long coach journeys rather than church services.



202

203

A RARE WORCESTER JUNKET DISH, CIRCA 1758-60

Crisply moulded with a series of scallop shell shaped panels around a central peony, painted in blue with the 'Junket Dish Porters' pattern, with three different Chinese scenes alternating with floral sprigs, 24.7cm diam, 'TF' workman's mark

£600 - 800

Provenance
With Rod Jellicoe, purchased from an American private collection
Lyn and Maurice Hillis Collection

The only other recorded example of this shape and pattern is illustrated by Sandon and Spero in their catalogue of the Zorensky Collection (1996), p.411. The Zorensky example is also illustrated by Branyan, French and Sandon, pattern I.B.31A. This shape is traditionally known as a junket dish on the basis that the heavy moulding would have helped the prepared junket to set. The shape also seems to have been used for salad as examples are known printed with vegetables.



203



204 (two views)

204

**AN EXCEPTIONALLY RARE LUND'S
BRISTOL STRAINER OR COLANDER,
CIRCA 1750**

Of shallow bowl form with a slightly thickened rim, the base elaborately pierced with a pattern of tiny holes, the footrim shaped to allow drainage, painted in blue with Chinese islands, sampans, floating rocks and 'three dot' motifs, Precious Emblems alternating with flowers below the interior rim, *approx 12.6cm diam*

£2,500 - 3,500

Provenance
With Rod Jellicoe
Lyn and Maurice Hillis Collection

Illustrated in the ECC Trans, Vol.15, Pt.3 (1995), p.394. Also illustrated by Ray Jones, *The Origins of Worcester Porcelain* (2018), p.418 (two views). This is the only recorded example of this curious shape, which seems to have no parallel in any other class of early English porcelain. Although blurred, the landscape decoration is characteristically Lund's Bristol, and the use of Precious Objects and floral sprigs inside is suggestive of the interior decoration on the lips of Lund's Bristol sauceboats. This unique strainer is delightfully warped and firing cracks in the footrim further illustrate the problems that beset the Bristol factory at this time.



205



206 (two views)

205

A LIMEHOUSE OR LUND'S BRISTOL SAUCEBOAT, CIRCA 1748-50

Of exuberant hexagonal form, both sides with press-moulded panels painted in blue with European ruins, fruiting vine below the spout, a dense shell, foliate and diaper border around the interior rim and a Chinese scroll, a flowering plant issuing from rockwork painted in the interior base, *14.7cm long*

£500 - 1,000

Provenance

With Roderick Jellicoe, 2008

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.5, pl.2.1 as an example of pieces at one time attributed to William Reid.

A closely related sauceboat from the Watney Collection was sold by Bonhams on 19 June 2024, lot 270. This had been illustrated in the ECC's *Limehouse Ware Revealed* (1993), p.38, fig.69 together with a waster from Limehouse of a sauceboat rim with an identical border in fig.71. A very similar sauceboat was sold by Bonhams as part of the R David Butti Collection on 10 May 2006, lot 127. Another, also closely related is in the Victoria and Albert Museum (inv. no.C.703-1923). This group is discussed by Ray Jones, *The Origins of Worcester Porcelain* (2018), pp.228-9. The author feels the attribution of these particular sauceboats is uncertain and suggests Limehouse or Lund's Bristol. Jones also discusses on pp.230-1 a separate but closely related group of sauceboats with recessed moulding, all now attributed to Lund's Bristol. The moulding of this second group with recessed moulding is in stark contrast to the present lot. The Hillis' sauceboat belongs to the first group and therefore, without supporting analytical evidence, a Limehouse origin would appear more likely and certainly cannot be ruled out.

206

A LIMEHOUSE DRY MUSTARD POT, CIRCA 1746-48

Of bulbous form, painted in blue with a continuous Chinoiserie scene of two figures either side of hollow rockwork and flowers, one standing and one seated on a stool with elegant scrolled legs, mountains in the distance, the reverse with more rockwork and a prunus tree, *4.9cm high*

£2,000 - 3,000

Provenance

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.2.1 as a representation of pieces formerly attributed to William Reid. A small number of these charming vessels are recorded. Another of the same pattern and shape from the Watney Collection was sold by Phillips on 10 May 2000, lot 543 and another which retained its cover and with closely related Chinoiserie decoration was exhibited by Simon Spero in his 1999 exhibition, no.29 and again in his 2017 exhibition, no.23. A number are also recorded with European figural decoration, one from the Watney Collection sold by Bonhams on 19 June 2024, lot 265. This example was of a slightly different form, the globular body with a shallow cylindrical neck. Dry mustard pots were also made at Pomona. See Ray Jones, *The Origins of Worcester Porcelain* (2018), p.216. One tiny sherd from a dry mustard pot was found in the Limehouse excavations.



207

207

A LIVERPOOL (WILLIAM REID) COFFEE POT AND COVER, CIRCA 1756-58

Of generous tapering form, with faceted spout, the scroll handle with a high thumbrest, the domed cover with a pointed finial, painted in blue with the 'Fir Tree and Rock' pattern, two pine trees among rocks in the foreground, the cover similarly decorated, 'comma' motifs by the handle terminals, 24cm high (2)

£1,200 - 1,800

Provenance

Frank Wheeldon Collection, Bonhams, 23

January 2008, lot 131

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis (2011), p.39, fig.3.42. Also illustrated by Bernard Watney (1997), p.18, fig.43 as what was termed Richard Chaffers and Co 'steatitic-type' at the time, when in fact the present lot is Reid's bone-ash body. A very successfully potted piece, the glaze is smooth and glossy. A spoon tray in this pattern is illustrated by Hillis, 'The Liverpool China Manufactory of Wm Reid & Co', ECC Trans, Vol.18, Pt.1 (2002), p.79, fig.69.

208

A LIVERPOOL (WILLIAM REID) PUNCH BOWL, CIRCA 1756-58

Of rare fluted shape, with a petal lobed rim, the tapering footrim slightly undercut, painted in blue with Chinese landscapes featuring European style buildings including a church with a tall spire, another small island painted to the interior base below a diaper and flower panel border, 21cm diam

£600 - 800

Provenance

With Roderick Jellicoe, 1998

Lyn and Maurice Hillis Collection

Exhibited by Roderick Jellicoe, The Liverpool Porcelain of William Reid (2000), no.46. The bowl is illustrated in the catalogue, p.28 and a corresponding biscuit waster showing the fluting and undercut footrim is shown at pl.R. Also illustrated by Maurice Hillis, Liverpool Porcelain (2011), p.61, fig.3.109 where the unusual combination of European buildings in an oriental landscape is noted.



208



209

209

A RARE GARNITURE OF THREE LIVERPOOL (JAMES PENNINGTON) VASES, CIRCA 1765-70

Of plain baluster form on slightly spreading bases, painted in blue with a pattern of peony, willow tree and bamboo cane, a flying insect on the reverse, 23cm and 19.5cm high (3)

£1,500 - 2,500

Provenance

Pinewood Collection, Phillips, 31 October 2001, lot 99

Davies Collection

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain*, (2011), p.131, fig.4.115. This is the only surviving complete garniture of these impressive vases. In addition, a matching beaker vase is recorded, illustrated by Bernard Watney, *Liverpool Porcelain* (1997), fig.268. This shows that customers at the time could have purchased a five-piece garniture. The same shape was also made in a smaller size at Chaffers' factory, see lot 240 in this sale.

210

A DOCUMENTARY LIVERPOOL (JAMES PENNINGTON) LARGE MUG, DATED 1773

Of cylindrical form with a scrolled handle, inscribed in blue below the rim 'W M M/ may 3rd, 1773' within a foliate cartouche, printed to either side with the 'Three Ladies' pattern, 13.7cm high

£1,000 - 1,500

Provenance

Simon Spero Exhibition 2006, no.42

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.512 where he points out that the painting of the date, particularly the flourishes on the number 7, are very similar to those on the Chaffers mug incised 'James Hayes 1763' to the the base and illustrated on p.148, fig.5.9 and p.510, suggesting that Hayes may have continued his ceramic career under James Pennington.



210

AN IMPORTANT LIVERPOOL (WILLIAM REID) LARGE JUG, CIRCA 1756-58

Of ovoid form with a dramatic upward-pointing scrolled spout and scroll handle, painted in bright enamel colours with a Chinese boy in striped trousers perched on a fence under a berried tree, blowing bubbles up into the sky, the reverse with a finely dressed Chinese lady, her right hand raised, a flying insect above and to the sides of the spout, where the scroll-moulding is also picked out in red, flowers trailing along the handle and 'comma' motifs flanking the terminals, 21cm high

£3,000 - 5,000

Provenance

Lyn and Maurice Hillis Collection

The Hillis Collection is largely blue and white, but it was an obvious choice to place this impressive polychrome jug on the cover of the book which has come to be something of a bible for collectors of Liverpool porcelain. The chapter on William Reid in Maurice Hillis' *Liverpool Porcelain* (2011) does much to cement the important work done before, collating more recent archaeology carried out at Brownlow Hill with previous excavations and scholarship. The present lot is illustrated, as mentioned, on the dust jacket cover, and also on p.31, fig.3.22 and p.56, fig.3.97. It shows Reid's playful chinoiserie decoration at its best on a large scale, the child blowing bubbles still as delightful today as it must have been to the 18th century viewer. A number of jugs with a form of mask moulding to the spout are illustrated by Hillis, with underglaze blue decoration or enamelled flowers and exotic birds variously painted in styles taken from Chinese porcelain or from Continental prototypes, perhaps via Worcester. Conversely, Reid's Chinese figures do not appear to be copied from any source in particular and as Hillis concludes 'seem to have been a Liverpoolian creation'.



Cover of Maurice Hillis,
Liverpool Porcelain (2011)





212

212

A SIGNIFICANT BOW PLATE, CIRCA 1759-62

Of octagonal shape, painted in blue with two Chinese figures in conversation, one pointing to a large vase prominently placed on a plinth, the base of the vase inscribed 'BOW', reserved within a quatrelobed panel on a rich powder blue ground, eight smaller panels painted with sprigs and Precious Objects, three trailing sprigs to the underside of the rim, 22.2cm wide

£1,500 - 2,000

Provenance
Crawley Collection
Lyn and Maurice Hillis Collection

'The subtle humour of this delightful scene is rare in porcelain decoration', as commented by Elizabeth Adams and David Redstone in *Bow Porcelain* (1981), p.167. It is believed that twelve plates were made with this unusually playful scene. Eleven from the Caldwell Collection were sold by Sotheby's, 7 October 1969, lots 52-7. Another example was sold by Bonhams on 2 June 2004, lot 230.

213

A DOCUMENTARY BOW BOWL, DATED 17TH JUNE 1763

Painted in blue with a stylised peony plant and winged insect, the base neatly inscribed and dated 'E-L, 17th of ye 6th Month 1763' framed by scrolls, a diaper border below the interior rim, 16cm diam

£500 - 800

Provenance
With Rod Jellicoe
Lyn and Maurice Hillis Collection

Anton Gabszewicz illustrates this bowl in his paper 'Later Bow porcelain: a suggested chronology', *ECC Trans*, Vol.27 (2016), p.57, fig.20. A Bow coffee cup also dated 1763 inscribed 'I:C' was lent by Dr J Ansle in the Bow Porcelain Exhibition of Documentary Wares to mark the bicentenary of the retirement of Thomas Frye, illustrated in the Exhibition Catalogue (1959), no.131.

214

A MONUMENTAL BOW TUREEN OR PUNCH BOWL AND COVER, CIRCA 1750

Of generous circular form, applied with rustic stalk handles, painted in a vibrant blue with Chinese flowers, peony and chrysanthemums, wide borders of diaper and flowerheads, 38cm wide across the handles (2)

£700 - 1,000

Provenance
With Simon Spero, 2008
Lyn and Maurice Hillis Collection

Covered punch tureens were produced nearby at Limehouse. See the example from the Watney Collection sold by Bonhams on 19 June 2024, lot 267. The Bow example is of even larger scale and something of a feat given it was made in first few years of the factory. A smaller example in the Geoffrey Freeman Collection with mask handles and painted in Imari palette is illustrated by Anton Gabszewicz, *Bow Porcelain* (1982), p.58, fig.70. Rosalie Sharp illustrates an example painted in 'Two Quail' pattern in kakiemon enamels, see *China to Light up a House* (2015), p.18, no.86.

Interesting to note on the present lot is the numeral '6', painted in the centre of the large chrysanthemum. This may be a workman's mark, painted here as lifting the piece to mark underneath would have been difficult.



213



214

215

A BOW TEAPOT AND COVER, CIRCA 1758

Of globular form, with a short spout, painted in tones of blue with the 'Golfer and Caddy' pattern, within wavy blue borders, the scene repeated on the cover, 12cm high, large incised X and painter's numeral 6 or 9 near footrim (2)

£600 - 800

Provenance

Lyn and Maurice Hillis Collection

Because of the charming name, this is probably the best-known Bow pattern in blue and white. The name was, of course, given to the design by later collectors and it is probable the Bow factory referred to such figural patterns as 'Image'. Teapots in Golfer and Caddy pattern are particularly rare. Another example, from the Judy and Phelps Bell Collection was sold by Bonhams on 20 November 2019, lot 170.



215



216

216

A PLYMOUTH SAUCEBOAT, CIRCA 1768-70

Of fluted shape on a low fluted foot, the grooved scroll handle with a leaf moulded thumbrest, painted in dark blue with a Chinese fisherman seated cross-legged by a willow tree and rocks, a large flower spray under the pronounced lip, a diaper border inside, overlapping leaves on the lip and a simple flower sprig to the interior, *16cm long*

£800 - 1,200

Provenance

Bonhams, 13 December 2006, lot 184

Lyn and Maurice Hillis Collection



217

217

A PLYMOUTH SAUCEBOAT, CIRCA 1768-70

Of rococo scroll-moulded form, the handle with a high leaf-moulded thumbrest, painted in a dark inky blue with stylised oriental flower sprays, a cell border below the interior lip, 'comma' motifs flanking the grooved handle, *13.5cm long*, blue '24' mark for tin

£600 - 900

Provenance

Frank Arnold Collection

With Rod Jellicoe

Lyn and Maurice Hillis Collection



218

The 'smoke-staining' of the glaze on the sauceboat is a feature of some Cookworthy porcelains noted by F Severne Mackenna, as is the rather over-fired cobalt under the glaze.



219 (two views)



218

A LUND'S BRISTOL PICKLE SHELL DISH, CIRCA 1750

Of scallop shell shape, painted in blue with a house in front of tall grasses beside fanciful rocks, the rim with feathers and ribbon motifs, leaf motifs at the lower corners, the underside with two stylised leafy branches, *10.7cm high*

£700 - 1,000

Provenance
Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.2.1 as a representation of pieces formerly attributed to William Reid. Shells such as this were then attributed to Limehouse. More recent analysis of this class of pickle dish has revealed these to be made from a formula containing soaprock and they have subsequently been re-attributed to Bristol.

219

A LUND'S BRISTOL SAUCEBOAT, CIRCA 1750

Of low-footed form, the handle with a pronounced thumbrest, the rounded sides moulded with scrollwork cartouches, the panels painted in blue with Chinese river scenes, one with a Chinese figure crossing a bridge between islands and a boat in the foreground, the reverse with a similar boat among floating rocks, a two story hut and pylon trees behind, a further boat in the smaller panel below the lip, the interior border with shells, trailing foliage and Precious Emblems, the interior base with a bird on a flower, *17.5cm long*

£2,000 - 3,000

Provenance
Lyn and Maurice Hillis Collection

This sauceboat is almost identical to examples bearing the embossed mark 'Bristol', leaving no doubt as to where this was manufactured. See the example in the Geoffrey Godden Collection, Bonhams, 30 June 2010, lot 49. The inclusion of a bird in the centre of this sauceboat is a very unusual feature.



220 (two views)

220

A GOOD VAUXHALL BOWL, CIRCA 1756-58

Painted in blue with European figures in a continuous landscape, a woman carrying water and washing from a nearby fountain in the form of an obelisk, a church nestled between trees in the distance, the interior with a man pointing, 15cm diam

£1,200 - 1,800

Provenance
Lyn and Maurice Hillis Collection

The same pattern, much reduced due to scale, is on a teabowl illustrated by Massey, Marno and Spero in *Ceramics of Vauxhall*, ECC (2007), p.74, no.116. The manner of painting is rare on Vauxhall and is closely related to contemporary delftware, in regards to the figures and the 'sponged' trees.

A saucer decorated in similar style from the Garrick Bond Collection was sold by Bonhams on 17 May 2017, lot 186.

221

A LONGTON HALL MUG, CIRCA 1755

Of small size and barrel shape with a 'Scotia' foot and double scroll handle, painted in blue with the 'Ruined Castle' pattern with a fisherman standing in a boat, an island with a castle flying a pennant and a church nearby, 9.8cm high

£600 - 900

Provenance
Barbara Leake Collection, Bonhams, 12 March 2008, lot 71
Lyn and Maurice Hillis Collection

Nicholas Brankin-Frisby illustrates a coffee can painted with the 'Ruined Castle' design in *There is Still Life at Longton Hall* (2021), pp.28-9, no.20. The pattern and matching wasters from the factory site are illustrated in Bernard Watney's paper, 'Excavations at the Longton Hall porcelain manufactory', *Post-Medieval Archaeology*, Vol.27 (1993), pl.3.



221

222

AN UNUSUAL BOW TEAPOT AND COVER, CIRCA 1760-65

Moulded with meandering foliage over strap fluting, reserving panels painted in blue with animated figures and birds in oriental gardens populated with tall flowers, some placed in vases, with intricate baroque strapwork borders, the cover similarly decorated, *14.8cm high* (2)

£800 - 1,200

Provenance
With Rod Jellicoe
Lyn and Maurice Hillis Collection

The strapwork borders are reminiscent of St Cloud porcelain, a style Bow also adopted on knife and fork handles. Another interesting amalgam of influences might be suggested by the figure wearing a distinctive brimmed hat with somewhat European facial features, who otherwise appears to be in an oriental setting. A similarly shaped teapot dated 1761 is illustrated in the Bow Porcelain Exhibition catalogue (1959-60), no.106, fig.38.



222

223

A LONGTON HALL TEAPOT AND COVER, CIRCA 1755-58

Of barrel shape, the distinctive scroll handle with high thumbrest, the lower section of the curved spout moulded with scrolls, the flat cover with an acorn finial, painted in blue with a Chinese landscape featuring a hut perched on a hillside, *13cm high* (2)

£600 - 800

Provenance
Francis and Cecele Burrell Collection
Zorka Hodgson Collection, 10 September 2008, lot 23
Lyn and Maurice Hillis Collection

Illustrated by Bernard Watney, Longton Hall Porcelain (1957), pl.76A. This shape was produced in different sizes, the present lot being the larger. A smaller, polychrome example in the Watney Collection was sold by Phillips on 22 September 1999, lot 56.



223

224

A SPLENDID LONGTON HALL SAUCEBOAT, CIRCA 1755

The body formed by crisply moulded overlapping leaves, an elaborate handle with intertwining stalks applied with budding leaves, painted in blue with landscape panels featuring a pavilion and tall trees, the serrated rim picked out in dark blue, *21.3cm long*

£600 - 900

Provenance
Christie's, 6 December 2004, lot 56
Lyn and Maurice Hillis Collection

Longton Hall specialised in exuberant leaf-moulded forms, simultaneously naturalistic and yet fantastical. An example with a more simplified handle and painted with flowers in place of landscapes is illustrated by Nicholas Panes, *British Porcelain Sauceboats of the 18th Century* (2009), p.153, fig.249.



224



225

225

A VERY RARE LIVERPOOL (SAMUEL GILBODY) VASE AND COVER, CIRCA 1758-60

Of large size and inverted baluster shape, the high domed cover with a finely turned 'spinning top' finial, carefully painted in blue with a version of the 'Plantation' pattern, bamboo and peony growing by formal rockwork and a fence, 24.5cm high (2)

£1,500 - 2,500

Provenance

Simon Spero Liverpool Exhibition, 2006, no.14

Lyn and Maurice Hillis Collection

Illustrated on a full page by Maurice Hillis, *Liverpool Porcelain* (2011), p.305, fig.7.67. This vase was unrecorded until its inclusion in Simon Spero's 2006 selling exhibition, where it was definitively attributed to Gilbody largely based on the shards excavated at the factory site in 1966, and included in Alan Smith's paper 'Samuel Gilbody, Some Recent Finds at Liverpool', *ECC Trans*, Vol.7, Pt.2 (1969). Spero also points out the 'soft, silky glaze' of Gilbody which is exemplified by this vase. Gilbody's factory was short-lived and the number of vases known are few, even fewer survive with covers, perhaps only the present lot.



226

226

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

Finely potted, the petal lobed rim slightly upturned, painted in blue with a formal Chinese pattern of flowers and auspicious emblems around a central chrysanthemum, 20.5cm diam

£800 - 1,200

Provenance

Watney Collection, Phillips, 10 May 2000, lot 675 (as Gilbody)

Lyn and Maurice Hillis Collection

Exhibited by Phillips and illustrated by Bernard Watney (1997), fig.213, as Gilbody. Subsequently reattributed to Reid, a biscuit waster matching the rim was excavated at Brownlow Hill and is illustrated by Maurice Hillis and Roderick Jellicoe, *The Liverpool Porcelain of William Reid* (2000), pl.M2. Hillis illustrates the plate in *Liverpool Porcelain* (2011), p.78, fig.3.159 (right) alongside the only other known example of this shape and size, see lot 230 in this sale. Two larger plates of eight- and twelve-sided form respectively are illustrated by Hillis and Reid (2000), figs.34 and 55. Reminiscent of delftware, there are three pronounced stilt marks to the underside of the rim, also seen on a Reid fluted dessert dish, see lot 229 in this sale. A Richard Chaffers saucer of the same pattern was in the Watney Collection, lot 1092, sold together with a Chinese saucer of similar design.



227 (two views)



227

AN IMPORTANT LIVERPOOL (WILLIAM REID) CREAM PAIL, CIRCA 1758

The small piggin of flared basket form on four small shell-like feet, with a shaped rim and fine overhead scroll handle with scallop shell finial, the sides crisply moulded with scroll and shell edged panels with foliate details, painted in blue with Chinese huts in a fenced enclosure with tall rocks and trees, a diaper and foliate panelled border below the inside rim, 8.2cm high

£3,000 - 5,000

Provenance

Watney Collection, Phillips, 22 September 1999, lot 266
Lyn and Maurice Hillis Collection

Illustrated by Bernard Watney, *Liverpool Porcelain* (1997), p.15, fig.26, believed at the time to be Richard Chaffers. The attribution of this class of porcelain to Reid was suggested by Maurice Hillis in papers published in the *Collector's Guide* in 1994 and 1995. This was then validated by the subsequent excavations carried out at Brownlow Hill. Hillis illustrates the present lot in *Liverpool Porcelain* (2011), p.71, fig.3.317, as only one of two examples known, the second example decorated in a limited polychrome palette is illustrated as fig.3.316. These were at one point thought to each represent a steatitic paste and a phosphatic paste respectively, supposedly used by Chaffers. However, archaeology helped to confirm that Chaffers only employed soaprock and both cream pails are of the phosphatic bone-ash body made by Reid.

Cream pails were made at Lund's Bristol and Bow, the Reid examples being closer in form to those made at Bristol, set on four small shell-form feet. It is possible that these delightfully small baskets were intended to hang on centrepieces or stands similar to glass examples. In any case, the present lot is an extraordinary survivor.



228

228

A LIVERPOOL (JAMES PENNINGTON) VASE, CIRCA 1765-70

Of inverted baluster shape, carefully painted with a Chinese figure holding a basket in one hand and a flower in the other, standing by a fence and garden seat, a pavilion behind and misty mountains in the distance, 13.7cm high

£500 - 800

Provenance

Crane Collection, Bonhams, 31 March 2010, lot 252

Lyn and Maurice Hillis Collection

Illustrated by Bernard Watney (1997), fig.252 and by Maurice Hillis (2011), p.132, fig.4.116. Hillis illustrates a vase of different form painted with the same pattern at fig.4.117 indicating that these were most likely available in garnitures.



229

229

A LIVERPOOL (WILLIAM REID) DESSERT DISH, CIRCA 1756-61

Of fluted shape, with a scalloped rim, painted in blue with the 'Four Hole Rock' pattern, a large winged insect above willow and peony, 19.5cm diam

£600 - 800

Provenance

Sotheby's Chester, 17 April 2008

Lyn and Maurice Hillis Collection

Exhibited in the Northern Ceramic Circle Exhibition, Liverpool, 1993, no.56 as Gilbody. The pattern does occur on Gilbody porcelain but Brownlow Hill excavations produced shards matching both the shape and decoration on the present lot, allowing its reattribution. See Maurice Hillis and Roderick Jellicoe, The Liverpool Porcelain of William Reid (2000), exhibition catalogue no.33 and pl.M1. The dish is also illustrated by Hillis (2011), p.77, fig.3.158 (right) where it is noted that this shape was probably taken from Chelsea. The shape also occurs in silver and is sometimes referred to as a strawberry dish.



230

230

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

the petal lobed rim slightly upturned, painted in blue with two chinoiserie landscapes interrupted by a winged insect, a restrained scrollwork border below the rim, 19.8cm diam

£600 - 800

Provenance

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis in Liverpool Porcelain (2011), p.78, fig.3.159 (left) alongside the only other known example of eight-lobed form in this size, which is lot 226 in this sale.

231

AN EXCEPTIONAL LIVERPOOL (WILLIAM REID) TEAPOT AND COVER, CIRCA 1756-58

The globular body moulded with bands of facets, the spout also sharply faceted, painted in blue with Chinese pavilions, willow and rocks, the cover similarly moulded and painted and with a diaper border, with a fluted knob, *12.2cm high*, painter's numeral 1 (2)

£1,200 - 1,800

Provenance

Gilbert Bradley Collection, Christie's, 12 October 1981, lot 111 (as Chaffers)
With Roderick Jellicoe, 2002
Lyn and Maurice Hillis Collection

Exhibited by Roderick Jellicoe, *The Liverpool Porcelain of William Reid* (2000), no.36 where shards and wasters matching the handle and faceted spout are also illustrated in the catalogue at pl.N. Hillis illustrates the teapot in *Liverpool Porcelain* (2011), p.50, fi.3.77 and describes the unusual faceted body, formed of three tiers.



231

232

A LIVERPOOL (SAMUEL GILBODY) TEABOWL AND SAUCER AND A COFFEE CAN, CIRCA 1758-60

The can with a simple loop handle, painted in blue with tall plants sprouting from hollow rockwork, with narrow hatched borders, *saucer 12.5cm diam*, *can 5.9cm high* (3)

£700 - 900

Provenance

Watney Collection, Phillips, 22 September 1999, lot 294 (teabowl and saucer)
Lyn and Maurice Hillis Collection

The coffee can is illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.290, fig.7.29 (right). The border on all pieces appears to be painted in a somewhat haphazard manner also noted on a similar teabowl and saucer from the Sylvia and Alan Low Collection sold by Bonhams on 21 June 2023, lot 276. Shards of this distinctive pattern were excavated on the factory site at Shaw's Brow.



232

233

A RARE LIVERPOOL (SAMUEL GILBODY) CORNUCOPIA WALL POCKET, CIRCA 1758-60

Of spirally moulded form, the flared and lobed rim moulded with meandering vines left in the white against a blue ground, trailing foliage painted along the spiral moulding, *19.5cm high*

£800 - 1,200

Provenance

With Simon Spero, 1999
Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.306, fig.7.70. Another cornucopia formerly in the Watney Collection was sold by Phillips on 10 May 2000, lot 668 and more recently by Bonhams on 19 June 2024, lot 417. At the time of writing his book on *Liverpool Porcelain* in 1997, Bernard Watney believed that his cornucopia was unique. Since publication two more examples have come to light, one was included in Simon Spero's *Liverpool Exhibition*, 2006, cat. no. 15 and the second is the present lot.



233



234

234

AN EARLY LOWESTOFT VASE, CIRCA 1758-60

Of inverted baluster form, boldly painted in shades of blue with a large flowering branch surrounded by scattered sprigs, a winged insect and a particularly animated bird in flight, a lattice and flowerhead border around the shoulder, *13.6cm high*, indistinct painter's numeral inside footrim

£1,000 - 1,500

Provenance

Geoffrey Godden Collection, Bonhams, 18 May 2011, lot 373
Lyn and Maurice Hillis Collection

The careful manner of painting on pre-1760 Lowestoft is described by Geoffrey Godden as giving 'the effect of fine penwork'. Godden illustrates a similar vase with a cover in *Lowestoft Porcelains* (1985), pl.36. Christopher Spencer also discussed this style of flower painting in *Early Lowestoft* (1981), pp.28-9. Also related is the beaker-shaped vase of the same pattern from the Susi and Ian Sutherland Collection, sold by Bonhams on 3 October 2007, lot 314.

235

A LOWESTOFT TUREEN, COVER AND STAND, CIRCA 1765

Of reeded oval form, painted in blue with trailing flower sprays and tiny insects within meandering foliate borders, *stand 18.5cm wide (3)*

£800 - 1,200

Provenance

Lyn and Maurice Hillis Collection

Sometimes referred to as butter tubs, we can only speculate as to the original purpose of these rare and neatly proportioned tureens. Related fragments were excavated on the factory site in 1903, illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum* (1975) no.634-5. An example with landscape painting and a different border pattern in the Geoffrey Godden Collection was sold by Bonhams on 30 June 2010, lot 127.



235

236

A GOOD LONGTON HALL COFFEE CAN OR SMALL MUG, CIRCA 1756-58

Of cylindrical form, the flat loop handle with a scrolled lower terminal, painted in blue with an amusing Chinese figure holding a flag or banner before holed rockwork and bamboo, 6.4cm high

£800 - 1,200

Provenance

Barbara Leake Collection, Bonhams, 12 March 2008, lot 69
Lyn and Maurice Hillis Collection

Exhibited in the 18th Century English Porcelain Loan Exhibition, Dreweatt Neate 1996, no.93. This would appear to be the only surviving example of this appealing pattern.



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237

AN UNUSUAL LONGTON HALL CREAMBOAT OR SMALL SAUCEBOAT, CIRCA 1754-56

The finely corrugated or reeded ground reserving panels painted in blue with coastal castle ruins, tall ships on the horizon, with scrollwork borders, 13.4cm long

£700 - 1,000

Provenance

Ernest Allman Collection, Sotheby's, 12 January 1965, lot 168
Gilbert Bradley Collection, Christie's, 12 October 1981, lot 201
Lyn and Maurice Hillis Collection

Reeded forms are very rare at Longton Hall. A teapot of the same pattern in the Susi and Ian Sutherland Collection was sold by Bonhams on 3 October 2007, lot 82. It was painted with the same shaded, turreted towers, a parallel found on polychrome 'Castle Painter' pieces. The painting of the tall ships in the distance is identical to that on an octagonal saucer in the Watney Collection sold by Phillips on 1 November 2000, lot 876.



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238

A LONGTON HALL SMALL FLOWER POT OR JARDINIÈRE, CIRCA 1755-58

Bucket-shaped with turnover rim and neatly turned foot, the base pierced with a single hole, painted in blue with a Chinese riverscape, a willow tree atop a hill by buildings, a smaller island to the reverse, 6.4cm high

£600 - 800

Provenance

Billie Pain Collection, Bonhams, 26 November 2003, lot 78
Lyn and Maurice Hillis Collection

Two slightly larger flower pots formerly in the Watney Collection are of less tapered form and lack the turned foot of the present example. See Phillips, 22 September 1999, lot 65 and 10 May 2000, lot 489 respectively.



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239

AN ATTRACTIVE LIVERPOOL (RICHARD CHAFFERS) SMALL TEAPOT AND COVER, CIRCA 1756-60

Of globular shape, the cover with a finely turned pointed finial, painted in blue with a Chinese hut on a wooded island, connected to a small island by a bridge, birds in flight above, 9.3cm high (2)

£600 - 800

Provenance

Bonhams, 9 September 2009, lot 140

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.187, fig.5.98 (right). Compare with lot 195 in this sale, a Chaffers teapot which is of much larger scale. Both have the same finely turned rims and very short inner flange on which to place the drop-in cover, a sign of confident and high-quality potting.



240

240

TWO LIVERPOOL (RICHARD CHAFFERS) BOTTLE VASES, CIRCA 1760-65

Of simple baluster form, both painted in blue with a willow tree, peony and an insect in flight, 10.3cm and 8.6cm high (2)

£700 - 900

Provenance

Lyn and Maurice Hillis Collection

The smaller vase was exhibited by Rod Jellicoe, 1993, no.25. It is illustrated by Maurice Hillis, *Liverpool Porcelain*, p.214, fig.5.179 (left), alongside a lidded vase of the same pattern. Small vases were popular in Chinese export porcelain and these were copied at several Liverpool manufactories.

241

**A RARE LIVERPOOL (PHILIP CHRISTIAN)
DRY MUSTARD POT AND COVER, CIRCA
1768-72**

Of baluster form with a broad turned foot and a domed cover with pointed finial, painted in blue with the 'Bird on a Branch' pattern within diaper border, 12.7cm high (2)

£800 - 1,200

Provenance

With Roderick Jellicoe

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, Liverpool
Porcelain (2011), p.265, fig.6.112



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242

**A RARE LIVERPOOL (SETH
PENNINGTON) SAUCEBOAT, CIRCA
1778-80**

Of faceted or corrugated form, with scroll moulding below the rim and a large leaf under the spout, picked out in blue, the handle moulded with a high thumbrest, painted with sprays of flowers, 14.5cm long

£300 - 500

Provenance

With Stockspring, 2007

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, Liverpool
Porcelain (2011), p.408, pl.9.87. Hillis suggests that this belongs to the very early years of Seth Pennington's venture, soon after he acquired the factory at Shaw's Brow from Philip Christian. Seth evidently continued to use many of the same moulds and shapes. However, he seems to have not inherited a soaprock recipe and chose to produce a phosphatic porcelain body using bone-ash.



242



243

243

A DOCUMENTARY LIVERPOOL (JOHN PENNINGTON) TEAPOT AND COVER, DATED 1782

Printed in black with 'La Cascade' and 'Serenade', scrollwork and flowers printed on the cover, with simple painted line, loop and dot borders and inscribed around the shoulder 'Charlotte Robinson of Stenton, 1782' 16.5cm high (2)

£600 - 800

Provenance

M and G H Fisher Collection

Lyn and Maurice Hillis Collection

Illustrated and discussed by Maurice Hillis, *Liverpool Porcelain* (2011), pp.343-4, fig.8.58 and p.516, fig.13.23. A version of 'La Cascade' occurs on some earlier James Pennington porcelains, the tone of the printed enamels often more subdued.



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244

A RARE LIVERPOOL (JOHN PENNINGTON) SANDER OR POUNCE POT, CIRCA 1780-90

Of slender capstan form with finely turned lines around the circumference, printed in blue with the 'Exotic Birds and Tree' pattern, further birds in flight to the reverse, a formal border painted around the rim, 8cm high

£600 - 800

Provenance

Joseph Handley Collection

Pinewood Collection, Phillips, 31 October

2001, lot 111

Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.361, fig..80110. Only two printed examples are recorded. Another example is illustrated by Bernard Watney, *Liverpool Porcelain* (1997), p.90, fig.358 and is painted with flower sprays by the same hand found on ship bowls and other pieces of John Pennington porcelain.



245 (two views)



245

A DOCUMENTARY LIVERPOOL (JOHN PENNINGTON) PUNCH POT AND COVER, DATED 1775

Of globular form with a domed cover and pointed finial, inscribed in blue 'Mary Hargraves/ Higham 1775' within a delicate rococo cartouche, the reverse and cover with the 'Eerie Landscape' pattern including a tall building and diagonal rocks, 23.7cm high (2)

£800 - 1,200

Provenance
John Warrell Collection
Simon Spero Exhibition 2002, no.43
Lyn and Maurice Hillis Collection

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.366, fig.8.119 and p.513, fig.13.15. The author notes that this is one of the two recorded John Pennington punch pots. The tall building within the 'Eerie Landscape' is similar to that found on Liverpool delftware, some of which is painted in so-called 'Drinkwater' style.

Higham is a small village in east Lancashire, about 50 miles from Liverpool. A number of Mary Hargraves are recorded there in the 1770s.



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AN ISLEWORTH BEAKER AND TREMBLEUSE SAUCER, CIRCA 1780-90

The bell-shaped beaker with a wide flared rim, the saucer crisply modelled with a deep well on a high waisted foot, painted in vibrant blue with 'Chantilly' style sprigs, with blue-line rims, beaker 8.2cm high

£500 - 800

Provenance
Lyn and Maurice Hillis Collection

A similar beaker and saucer from the Godden Reference Collection was sold by Bonhams on 18 May 2011, lot 363. Another example is illustrated by Gabszewicz and Jellicoe, *Isleworth Porcelain* (1998), p.14, fig.6. The precise painting on these pieces matches the distinctive version of 'Chantilly' sprigs used on Isleworth porcelain, corresponding with wasters found on the Isleworth factory site. A biscuit waster of this flared form of trembleuse saucer was also found at Hounslow, see Massey, Pearce and Howard, *Isleworth Pottery and Porcelain* (2003), p.82, fig.134.



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247

A VERY RARE WORCESTER TRANSFER-PRINTED SAUCEBOAT, CIRCA 1758-1760

Of strap-fluted form moulded with unusual precision, the reserved panels printed in blue with the 'Fisherman and Billboard Island Print', the simple Chinese scenes including an angler and a figure in a sampan, the interior with a flowering spray and further ornament around the lip, 18cm long

£300 - 500

Provenance
Lyn and Maurice Hillis Collection

Only one other example of this rare printed sauceboat is known, in the Zorensky Collection illustrated by Sandon and Spero (1996) p.470, fig.653. This had not been recorded when Branyan, French and Sandon's book was revised. A hand-painted version of this pattern was used extensively on sauceboats of this shape. What makes this example exceptional is the use of an engraved copper plate to print the reserved panels. This is the first time transfer printing in underglaze blue had been used on English porcelain and it is interesting to see that the Worcester factory experimented by using one of their existing patterns previously painted by hand. A decade later blue painters at Worcester were to go on strike in protest at this threat to their livelihood, but prior to 1760 this was cutting-edge technology.



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A CREAM JUG AND A TEA CANISTER AND COVER FROM THE 'LION MARKED GROUP', CIRCA 1782-87

Probably early New Hall, the jug of 'Chelsea Ewer' shape and the canister of ovoid form, both printed in dark underglaze blue with the 'Man on a Bridge' pattern and associated border design, *cream jug 6.5cm high, canister 12.8cm high, canister with rampant lion and coronet mark (3)*

£500 - 700

Provenance

With Roderick Jellicoe, 1997 (tea canister)

Lyn and Maurice Hillis Collection

The 'Lion Mark Group' remains something of an enigma. Traditionally referred to as the Frankenthal Lion mark, Geoffrey Godden has suggested that the mark probably represents the crest and coronet of the Talbot family, Earls of Shrewsbury, who were important landowners in Staffordshire. Godden discussed this class of porcelain at length in his comprehensive book, *New Hall Porcelains* (2004), especially on pp.285-94. Godden illustrates several pieces with the 'Man on a Bridge' pattern, and in pl.242 he shows a tea canister of the same shape as the present lot but with the 'Gazebo' pattern. He also illustrates on p.195, pl.92, a coloured early New Hall Chelsea Ewer of the same shape as the cream jug in the present lot. Other writers and researchers have reviewed the evidence, including Roger Pomfret in his NCS paper 'The Lion Mark Revisited', *NCS Journal* Vol.12 (1995). At present New Hall remains the most favoured attribution for this puzzling group, but the jury is still out on this.

249

A VERY RARE BADDELEY-LITTLER TEA CANISTER, CIRCA 1780-85

Of rectangular section with grooved edges and a serpentine top, with shell moulding above the base, printed in blue with Chinese landscapes, a dense cell and foliate border around the shoulder, *13cm high*

£800 - 1,200

Provenance

Ernest Allman Collection

With Rod Jellicoe, 2007

Lyn and Maurice Hillis Collection

A tea canister of this form but with overglaze enamel decoration played a significant role in the classification of the Baddeley-Littler porcelains, based on a label stating that it had been given to Enoch Wood in 1809 and was made by William Littler. See Geoffrey Godden, *Staffordshire Porcelain*, pp.32-3. Another example with overglaze decoration was in the Watney Collection, sold by Phillips on 1 November 2000, lot 1223. The present lot would appear to be the only tea canister with underglaze printing and indeed only a handful of Baddeley-Littler pieces are known to have underglaze blue decoration in painted or printed form. The cobalt has run, perhaps indicating the reason as to the rarity of this decoration.



OTHER PROPERTIES

250

A VERY RARE LIMEHOUSE LEAF DISH, CIRCA 1746-48

Of leaf shape, the underside moulded in relief with crisp veining and applied with five crescent-shaped feet, the upper surface with impressed veins, painted in blue in European style with a wickerwork basket containing three fruits from which grows leafy stems, a variety of insects in flight inside the rim, 19.7cm high

£3,000 - 4,000

Provenance

Simon Spero Exhibition 1994, no.27

A very similar dish from the Geoffrey Godden Collection is illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), p.74, col. pl.11 and p.77, pl.78 (left), where it is described as '...thinly potted and a joy...'. It was subsequently sold by Bonhams on 30 June 2010, lot 46. The fine quality moulding to the underside is shown on p.97, pl.99. The Godden example is also illustrated by Ray Jones, *The Origins of Worcester Porcelain* (2018), p.245 (iii) and was from a set of four examples discovered in a private house in 1993. The present lot may also be one of these. Another example of the same form, painted in blue with insects, is illustrated in the ECC's *Limehouse Ware Revealed* (1993), col. pl.VIII and fig.130 where it is shown alongside fragments from the Pomona pottery site. The Limehouse and Pomona examples share the unusual feature of relief-moulded veining to the underside and impressed moulding to the upper surface. The link between Limehouse and Pomona is discussed by Bernard Watney in Chapter 6.



251 (two views)



251

A FINE AND LARGE LIMEHOUSE SAUCEBOAT, CIRCA 1746-47

Of oval section supported by three claw feet with lion-mask terminals, the scrolled handle with a shell-moulded upper terminal, the sides with panels carefully painted in blue with a Chinese fisherman and a Chinese figure with a wand, the fine diaper ground crisply moulded, the shaped rim painted with garlands of flowers hung from stylised shells, two moulded human faces picked out in blue below the broad spout, flowers in the base, 22.2cm long

£4,000 - 6,000

Provenance
With Simon Spero

A sauceboat of the same shape and moulding is illustrated in *Limehouse Ware Revealed*, p.39, fig. 74. A waster showing the human mask is illustrated at fig. 75. See also Ray Jones, *The Origins of Worcester Porcelain* (2018) for another related example. The size and quality of the modelling makes this form of Limehouse sauceboat amongst the most magnificent of early English porcelains.



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A CHELSEA 'GOAT AND BEE' JUG, CIRCA 1745-49

Probably modelled by Nicholas Sprimont, finely modelled with a branch handle applied with oak leaves, the lower section comprising two recumbent goats positioned nose to tail, a delicately modelled bee resting on a flowering branch, left in the white, 11.4cm high incised triangle mark

£1,500 - 2,500

Provenance

Bonhams, 12 November 2014, lot 78

Another example is illustrated by Paul Crane, *Nature, Porcelain and the Age of Enlightenment*, Art Antiques London 2015, where the similarity between the recumbent goats on the base of the jug and base of the silver Ashburnham centrepiece made by Nicholas Sprimont is noted. See also Mary White, *Beasts at the Whites' House* (2020), pp.60-1. Another possible source for the design has been suggested by Zorka Hodgson, 'Sources of Inspiration for the Goat and Bee jug and Other Chelsea Creations', *ECC Trans*, Vol.14, Pt.1 (1990), p.40, figs.21 and 22, where a woodblock print by Domenico Campagnola (1500-67) is suggested. A similar example from the Zorka Hodgson Collection was sold by Bonhams on 10 September 2008, lot 8.

253

TWO RARE CHELSEA FAMILY GROUPS, CIRCA 1755-56

One after Teniers, modelled as a mother seated with a child on her lap, a boy standing beside her, the father seated on a chair to their left, the other modelled as a seated mother nursing a baby, a small boy seated on the ground beside her with a bowl of porridge in his lap, the father seated on an upturned tub to their right, a barrel between his legs upon which rests his pipe and a small coin purse, both on rococo scroll bases applied with leaves and flowers and picked out in gold, 13cm and 12.5cm high, red anchor marks (2)

£800 - 1,200

The first mentioned group is after a Meissen original, see the Meissen example from the Brigitte Britzke Collection sold by Bonhams on 14 December 2016, lot 116. A similar family group to the second mentioned was sold by Christie's New York on 27 October 2015, lot 110 and is illustrated by Yvonne Hackenbroch, *Catalogue of the Irwin Untermyer Collection* (1957), col. pl.37, fig.51, where the author highlights the rarity of figures with glazed bases but unglazed rims during the Red Anchor period.



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**TWO INTERESTING EUROPEAN-
DECORATED CHINESE PLATES, 18TH
CENTURY**

The porcelain Kangxi, probably enamelled in London, with underglaze blue diaper and panelled borders, painted in bright kakiemon style with the so-called 'Hob in the Well' pattern of boy breaking a jar with a stone to rescue his struggling companion, 22.7cm diam (2)

£600 - 800

A matching, larger plate was in the Watney Collection and caused considerable speculation as to where it was decorated. Kakiemon porcelain was highly desirable in Europe early in the 18th century and in England in the 1740s-50s. Initially white Chinese porcelain was hard to come by and European decorators made use of Chinese 'blanks' with original underglaze blue borders only. The 'Hob in the Well' pattern was a Kakiemon design with obvious appeal and had been copied at Meissen and Vienna and by Dutch enamellers. In London the pattern was popular at Chelsea, and the name 'Hob in the Well' was given to the design in the 1755 Chelsea Sale Catalogue after a popular stage farce. These rare plates are probably the work of a London enameller circa 1745-50 making use of earlier Chinese plates, although a Dutch attribution must also be considered.



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A CHELSEA OCTAGONAL BEAKER, CIRCA 1750-52

Finely painted with a colourful spray of European flowers and scattered sprigs, the interior with a single sprig to the centre and a small floret below the brown line rim, 7cm high, raised anchor mark

£600 - 800



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TWO CHELSEA FIGURAL SCENT BOTTLES AND STOPPERS, CIRCA 1760-65

Both with gilt metal mounts and chains securing floral stoppers, one modelled as a man carrying flowers in a basket on back, his black and white spotted dog tucked beneath his left leg, the underside of the scrolled base gilt with flowers, 8.3cm high, the other as a piping boy with a spaniel at his side, the tree beside him applied with flowers, the underside of the base gilt with the crest of a dog and inscribed in red 'COMPAGNON FIDELLE', 6.4cm high (2)

£1,200 - 1,500

For another example of the first bottle, see Yvonne Hackenbroch, Catalogue of the Irwin Untermyer Collection (1957), pl.65, fig 164. .



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TWO CHELSEA SCENT BOTTLES, CIRCA 1755-60

Both with gold mounts, one of flattened pear shape, painted with panels of flowers outlined in gold, the stopper formed from a tiny bird, 8.6cm high, the other with a gold repoussé cover, similarly painted within bands of fine vertical gilt lines, 8.5cm high (2)

£700 - 900

258

A RARE CHELSEA DOUBLE SCENT BOTTLE AND STOPPERS, CIRCA 1755

Modelled to represent 'Provender for the Monastery', a monk standing on a mound base and carrying a basket of eggs and a goose, a young woman concealed in a sheaf of corn carried on his back, the stoppers formed from his head, and ears of corn, the mound base painted with flowers, gold mounts and chains securing the stoppers, *8.7cm high*

£1,500 - 2,000

See Yvonne Hackenbroch, Catalogue of the Irwin Untermyer Collection (1957), pl.67, fig.142 for a similar example of this model, derived from Meissen. See also the example in the Gardiner Museum Collection (inv. no.G83.1.978).



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A CHELSEA FLOWER BUD SCENT BOTTLE AND STOPPER, CIRCA 1755

Formed as a tight flower bud with a leafy stem serving as the stopper, the white petals shaded in yellow at the bottom, gently lifting to reveal further orange petals inside, the sepals in green and puce, gilt metal mounts and chain, *6.5cm high*,

£800 - 1,200

A puce and yellow example from the Lady Charlotte Schreiber collection was sold by Bonhams on 3 November 2016, lot 194. See also Bryant (1925), p.66, pl.12 (1)



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260

A ST JAMES'S (CHARLES GOUYN) SCENT BOTTLE AND STOPPER, CIRCA 1751-59

Modelled as a Chinese man holding a colourful bird to his chest, his robe decorated with floral sprays and cherries, his shoes, conical hat and sleeves all highlighted in yellow and outlined in manganese, with gold, gilt metal and white enamel mounts inscribed around the collar 'ENVOLE TOI VERS ELLE', the base decorated with a floral spray. *9.6cm high*

£500 - 800

A similar model is in the Victoria and Albert Museum (inv. no.414:285/&A-1885). Another is illustrated in Yvonne Hackenbroch, Catalogue of the Irwin Untermyer Collection (1957), fig.115, pl.67. See also G E Bryant (1925), p.54, pl.6, no.5.



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A FINE CHELSEA DOUBLE SCENT BOTTLE AND STOPPERS, CIRCA 1755

Modelled as a vase standing on an oval mound base and painted with flowers, a hunting dog seated beside it with its head forming a stopper, the other formed from the cover of the vase and surmounted by a small bird, the gold mounts including floral swags encircling the vase, 7.4cm high

£1,500 - 2,000

See G E Bryant (1925), p.52, pl.5 (3) for another example with less elaborate mounts.



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262

A CHELSEA GOLD-MOUNTED BONBONNIÈRE, CIRCA 1760

Modelled as a boy shepherd playing a flute, reclining with a sheep and a lamb on a grassy mound surrounded by flowers, a patterned bag over his shoulder, sheet music and his hat beside him, the sheep wearing a ribbon inscribed 'FIDELLE EN AMITIE', the interior with scattered flowers, the hinged hardstone cover with gold mounts elaborately chased with flowers and scrollwork, 4.5cm high

£1,000 - 1,500

A similar bonbonnière is illustrated by G E Bryant, The Chelsea Porcelain Toys (1925), pl.48. no.3.



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A CHELSEA FIGURAL SCENT BOTTLE AND STOPPER, CIRCA 1760

Modelled as two boys playing battledore and shuttlecock around a tree painted and applied with leaves, a hat and a tricorne hat on the ground below, flowering plants painted on the mound base, a gilt metal mount and chain securing a stopper surmounted by a tiny bird, 7.3cm high

£600 - 800

264

A CHELSEA APPLE SCENT BOTTLE AND STOPPER, CIRCA 1755

Naturalistically modelled and coloured in pale yellow and puce, applied around the neck with a woody stem, delicate green stalk, three leaves and a bud, the gilt metal mount and chain securing a bird finial, 6.2cm high

£1,200 - 1,800



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265

A CHELSEA DAMSON SCENT BOTTLE AND STOPPER, CIRCA 1755

Naturalistically modelled as a bunch of five damsons hanging on a woody stem, fine yellow stalks and green leaves in between, the stopper secured by a gilt-metal mount and chain, 6.9cm high

£1,000 - 1,500

Known as damson or damson plum, the *Prunus domestica* tree is a subspecies originating from the British native plum. Although smaller, they are tart and spicy in flavour and very suitable for cooking and jam-making. For a similar example, see G E Bryant (1925), p.66, pl.12 96



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A ST JAMES'S (CHARLES GOUYN) FIGURAL SCENT BOTTLE AND STOPPER, CIRCA 1751-59

Modelled as Cupid seated on a grassy stump applied with leaves and pink flowers, pointing his bow and arrow towards the viewer, the stopper formed from a single flower, a floral spray with a yellow rose and blue flowers to the underside of the base, gilt metal mounts, 8.7cm high

£800 - 1,200

A similar model titled 'JE TIRE AU COEUR' (I pull at the heart) is illustrated by G E Bryant, *The Chelsea Porcelain Toys* (1925), pl.22, no.5. See also the example sold by Bonhams on 12 September 2007, lot 114.



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A RARE CHELSEA AESOP'S FABLE SCENT BOTTLE AND STOPPER, CIRCA 1760

Modelled with a fox and stork climbing around a pear-shaped bottle, their fur and feathers finely painted, standing on a pedestal base, the rococo scrolls picked out in gilding and puce, the concave underside decorated with a floral bouquet, the stopper formed as a small posy and fitted with a gold mount and secured by a small chain, *10.2cm high*

£1,500 - 2,000

A similar example is illustrated in G.E. Bryant, *The Chelsea Porcelain Toys* (1925), pl.8, no.4. Yvonne Hackenbroch notes that the source print for this model was taken from Francis Barlow's 1665 edition of Aesop's Fables, specifically Fable LXXXV, 'The Fox and the Stork'. See Yvonne Hackenbroch, *Catalogue of the Irwin Untermyer Collection* (1957), fig.87, pl.63.



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A COMICAL CHELSEA DOUBLE SCENT BOTTLE AND STOPPERS, CIRCA 1755

Of asymmetric rococo form, picked out in gold and painted with flower sprays and sprigs, a monkey protruding from one side and another from the top, their heads forming the stoppers secured with chains and gold mounts, a gilt dentil border to the foot, *7.3cm high*

£1,000 - 1,500

See G E Bryant (1925), p.52, pl.5 (2) for the model



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269

A CHELSEA APPLE SCENT BOTTLE AND STOPPER, CIRCA 1755

Naturalistically modelled and coloured in pale yellow and puce, applied around the neck with a woody stem, three leaves and a bud, the gilt metal mount and chain securing a woody stem stopper, *6.6cm high*

£1,000 - 1,500

A similar example is in the Metropolitan Museum of Art (inv. no.17.190.1732).

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A ST JAMES'S (CHARLES GOUYN) FIGURAL SCENT BOTTLE AND STOPPER, CIRCA 1751-59

Modelled as a putto using bellows to blow air into the mouth of a furnace, perfume distilling on the upper level, a lamp to one side, the reverse with another putto kneeling to grind ingredients in a mortar, the stopper modelled as a plume of flames, the base inscribed 'MON FEU DURERA TOUJOURS', its underside enamelled with a pink rose spray, *9.5cm high*

£500 - 800

A similar model is in the Schreiber collection, see Rackham's *Catalogue*, pl. 23. See also Bryant (1925), pl.23, no.4 and Kate Foster, 'Chelsea Scent Bottles-'Girl in a Swing' and another Group', *ECC Trans*, Vol.6, Pt.3 (1967) for an interesting discussion of this and forty-eight other models which she suggests form a group distinct from the 'Girl in a Swing' group of toys.



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A ST JAMES'S (CHARLES GOUYN) TURKISH FIGURE SCENT BOTTLE AND STOPPER, CIRCA 1751-59

The moustachioed man modelled holding a sabre in one hand and a shield in the other, wearing a pink tunic, yellow trousers and a turquoise and red turban, a gold mount around the foot and another around the neck to secure the stopper, *7.1cm high*

£1,500 - 2,000

See Kate Foster, 'Chelsea Scent Bottles-'Girl in a Swing' and another Group', ECC Trans, Vol.6, Pt.3 (1967), pl.214(b) for another example.

272

A CHELSEA SCENT BOTTLE AND STOPPER, CIRCA 1755

Modelled as a spray of fruit and flowers, including damsons, strawberries, an apple, a nut and numerous colourful florets, with yellow stalks and green leaves in between, with a gilt metal mount and stopper in the form of a woody stem, *6.7cm high*

£1,000 - 1,500

For another example, see Yvonne Hackenbroch, Catalogue of the Irwin Untermyer Collection (1957), pl.64, fig.154.



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A CHELSEA PEAR SCENT BOTTLE AND STOPPER, CIRCA 1755,

Naturalistically modelled and coloured in purple and green, two leaves applied below the neck painted with delicate veining, the metal mount and chain securing the stopper formed as a small stalk, *6.5cm high*

£800 - 1,200

A similar example was sold by Sotheby's 24 January 2020, lot 236. Another of green and orange colour, from The Nigel Morgan Collection was exhibited by E&H Manners at the International Ceramics Fair and Seminar, June 2009. See also G E Bryant, The Chelsea Porcelain Toys (1925), p.98, pl.28 (2)



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274

A LOWESTOFT 'TRIFLE' MUG, CIRCA 1795

Of barrel shape with neatly turned grooves below the rim and above the foot, the double scroll handle with a high thumbrest, inscribed 'A Trifle from LOWESTOFT' within a puce shaped cartouche, borders of undulating foliage in blue and black, on a ground sparsely enamelled with sprigs in French style, a vibrant green enamel line at the rim, 9.5cm high

£1,200 - 1,800

This mug is directly related to a cylindrical example sold by Bonhams on 18 May 2011, lot 428, most probably by the same hand. Barrel shaped mugs are rare at Lowestoft. A similarly shaped mug inscribed 'A Trifle from Bungay' is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), pl.224 alongside a mug at pl.223 with the same border, dated 1795.



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AN INTERESTING LOWESTOFT OR BOW DISH, CIRCA 1765

Of deep circular form, carefully painted in blue with a Chinese landscape, three islands projecting into the cavetto, one with a multi-storeyed building and a pine tree, the others with pylon and willow trees, surrounded by a diaper and flower border, another diaper and flowerhead border within the rim, three floral sprays to the underside, 28.5cm diam, indistinct painter's numeral inside footrim

£600 - 800

Provenance

Geoffrey Godden Collection, Bonhams, 30 June 2010, lot 131

Illustrated by Geoffrey Godden, *Eighteenth-Century English Porcelain: A Selection from the Godden Reference Collection* (1985), p.201, pl.163 and discussed at p.200. Godden suggests that the restraint of the decoration may indicate that it was copied directly from a Chinese original. The size and form of this basin does not appear to have been otherwise recorded. Although Godden discusses the piece as Lowestoft an attribution to Bow has also been suggested.

276

A VERY RARE LIVERPOOL (WILLIAM REID) TRENCHER SALT, CIRCA 1756-61

Of quatrelobed, waisted form, with gadrooned rim and footrim, painted in blue with the tower and fir tree pattern, a simple line and loop border below the rim and a flying insect in the centre of the shallow bowl, 9.5cm wide

£700 - 900

Provenance

Davies Collection

Exhibited by Roderick Jellicoe, 1993 Liverpool Exhibition and at Phillips, 1997 Liverpool Exhibition.

This is one of two Reid trencher salts, both illustrated (as Chaffers) by Bernard Watney, *Liverpool Porcelain of the 18th Century* (1997), fig.27. Maurice Hillis illustrates the second example in *Liverpool Porcelain* (2011), p.73, fig.3.149. Interestingly, among his other mercantile endeavours William Reid was involved in the export of salt from Cheshire.



276

277

AN IMPORTANT NEW HALL PLATE BY FIDELLE DUVIVIER, CIRCA 1787-90

With a corrugated border and shaped rim, the centre painted with two figures and their dog in a rural landscape, a group of buildings and a distant town visible through the mist behind them, a formal border in turquoise and gold around the rim, 21cm diam

£700 - 1,000

Provenance

John Daniel, manager of the New Hall factory
Mr Gray, probably Thomas Cartlidge Gray of Hanley
Witherick Collection

This plate formed part of a lost New Hall dessert service rediscovered in 1998. The service was made for John Daniel, manager of the New Hall factory and was sold to a Mr Gray at a sale of his effects in around 1830. Gray must have drawn the service to the attention of Llewellynn Jewitt who illustrated a dish in his article in *The Art Journal* of January 1864. The service is discussed and extensively illustrated by Geoffrey Godden, *New Hall Porcelain* (2004), frontispiece, col. pls.39-44, pls.65-68 and 195-202. It is discussed at pp.167-73 and 257-61. The importance of the service is in the range of fine quality decoration by Duvivier and number of previously unrecorded shapes that it includes. Godden suggests that the views depict scenes of rural Staffordshire, kilns, factory buildings, windmills and a horse-racing scene all being included. Two plates from the service were sold by Bonhams on 2 May 2018, lots 353 and 354.



277

278

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

From the Williams Service, with C-scroll moulding, painted at the factory in Pardoe's distinctive style with a full spray of flowers including a variegated tulip and daffodils, a smaller spray to one side, the border with sprigs and a blue moth, 21.7cm diam, impressed NANT-GARW CW, old paper label to the reverse inscribed 'Plate decorated by Thomas Pardoe at the Nantgarw factory. An heirloom from Aberpergwn House, Vale of Neath (Williams family)'

£700 - 1,000

A plate of the same pattern was exhibited at 'Coming Home', Nantgarw China Works and Museum Exhibition 2019, illustrated in the catalogue at p. 89. The Williams's of Aberpergwn were a significant local family, William Williams (1788-1855) was a patron of the arts and traveller.



278



279

A MINTON MAJOLICA REVOLVING OYSTER STAND, DATED 1863

With four graduated tiers of oyster shells with white interiors and naturalistic brown undersides, green seaweed between each shell, surmounted by a handle formed from three brightly coloured fish and an eel, the separate foot moulded with seaweed picked out in green against a brown ground, connected by a metal fitting enabling the stand to rotate, *26.5cm high*, impressed MINTON and date cipher

£1,500 - 2,000

A similar example was sold by Bonhams on 10 December 2003, lot 87 and another from the Collection of Duke of Sutherland, Dunrobin Castle, by Bonhams Edinburgh on 20 April 2021, lot 123. See also Marilyn G Karmason, *Majolica* (1989), p.45.

Property from the Descendents of Alboin Birks

Lots 280 - 291

Alboin Birks (1861-1941) joined Minton in 1876 where he was apprenticed to Marc Louis Solon as a surface modeller. A skilled draughtsman, he quickly mastered the *pâte-sur-pâte* technique. Much of his work was inspired by Solon's designs and best work was considered at least equal to that of his principal. When Solon retired in 1904 Birks became the only *pâte-sur-pâte* artist working at Minton, continuing Solon's legacy. Whilst one of his greatest successes was the development of *pâte-sur-pâte* tableware, particularly for the American market, the tall and slender vase in lot 284 was his favourite Minton shape and the nymph scene is typical of his work. Upon his retirement in 1937, his assistant Richard Bradbury became the only remaining artist working in *pâte-sur-pâte*, but the technique came to an end at Minton at when Bradbury left at the outbreak of war in 1939. The following lots provide a rare opportunity to acquire pieces personally owned by Birks which have been passed down to his descendants, including his toolbox, lot 289, and several trial pieces. The collection was augmented in 2002 by the acquisition of a plate from the sale of the Minton Museum Collection, lot 281, which now returns to Bonhams once more.



A portrait of Alboin Birks (private family collection)

280

A FINE MINTON PÂTE-SUR-PÂTE PLAQUE BY ALBOIN BIRKS, LATE 19TH CENTURY

Of circular form, reserved with an octagonal panel painted in opaque white with a winged Cupid sealed before a tall smoking candelabrum, picking hearts out of a basket and throwing them over his shoulder, signed 'A Birks', within a formal raised gilt border, all reserved on a dark brown ground, mounted in a later giltwood frame, *plaque 9cm diam*

£800 - 1,200

Provenance

Alboin Birks and thence by family descent to the present owners

This plaque is undoubtedly influenced by the work of Marc Louis Solon, for whom Cupids were a favourite subject and who delighted in depicting the pranks Cupid played with hearts and maidens. A *pâte-sur-pâte* moon flask by Solon with a very similar subject was sold by Bonhams on 21 June 2023, lot 516.





281

281

**A FINE MINTON PÂTE-SUR-PÂTE PLATE
BY ALBOIN BIRKS, DATED 1914**

The broad border richly decorated with three panels, each painted in opaque white on a pale blue ground with classical maidens and putti engaging in various activities, including one with Cupids mixing a love potion signed 'A Birks', one of Cupids being washed in a fountain and hung out to dry, and the other with Cupids attending at the altar of Love, alternating with three further panels decorated with formal scrollwork motifs in raised gilding on a grey ground, all divided by narrow cream ground panels, the rim and cavetto with formal gilt borders, 26.1cm diam, impressed MINTONS and date cipher, printed globe mark in gold

£1,000 - 1,500

Provenance

Minton Museum Collection, Bonhams, 23 July 2002, lot 220



282

282

**A FINE MINTON PÂTE-SUR-PÂTE PLATE
BY ALBOIN BIRKS, DATED 1920**

The broad border richly decorated with three panels, each painted in opaque white on a pale grey ground with classical maidens and Cupids engaging in various activities, including one with Cupids mixing a love potion signed 'A Birks', one of Cupids being washed in a fountain and hung out to dry signed 'AB', and the other with Cupids attending at the altar of Love signed 'AB', alternating with three panels of elaborate scrollwork in raised gilding on a cream and white ground, the rim and cavetto with formal gilt borders, the footrim also gilt, 22.7cm diam, impressed MINTONS and date cipher, printed globe mark in gold adapted for New York retailer Tiffany & Co, H2996 inside the footrim

£400 - 600

Provenance

Alboin Birks and thence by family descent to the present owners



283

283

**THREE MINTON PÂTE-SUR-PÂTE
PLATES BY ALBOIN BIRKS, CIRCA 1910**

One reserved with three panels to the rim, finely painted in white with classical maidens and Cupids engaged in different activities, including at a fountain, mixing a love potion and at the altar of Love, signed 'Birks' within gilt borders, 26.1cm diam, impressed MINTONS and indistinct date cipher, printed globe mark, together with a pair reserved to the centres with circular panels painted in opaque white with a seated nymph wearing diaphanous cloaks, one juggling hearts attended by two winged Cupids, signed 'Birks', on a salmon-pink ground, the other with a winged Cupid lacing up her sandal, signed 'Birks', on a blue ground, mounted in later frames, 22.5cm diam, impressed MINTONS and indistinct date ciphers (3)

£500 - 700

Provenance

Alboin Birks and thence by family descent to the present owners

284

**AN IMPRESSIVE MINTON PÂTE-SUR-PÂTE
VASE AND COVER BY ALBOIN
BIRKS, CIRCA 1910**

Of slender shield shape, the two wreath handles with delicately modelled ribbon terminals picked out in gold, reserved with a shaped rectangular peacock-blue panel to each side, one finely painted in opaque white with a semi-nude nymph in flight, wearing winged sandals, attended by two winged Cupids, against a sky set with stars, signed 'A Birks', the other with a formal arrangement of roses, foliage and arrows suspended from tied ribbons, the sides with rectangular panels decorated with a formal border of masks, cornucopias and scrollwork on a pale blue ground, the cream-coloured vase and domed cover with scale ornament and classical borders in raised gold, 41cm high, printed globe mark and NP1257 in gold, indistinct impressed date cipher and incised shape no.1013 (2)

£3,000 - 5,000

Provenance

Alboin Birks and thence by family descent to the present owners

Minton opened a separate account book for pâte-sur-pâte vases in June 1871 in which every entry was numbered, the first denoted as NP1 and the last entry for pâte-sur-pâte listed as NP1434, with 'NP' or 'New Pattern' mark indicating new and trial wares. The present vase is number NP1257. A similar vase was sold by Christie's New York on 25 October 2007, lot 550.



284



285

285

A MINTON PÂTE-SUR-PÂTE PLAQUE BY ALBOIN BIRKS, LATE 19TH CENTURY

Of upright rectangular form, painted in opaque white with a maiden in classical dress observing two winged Cupids climbing a ladder formed from a Corinthian column surmounted by a laurel wreath, a third Cupid having fallen at its base, signed 'A Birks', on a peacock-blue ground, mounted in a wooden frame, *plaque 17cm x 9cm*

£700 - 1,000

Provenance

Alboin Birks and thence by family descent to the present owners

A plaque with an identical subject was sold by Christie's New York on 15 April 2011, lot 172 (part).

286

A MINTON PÂTE-SUR-PÂTE PORTRAIT PLAQUE OF LÉON ARNOUX BY MARC LOUIS SOLON, DATED 1882

Of circular form, painted in opaque white with a profile portrait of Léon Arnoux, signed 'L Solon 82', reserved on a green ground, mounted in a wooden frame, *plaque 10.8cm diam*

£400 - 600

Provenance

Alboin Birks and thence by family descent to the present owners

Joseph Francois Léon Arnoux (1816-1902) was a French ceramic designer who mastered the delicate techniques of porcelain painting whilst at Sèvres. He came to England in 1848 and was subsequently employed by Herbert Minton as Art Director at the Minton factory. He became a partner upon Minton's incorporation as a limited company in 1885, eventually retiring in 1892.

287

A FINE PAIR OF MINTON PÂTE-SUR-PÂTE PLAQUES BY ALBOIN BIRKS, CIRCA 1900-10

Of upright rectangular form, the cream plaques both reserved with a shield-shaped panel finely painted in opaque white with a classical maiden holding a bow, one attended by two Cupids with hammers and chisels picking at stars set against the green ground, signed 'A Birks', the other attended by two winged Cupids scattering stars from baskets, on a salmon-pink ground set with further stars and arrows, signed 'A Birks', moulded in later giltwood frames, *plaques 13.5cm x 9cm*, printed globe marks in puce (2)

£1,500 - 2,000

Provenance

Alboin Birks and thence by family descent to the present owners



286



287

288

**TWO MINTON PÂTE-SUR-PÂTE
PORTRAIT PLAQUES BY ALBOIN BIRKS,
DATED 1924**

Of circular form, painted in opaque white on peacock-blue grounds, one with a profile bust portrait of Albert Wenger, signed 'A Birks', titled 'ALBERT FRANCIS WENGER' above and 'BORN 1837. DIED 1924' below, *11.1cm diam*, the other with a profile bust portrait of John Campbell, signed 'A Birks', titled 'JOHN CAMPBELL JP' and 'DIRECTOR OF MINTONS 1924', mounted in a wooden frame, *plaque 13.4cm diam (2)*

£500 - 800

Provenance

Alboin Birks and thence by family descent to the present owners

Albert Francis Wenger (1837-1924) was a Swiss potter who moved to Stoke-on-Trent in 1870 to work as a modeller and designer. He became a manufacturer and supplier of colours, glazes, and chemicals for the pottery, tile, and glass industries through his company Wengers, which was incorporated as a limited company in 1895. John Campbell was the nephew of Colin Minton Campbell and became a trustee of the Minton factory in 1900 and was granted the Royal Warrant in 1901.



288



289

289

ALBOIN BIRKS'S TOOLBOX: A SIGNIFICANT BOX OF PÂTE-SUR-PÂTE MODELLING TOOLS FROM THE MINTON FACTORY, LATE 19TH CENTURY

Comprising five various double-ended metal sculpting and modelling tools contained within a tin-plate box, *box 18.5cm long* (6)

£200 - 400

Provenance

Alboin Birks and thence by family descent to the present owners



290

290

TEN INTERESTING MINTON PÂTE-SUR-PÂTE MEDALLIONS BY ALBOIN BIRKS, LATE 19TH CENTURY

One oval, painted in opaque white with Diana the Huntress reclining semi-nude beneath a tree, Cupid before her and her bow and a quiver of arrows beside her, on a pale blue ground, signed 'A Birks', mounted in silver as a brooch; the others each painted in white with classical portrait busts, comprising one oval with a deity wearing a helmet surmounted by a dragon on a pale grey ground, signed 'A Birks', mounted in gold as a brooch; four circular signed 'A Birks' on blue grounds, including one mounted in gold as a brooch; three circular signed 'AB' on blue grounds; and one circular signed 'AB' on a green and dark brown ground; together with a white earthenware example decorated in relief with Venus and Cupid with a birdcage, signed 'A Birks', *medallions 2.3-5cm wide* (11)

£700 - 900

Provenance

Alboin Birks and thence by family descent to the present owners



291

291

EIGHT MINTON PÂTE-SUR-PÂTE PLATES BY ALBOIN BIRKS, DATED 1901-26

Comprising one reserved with three panels to the rim painted with classical figures and Cupids at various pursuits on blue grounds, signed 'A Birks', alternating with further panels of foliate ornament; one reserved with three panels to the rim painted with reclining classical maidens attended by Cupids on blue grounds, signed 'Birks' and 'AB'; one painted with a formal foliate border on a blue ground; one with a reticulated rim, the centre with a shaped rectangular panel painted with a Cupid wielding thunderbolts among clouds, signed 'AB', on a mauve ground issuing foliage; and four each reserved with three classical portrait bust medallions on blue grounds to the rims, signed 'A Birks' and 'AB', including two soup plates, *21.2-26.2cm diam*, impressed MINTONS and date ciphers; together with three earthenware plates, comprising two painted in sepia with square landscape panels reserved against floral sprays, including one titled 'BACHARACH ON THE RHINE' signed 'A Birks'; the last painted with a portrait of a girl in sepia, signed 'A Birks', *23.6-25.2cm diam* (11)

£400 - 600

Provenance

Alboin Birks and thence by family descent to the present owners



OTHER PROPERTIES

292

AN IMPORTANT PAIR OF MINTON PÂTE-SUR-PÂTE VASES AND COVERS BY MARC LOUIS SOLON, CIRCA 1900

Of slender ovoid form with acanthus leaf handles picked out in gold, the dark brown grounds finely decorated in opaque white with a kneeling winged Cupid holding a lamp to his face, one lighting it with a spill, the other blowing it out, the brackets upon which they rest signed 'L Solon', the reverses with a formal motif in raised gilding, the necks, feet and domed covers also with formal foliate decoration in gold, 26cm high, impressed MINTONS and indistinct swan date ciphers for 1895-1900, printed globe marks in gold and incised shape no.3257 (4)

£12,000 - 18,000

These vases are listed in the pâte-sur-pâte estimate book in the Minton Archive as number 'NP1263' in an entry dated 24 February 1905, where they are described as 'Lighting & Extinguishing Lamp' on vase shape no.3257. The cost of production was £10 11s 5d, and a pencil note by the entry reads 'Sold Phillips' with a retail price of 15 guineas added underneath. Solon left Minton in September 1904, and the date of the entry indicates that the gilding was completed after he left. They are not recorded in the record of Solon's pâte-sur-pâte output, in which the last entries are dated January 1904, so it is likely that the pair was decorated by Solon later in 1904 and the gilding completed just after he left the factory. Bonhams is grateful to Stoke-on-Trent City Archives for their assistance in researching this lot.



293

293

A PAIR OF ROYAL WORCESTER EWERS BY CHARLEY BALDWIN, CIRCA 1900-02

Of flattened ovoid form, the sky-blue ground painted with white fantail doves amongst raised gold foliage, a single bird in flight to the reverse of each vase, the elaborate high handles with leaf-moulded detail picked out in gold, *16.5cm high*, puce factory marks, shape number 789, indistinct date codes (2)

£5,000 - 7,000

Famous for his flying swans, Charles Baldwyn painted only a very small number of vases with fantail doves, their white plumage providing a perfect contrast to the matt blue enamel ground.

294

AN IMPRESSIVE ROYAL WORCESTER VASE BY HARRY DAVIS, DATED 1912

Of generous size, the globular body painted with a charming scene of eight sheep grazing in a hilly landscape, springtime suggested by the presence of new lambs and pink blossom appearing on trees, the reverse with a landscape vignette, *30cm high*, puce factory mark, shape number 1109

£3,000 - 5,000



294



295

295

**TWO COMPLEMENTARY ROYAL WORCESTER VASES BY
GEORGE JOHNSON, DATED 1910 AND 1916**

The ovoid bodies painted with a continuous desert landscape featuring storks wading in an oasis, against a matt, pale blue ground, raised gilt grasses in the foreground, signed G Johnson, 22.2cm high, puce factory marks, shape number 2304 (2)

£1,200 - 1,800

296

**A ROYAL WORCESTER EWER BY HARRY STINTON, DATED
1910**

Of slender pear shape and applied with a high scrolling handle with dolphin terminal picked out in gold and bronze, painted with two highland cattle in a misty mountain setting, the reverse with a small landscape vignette, signed H Stinton, 20.8cm high, puce factory mark, shape number 2441

£600 - 800



296



297

297

A PAIR OF ROYAL WORCESTER VASES AND COVERS BY JOHN STINTON, DATED 1906

The shoulders, twin handles and covers with neoclassical moulding picked out in blush and gold, the ovoid bodies both painted with a pair of Highland cattle in misty mountain landscapes, the reverse with a vignette of mossy rocks by a lake, signed John Stinton, 25.5cm high, puce factory marks, shape number 1618 (4)

£2,000 - 3,000

298

A ROYAL WORCESTER EWER BY HARRY DAVIS, DATED 1910

The elegant form applied with a high scrolling handle with dolphin terminal picked out in gold and bronze, painted with two highland sheep grazing by heather on a mountainside, a lake below rocky outcrops, the reverse with a small landscape vignette, signed H Davis, 20.6cm high, puce factory mark, shape number 2441

£1,500 - 2,000

A pair of similar ewer vases was sold by Bonhams on 8 June 2005, lot 402.



298



299



300

299

A PAIR OF ROYAL WORCESTER VASES AND COVERS BY HARRY DAVIS, DATED 1919

Of ovoid shape with upswept handles, the covers and feet gilded, each painted with three highland sheep grazing in hilly landscapes, the reverse with a vignette of a rocky outcrop, one signed H Davis, 20.5cm high, puce factory marks, shape number 2701, one with gilder's mark BT for Henry Bright (4)

£3,000 - 5,000

300

A LARGE ROYAL WORCESTER VASE AND COVER BY HARRY DAVIS, DATED 1911

Of ovoid form with moulded mask handles and borders picked out in bronze and gold and with a moulded fish-scale ground, the reserved front panel painted with two Highland sheep and a lamb grazing on a misty mountainside, the reverse with a landscape, signed Harry Davis, 36.5cm high, puce factory mark, shape number 2330 (2)

£2,500 - 3,500

END OF SALE

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A PAIR OF STAFFORDSHIRE MODELS OF 'MEDICI' LIONS, CIRCA 1820

15cm wide, 14cm high

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GILBERT STUART (1755-1828)

Portrait of Captain Sir John Jervis, later 1st Earl of St Vincent, in full-dress uniform, standing in a coastal landscape with the fleet in the distance. (detail)

224 x 141cm (88 3/16 x 55 1/2in).

£100,000 - 150,000 *

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In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*’ opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

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

On the Lot being knocked down to the Buyer, a *Contract for Sale* of the Lot will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the Buyer's Agreement for this Sale.

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of *Buyer's Premium* will be payable by Buyers on each Lot purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the Buyer to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. 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.

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, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

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

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

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

Payment may also be made by one of the following methods:

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import 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. From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

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 UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk

Applications: CITESapplication@apha.gov.uk

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

15. BOOKS

As stated above, all *Lots* are sold on an “as is” basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold “as is”, and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term “proof exemption” indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term “Certificate of Unprovability” indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked ‘S1’ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked ‘S2’ and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked ‘S5’ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a ‘S58’ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- “Bill Brandt”: in our opinion a work by the artist.
- “Attributed to Bill Brandt”: in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- “Signed and/or titled and/or dated and/or inscribed”: in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- “Signed and/or titled and/or dated and/or inscribed in another hand”: in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term “vintage” may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, “printed later” will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- | | |
|----|---|
| Y | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location. |
| W | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location. |

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. 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.
- ⊕ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, 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

BUYERS SALE CONTRACT WITH SELLER

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

Under this contract the Seller's liability in respect of the quality of the Lot, 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.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

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

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 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 after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. 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* beyond 7 days from the day of 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: (i) 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*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

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 in full 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: (i) *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* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 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 should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 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.
- 7.5 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*.
- 7.6 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 and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.

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

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

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

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

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

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

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

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

1.2 The Definitions and Glossary contained in Appendix 3 to the

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

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

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

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

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

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

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

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT AND BUYER WARRANTIES

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

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

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

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

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

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

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

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

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

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

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through *Bonhams* are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

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, and once we have completed our investigations under paragraph 3.11, 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 in this instance 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 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and 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 unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *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*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

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 9 will cease.

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

10 OUR LIABILITY

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

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

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

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

10.2.3 damage to tension stringed musical instruments; or

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

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

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*; and

in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*; but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

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

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, 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 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and whatsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

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

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"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.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

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."

Registration and Bidding Form

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

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐
Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title:	Fine Glass and British Ceramics	Sale date:	11 June 2025
Sale no.	30705	Sale venue:	Knightsbridge, London

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

General Bid Increments:

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

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

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>
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Please note that all telephone calls may be recorded.

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

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

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

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.





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AUCTIONEERS SINCE 1793